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PREFACE

The purpose of this book is to describe only the compositions in The Edwin A. Fleisher Music Collection in The Free Library of Philadelphia. The information given is such, that I trust it will serve as a valuable reference book for conductors, critics and students, and be of interest to all music lovers as well.

Wherever possible the following information has been given:

(a) Date and place of birth and death of the composer.

(b) The title of the work in its original language and the translation into English.

(c) The publisher.

(d) The instrumentation, showing not only the different instruments for which the work is scored, but also the number of each woodwind and brass instrument required for the performance (it being unnecessary to specify the number of string instruments).

(e) The approximate length of time, in minutes, required for performance.

(f) The date of composition; the place and date of the first performance; the orchestra; the conductor; and in the concertos, the soloist.

The information for the majority of the compositions, excluding string orchestra, has been supplied by the renowned musicologist, Dr. Karl Geiringer of Vienna. In addition, Miss Edith Werber, who, for five years was associated with the Universal Edition and the musical magazine, "Anbruch" in Vienna, came to Philadelphia and has devoted her entire time, for more than two years, to securing biographical data and other information, translating, arranging and cataloging the material for this book. She, of course, consulted available reference books, music histories, and bibliographies too numerous to mention. In many instances it became necessary to secure the information from the publisher, and even from the composer himself. These facts are mentioned to show that every

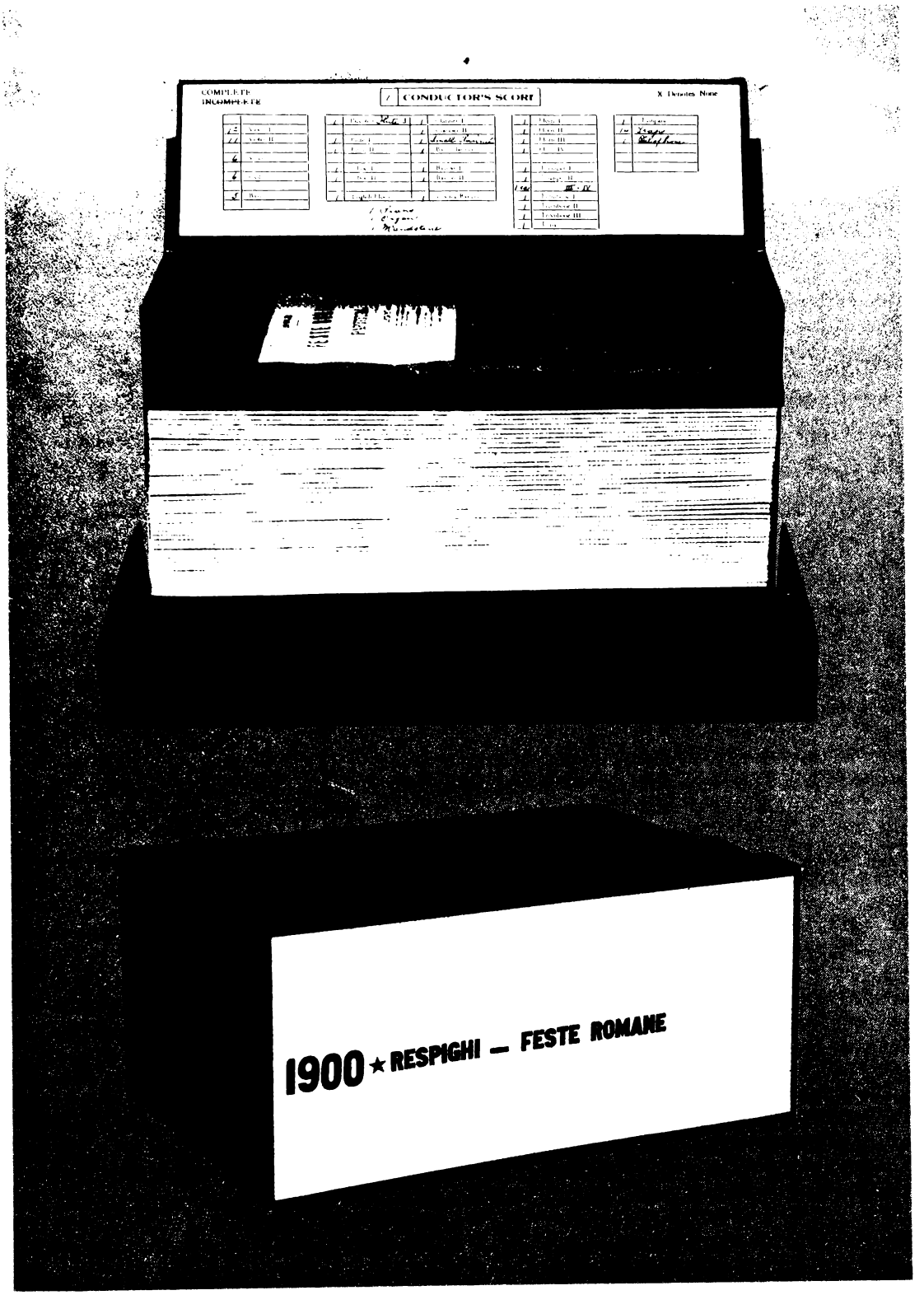
effort has been made to secure the desired information and to have it as authentic as possible.

The collection is unusual, not alone because of its size, containing as it does more than four thousand compositions for the various kinds of orchestras, and about twenty-five hundred compositions for solo instruments with orchestra, but more especially because it is not a collection of scores alone. Furthermore, the manner in which the collection is kept is original and unique. For some years I experimented with various kinds of boxes and folders and finally designed a box (*see illustration opposite*) which is dust-proof and practical. Each composition, large or small, has been placed in a box by itself. On the flap of the lid, the full instrumentation is marked, making an examination of the score or parts for this purpose unnecessary. (*see illustration opposite*).

The story of the origin and development of the collection may be of interest. It began twenty-four years ago when I formed an orchestra of about sixty-five boys, ranging in age from seven to seventeen. They paid no dues, and their attendance at rehearsals was purely voluntary. At that time such an orchestra was a distinct novelty as well as an experiment.

The attempt at a full symphony orchestra with boys so young in years, with little technical ability, and with some of the necessary woodwind and brass instruments missing because no performers of these instruments could be found, I must admit, was not productive of any amazing results, judged solely by their performances. Nevertheless, we struggled along with this little orchestra for two years and the enthusiasm of these youngsters, their regular attendance at rehearsals, and the enjoyment they derived, convinced me that the project was worth while. I, therefore, purchased a small property and converted it into a clubhouse. Its name, The Symphony Club, and its location at 1235 Pine Street in Philadelphia have remained unchanged in all these years.

With the engagement of a new conductor, or rather instructor, it was decided to eliminate our few woodwind and brass instruments and to continue with a string orchestra only. Twenty-two years ago, little interest was evinced by our young music students for instruments other than piano and strings. Stringed instrument players, however, applied for membership in such large numbers that two string orchestras, a senior and a junior, were formed and subsequently even a third. While these orchestras continued and



SPECIALLY DESIGNED BOX USED IN THE COLLECTION
OPEN AND CLOSED

improved for some years, we encountered the difficulty of finding a sufficient number of compositions for pure string orchestra, to keep three such orchestras supplied. Besides, our more advanced students in the senior orchestra were craving for symphonic works of which few have been composed for strings alone.

In 1915 when my present conductor and instructor, Mr. William F. Happich, was engaged, we found a change in conditions. Great advancement had been made in musical education and students became interested in woodwind and brass instruments as well as strings. We decided and succeeded in forming a full symphony orchestra in addition to two string orchestras. At the same time, many changes in policy took place. Girls were admitted as well as boys. So many applicants became available for all instruments that we were able to require an examination and selected those who were technically best prepared. Considering that no fines are imposed for failure to attend rehearsals, and that consequently attendance is wholly voluntary, it became our great problem to make the rehearsals enjoyable as well as instructive. The problem was successfully solved by adopting the policy of devoting the first hour of rehearsal to the careful study of a symphony or other important work, and the second hour to sight reading. This policy has been in effect for seventeen years and has been the means of constantly increasing the number of applicants, making it possible for us, by more difficult examinations, to secure, season after season, better prepared students and in addition, to have a large number of applicants on the waiting-list. Even of greater importance, however, is the fact that in pursuing this policy the members of The Symphony Club orchestras, unlike most amateur orchestras, are given an opportunity, during a single season, to study carefully many of the important works and to read even a larger number of the less important works. For their musical education and appreciation as well as preparation for the professional symphony orchestras, the value of sight reading cannot be overemphasized.

This concise historical sketch of The Symphony Club explains how my collection was accumulated. The music was bought and originally intended for the use of the members of The Symphony Club only. Consequently, the kind of music purchased follows closely the development of the orchestras in the Club. First, by the purchase of the least technically difficult symphonies and other works adapted to a small symphony orchestra whose members

had had no previous training and were not very efficient. Then, by securing all of the available string orchestra music in an attempt to keep three orchestras supplied and to give the members variety as well; and finally, in the past fifteen years, by purchasing music for both full and string orchestras without regard to technical difficulty.

I have presented this collection to The Free Library of Philadelphia in the belief that it is of sufficient size and importance to serve as an historical record of compositions of the old and new masters and with the hope that it will be of benefit to all those interested in music. It is my expectation to make additions to the collection, and when these become sufficient in number, to issue supplements to this book.

It should be explained that since the World War a new policy has been established by music publishers. The present high cost of publication has necessarily compelled publishers to be more discriminating in the selection of music for publication. In many instances the publishers accept the works of the composer in manuscript, have copies made and rent these copies to orchestras. In other instances, scores and even miniature scores are published whereas the orchestral parts are only to be had in manuscript. Generally speaking, very little of the modern music can be purchased outright by the professional orchestra associations. The publishers have, however, made exception to their usual rental policy by selling such music to me, either printed or in manuscript, giving due consideration to the fact that The Symphony Club is purely an amateur organization and that its annual concert cannot be considered as a public performance because no tickets are sold. In all such cases, however, I have been obliged to sign a contract stipulating that the music may only be performed by The Symphony Club orchestras. These contracts, and the fear of mutilation or destruction of music which cannot be replaced, have made it necessary that the music in my collection be used only in The Free Library of Philadelphia in a special room set aside for the purpose.

Notwithstanding the efforts made to have this book accurate in every detail, errors may have occurred. I shall, therefore, welcome corrections or suggestions which may be addressed to me c/o The Free Library of Philadelphia, Logan Square, Philadelphia, Pa.

January 10, 1933 EDWIN A. FLEISHER



THE ROOM IN WHICH PART OF THE COLLECTION IS KEPT

EXPLANATORY REMARKS

The arrangement and classification of the great variety of material in a book of this kind is necessarily a matter of opinion and judgment. For example, some compositions have been included in Part IB (Chamber and Wind Orchestra) which, from the small number of instruments employed, might be considered as Chamber Music. Many of these compositions, however, can be effectively performed by a duplication of the instrumental parts. For this reason as well as uniformity, the Mozart Divertimenti for from six to ten woodwind and brass instruments, have also been included in Part IB. Then, too, in Part II (String Orchestra) with the compositions for pure string orchestra, there have been included compositions for strings with one or two solo or accompanying instruments where the supplemental parts were not considered of sufficient importance to classify them with the works for solo instruments and orchestra. In each such instance, however, reference has been made in Parts III to XV.

The names of composers in all parts of the book are given in alphabetical order.

The name of the publisher, either abbreviated or in full, appears in italics at the extreme right of the page on a line with the title. A list of these publishers with their addresses will be found on page xiii.

The transliteration of ä, ö, ü, into æ, œ, and ue, has been avoided. We have preferred the use of the plain vowels with the umlaut, the same as in the original language. In the transliteration from the Russian language, Miss Werber has used her own judgment in the application of recognized rules and has attempted to transliterate the Russian names as best adapted to the English tongue. This has been made necessary because the names of Russian composers, as well as their compositions, may have been given different spellings even by the same publisher. W, FF, and F are usually transliterated as V; TCH has been given preference over TSCH; for example, Tchaikovsky rather than Tschaikowsky. Reference, however, has been made to other recognized forms of spelling.

Titles are first given in the original language of the publication, followed by the English translation in square brackets [ ] except where the original is self-explanatory. In certain classes of works, such as symphonies, overtures and concertos, only the English spelling has been given. The titles of Bach's Chorals have not been translated, because they are universally listed in the German language. Parts of suites, sub-titles and descriptive texts are usually given in English only.

In arranging the works of each composer, an attempt at uniformity has been made by enumerating in the following order:

1. Symphonic works.
2. Dramatic works.

In each group the works are arranged by opus numbers as far as this is possible. Where no opus number is given by the composer, the works are arranged either chronologically or alphabetically.

When no special mention is made of the score or parts, it is implied that they are published and procurable. Where it has been necessary to make a manuscript score from the printed parts, or printed parts from a manuscript score, special mention to this effect is made. It is to be taken for granted that manuscripts have only been made when printed score or parts are unprocurable.

INSTRUMENTATION

Numerals are used to indicate the Number of Woodwind and Brass Instruments. The instrumentation is given in the usual order of the Score as follows:

WOODWIND

	Abbreviation	
* PICCOLO	PICC.	Piccolo and Flutes are considered as one, unless the Piccolos and Flutes alternate, in which case special mention is made in brackets ( )
* FLUTES	FL.	
* OBOES	OB.	Oboes and English Horn are considered as one except when alternating, in which case special mention is made in brackets ( )
* ENGLISH HORN	ENGL. H.	
* CLARINETS	CLAR.	Clarinets and Bass-Clarinet are considered as one
* BASS-CLARINET	BASS-CLAR.	
* BASSOONS	BN.	Bassoons and Contra-Bassoon are considered as one
* CONTRA-BASSOON	CONTRA-BN.	
SAXOPHONE	SAX.	Specially mentioned
SARRUSOPHONE	SARRUS.	Specially mentioned

BRASS

*HORNS		
*TRUMPETS (CLARINI)	TRUMP.	
CORNETS	CORN.	Specially mentioned
*TROMBONES	TROMB.	
*TUBA	TUBA	
OPHICLEIDE	OPHICL.	Specially mentioned

*** DESIGNATED BY NUMBERS**

PERCUSSION (ABBREVIATED PERC.)

TYMPANI	TYMP.	Specially mentioned
CASTANETS	CAST.	Perc. is used when there are three or more of the usual percussion instruments. Less than three, each specially mentioned
CYMBALS	CYMB.	
TAMBOURINE	TAMB.	
XYLOPHONE	XYL.	

KEYBOARD AND PLUCKED INSTRUMENTS

PIANO		Each specially mentioned
CEMBALO	CEMB.	
HARMONIUM	HARM.	
ORGAN		
CELESTA	CEL.	
HARP		

STRINGS (ABBREVIATED STR.)

VIOLINS I AND II	VL.	Unless otherwise stated in all Orchestral Compositions (parts Ia and II) there are 12 Violin I; 11 Violin II; 6 Viola; 6 Violoncello; 5 Contrabass
VIOLA	VA.	
VIOLONCELLO	VC.	Unless otherwise stated in all Compositions for Solo Instruments with Orchestra—(parts III to XV, incl.) there are: 8 Violin I; 7 Violin II; 5 Viola; 5 Violoncello; 4 Contrabass
CONTRABASS	CB.	

ALL OTHER INSTRUMENTS ARE SPECIALLY MENTIONED (UNABBREVIATED)

EXAMPLES

Piccolo and Flutes (1)	Oboes and (2) English Horn	Clarinets and (3) Bass-Clarinet	Bassoons and (4) Contra-Bassoon		Horns	Trumpets	Trombones	Tuba		Three or more		Violin I, Violin II, Viola, Violoncello, Contrabass
3,	3,	3,	3	—	4,	3,	3,	1	—	Tymp., Perc.	—	Cel., Harp — Str.

(1) May be for either 3 Flutes or 1 Piccolo and 2 Flutes
(2) May be for either 3 Oboes or 2 Oboes and 1 English Horn
(3) May be for either 3 Clarinets or 2 Clarinets and 1 Bass-Clarinet
(4) May be for either 3 Bassoons or 2 Bassoons and 1 Contra-Bassoon

Where Woodwind Instruments alternate they are designated as follows:
3 (3rd alt. Picc.) means 3rd Flute alternating with Piccolo
2 (2nd alt. Engl. H.) means 2nd Oboe alternating with English Horn

ABBREVIATIONS

accomp.	accompanying, accompaniment
ad lib.	ad libitum (at will)
alt.	alternating
arr.	arranged, arrangement
comp.	composed, composition
compl.	complete, completed
conc.	concertato, concertino
Dept.	Department
div.	divided, divisi
ed.	edited, edition
Govt.	Government
ib.	ibidem (at the same place)
instrum.	instrumented, instrumentation
jun.	junior
MS	manuscript
orch.	orchestrated, orchestration
orig.	original, originally
perf.	performed, performance
princ.	principal
pseud.	pseudonym
publ.	published, publisher
rev.	revised, revision
rip.	ripieno (accompanying)
sen.	senior
transcr.	transcribed, transcription
unpubl.	unpublished
wind	woodwind and brass

FOR ABBREVIATIONS OF NAMES OF INSTRUMENTS SEE PAGE XI

PUBLISHERS AND DEALERS

ABBREVIATION	NAME	ADDRESS
Ahn & Simrock	Ahn & Simrock, G.m.b.H.	Dorotheenstr. 11, Berlin N.W.7
Alberti	Alberti, G.m.b.H.	Rankestrasse 34, Berlin W.50
Alsbach	G. Alsbach & Co.	Voetboogstr. 19, Amsterdam
André	Johann André	Frankfurter Str. 28, Offenbach a.M. Germany
Apollo-Verl.	Apollo Verlag (Paul Lincke)	Oranienstr. 64, Berlin S.42
Apostol, Helsingfors	No information available	
Augener	Augener, Ltd.	18 Great Marlborough St., London W.1
B. & B.	Ed. Bote & G. Bock	Leipzigerstrasse 37, Berlin W.8
B. & H.	Breitkopf & Härtel	Nürnberger Str. 36, Leipzig C.1
B. & H., New York	Breitkopf Publications, Inc.	25 W. 45th St., New York City
Bachmann	Chr. Bachmann	Fichtestrasse 17, Hannover, Germany
Bailly	Le Bailly (S. Bornemann)	15 rue de Tournon, Paris 6
Balan	Benno Balan	Mommsenstr. 43, Berlin-Charlottenburg
Bärenreiter-Verl.	Bärenreiter-Verlag zu Kassel	Rasenallee 75, Wilhelmshöhe, Kassel, Germany
Bauermann	Emil Bauermann	Reitzenhainer Str.64, Leipzig C.1
Bel.	M. P. Belaieff	Dörrienstr. 13, Leipzig C.1
Bellman & Co.	Bellmann & Co.	Marktstrasse 8, Potschappel, Freital, Germany
Bellmann & Th.	Bellmann & Thümer	Waldheim, Germany
Benj.	Anton J. Benjamin, A. G.	Täubchenweg 20, Leipzig C.1
Benjamin	H. Benjamin	3 rue Richer, Paris 9
Bernoulli	Bernoulli & Cie.	Basel, Switzerland
Bessel	W. Bessel & Cie.	78 rue de Monceau, Paris 8
Birchard	C. C. Birchard & Co.	221 Columbus Ave., Boston, Mass.
Birnbach	Richard Birnbach	Schützenstr. 6, Berlin S.W.68
Blaha	Josef Blaha, G.m.b.H.	Rauhensteingasse8, Wien I (Vienna), Austria

PUBLISHERS AND DEALERS—*Continued*

ABBREVIATION	NAME	ADDRESS
Bock, Dresden	Albert Bock	Greizer Str. 30, Zeulenroda, Germany
Böhm	Hippolyt Böhm	Joanneumring 12, Graz, Austria
Böhm & Sohn	Anton Böhm & Sohn	Ludwigstr. 213, Augsburg D, Germany
Böhme see *Benj.*		
Bongiovanni	Francesco Bongiovanni	22-24 v. Rizzoli, Bologna, Italy
Boosey & Hawkes	Boosey & Hawkes, Ltd.	295 Regent St., London W.1
Bornemann	S. Bornemann	15 rue de Tournon, Paris 6
Boston Music Co.	Boston Music Co.	116 Boyleston St., Boston, Mass.
Bosworth	Bosworth & Co., Ltd.	8 Heddon St., London W.1
Bratfisch	Georg Bratfisch	Regierungsstr. 19, Frankfurt a.d.O. (Brandenburg)
Brockhaus	Max Brockhaus	Querstrasse 16, Leipzig C.1
C. E. Edition, Dublin see *Chester*		
Carisch	A. & G. Carisch & Co.	28 viale Vittorio Veneto, Milan, Italy
Challier	Challier & Co.	Schützenstrasse 6, Berlin S.W.68
Chappel	Chappel & Co., Ltd.	50 New Bond St., London W.1
Château de Trevano, Lugano	Château de Trevano	Lugano, Switzerland
Chester	J. & W. Chester, Ltd.	11 Great Marlborough St., London W.1
Choudens	Choudens	30 bd. des Capucines, Paris 9
Church Co.	The John Church Co.	106 E. 8th St., Chattanooga, Tenn.
Cieplik	Musikhaus Th. Cieplik, G.m.b.H.	Bahnhofstr. 33, Beuthen, Germany
Cos-Cob-Press	Cos-Cob-Press, Inc.	209 W. 57th St., New York City
Cost.	Editions Costallat	60 Chaussée d'Antin, Paris 9
Cranz	Aug. Cranz, G.m.b.H.	Hospitalstrasse 14, Leipzig C.1
Curwen	J. Curwen & Sons, Ltd.	24 Berners St., London W.1
Darimont	Alph. Darimont et Cie.	No information available
Deane	H. F. W. Deane & Sons, Ltd.	31 Museum St., London W.C.

PUBLISHERS AND DEALERS—*Continued*

Abbreviation	Name	Address
Decourcelle	Paul Decourcelle	28 rue Alphonse-Karr, Nice, France
Delrieu	Delrieu Frères	41 av. de la Victoire, Nice, France
DeSantis	Ditta Alberto DeSantis	450 c. Umberto I, Rome, Italy
Dietrich	Rudolf Dietrich	Karlstrasse 10, Leipzig
Ditson Co.	Oliver Ditson Co.	179 Tremont St., Boston, Mass.
Doblinger	Ludwig Doblinger (Bernard Herzmansky)	Dorotheergasse 10, Wien I (Vienna), Austria
Dreililien	Verlag "Drei Lilien"	Halberstädter Str. 6, Berlin-Halensee
Dupont see *Sirène Musicale*		
Durand	Durand et Cie.	4 place de la Madeleine, Paris 8
Durdilly see *Hayet*		
Eberle	Josef Eberle	Schottenfeldgasse 38, Wien VII (Vienna), Austria
Ed. E. Gaudet	Editions E. Gaudet	4 bd. Bonne-Nouvelle, Paris 10
Ed. Ganay	Editions Albert de Ganay	No information available
Ed. Henn	Sté. Anon. des Editions Henn	2 Rue Petitot, Geneva, Switzerland
Ed. Margueritat	Editions Margueritat	7 ter cour des Petites-Ecuries, Paris 10
Ed. O. Kuhl	Edition Otto Kuhl, G.m.b.H.	Hohestrasse 12, Köln (Cologne), Germany
Ed. Russe	Edition Russe de Musique	22 rue d'Anjou, Paris
Edition Bernoulli see *Bernoulli*		
Edition Musicale d'Etat R.S.F.S.R. see *Mussektor*		
Editions A. Joanin & Cie. see *Joanin*		
Editions Costallat see *Cost.*		
Editions de la Sirène Musicale see *Sirène Musicale*		
Editions Francis Salabert see *Salabert*		
Editions Maurice Senart see *Senart*		
Editions Max Eschig see *Eschig*		
Editoria Musicale Carlo Schmidl see *Schmidl, Trieste*		
Ehrler & Co.	W. Ehrler & Co.	Johannisplatz 3, Leipzig C.1
Elkin	Elkin & Co., Ltd.	20 Kingly St., London W.1
Ende see *Leuckart*		
Enoch	Enoch et Cie.	27 boulevard des Italiens, Paris 2
Eos	Musikverlag "Eos," G.m.b.H.	Belle-Alliancestr. 3, Berlin

PUBLISHERS AND DEALERS—*Continued*

ABBREVIATION	NAME	ADDRESS
Eschig	Editions Max Eschig	48 rue de Rome, Paris 8
Eulenberg	Ernst Eulenburg	Königstrasse 8, Leipzig C.1
Evette	Editions Musicales Evette	108 rue d'Aboukir, Paris 2
Fazer's Musikh.	Fazer's Musikhandel A. B.	11 Alexandersgatan, Helsinki (Helsingfors), Finland
Filser	D. B. Filser Verlag, G.m.b.H.	Joh. Haagstrasse, Augsburg, Germany
C. Fischer	Carl Fischer, Inc.	62 Cooper Square, New York City
J. Fischer	J. Fischer & Bro.	119 W. 40th St., New York City
Rob. Fischer	Robert Fischer	Struvestrasse 24, Dresden A.1
FitzSimons	H. T. FitzSimons	509 S. Wabash Ave., Chicago, Ill.
Foerster, Prague	Foersterova Společnost	Palackého 38, Praha-Smíchov, Czechoslovakia
Foetisch frères	Foetisch Frères	29 rue d'Astorg, Paris 8
Forberg	Robert Forberg	Talstrasse 19, Leipzig C.1
O. Forberg	Otto Forberg	Stephanstrasse 10, Leipzig C.1
Forlivesi	D. A. Forlivesi e Cia.	2 v. Roma, Firenze (Florence), Italy
Friedländer, Berlin	Hugo Friedländer	No information available
Fürstner	Adolf Fürstner	Viktoriastrasse 34a, Berlin W.10
Gallet	E. Gallet et Fils	6 rue Vivienne, Paris
Ganay see *Ed. Ganay*		
Gaudet see *Ed. E. Gaudet*		
Gay & Tenton	Gay & Tenton	23 bd. Poissonnière, Paris 2
Gebethner	Gebethner & Wolff	12 Zgoda, Warszawa (Warsaw), Poland
Gehrman	Carl Gehrmans Musikförlag	46 Vasagatan, Stockholm, Sweden
Goodwin & Tabb	Goodwin & Tabb, Ltd.	34 Percy St., London W.1
Gray Co., N. Y.	H. W. Gray Co.	159 E. 48th St., New York City
Gries & Schornagel	Gries & Schornagel	Theaterstr. 6, Hannover, Germany
Grus & Cie.	L. Grus et Cie.	65 bis rue de Miromesnil, Paris 8
Gutheil see *Ed. Russe*		

PUBLISHERS AND DEALERS—*Continued*

ABBREVIATION	NAME	ADDRESS
Gutmann	Albert J. Gutmann, G.m.b.H.	Opernhaus, Wien I (Vienna), Austria
Hainauer	Julius Hainauer	Schweidnitzer Str.52, Breslau I, Germany
Halbreiter	Otto Halbreiter	Promenadeplatz 16, München (Munich), Germany
Hamelle	J. Hamelle	22 bd. Malesherbes, Paris 8
Hansen	Wilhelm Hansen's Musikforlag	9 Gothersgade, Copenhagen, Denmark
Harms, N. Y.	Harms, Inc.	62 W. 45th St., New York City
Hartmann & Cie.	G. Hartmann & Cie.	No information available
Haslinger	Carl Haslinger (Edm. Tobias)	Tuchlauben 11, Wien I (Vienna), Austria
Hawkes & Son see *Boosey & Hawkes, Ltd.*		
Hayet	Ch. Hayet	12 rue Gaillon, Paris 2
Heckel	K. Ferd. Heckel	Mannheim, 0.3-10, Germany
Heinrichshofen	Heinrichshofen's Verlag	Breiteweg 171, Magdeburg, Germany
Heinze, Leipzig	Gustav Heinze	Auenstr. 12a, Sorau, Germany
Henn see *Ed. Henn*		
Heugel	Heugel (Au Ménestrel)	2 bis rue Vivienne, Paris 2
Hientzsch	C. F. Hientzsch	No information available
Himmelreich	Max Himmelreich	Belgradstrasse 3, München 23 (Munich), Germany
Hirsch, Stockholm	Abr. Hirsch Förlag	9 Drottninggt., Stockholm, Sweden
Höckner, Zwenkau	Walter Höckner	Zwenkau Bz. Leipzig
Hoffarth	L. Hoffarth Verlag	Wallstrasse 12, Dresden A.1
Hoffman, Prague	J. Hoffmanna vdova	Malá Karlova ul. 29, Praha I (Prague), Czechoslovakia
Hofmeister	Friedrich Hofmeister, G.m.b.H.	Karlstrasse 10, Leipzig
Hug	Hug & Co.	26 Sonnenquai, Zurich, Switzerland
Int. Music Co. New York	Now A. Haendler	Barbarossa Str. 17, Berlin W.30
Joanin	Editions A. Joanin & Cie.	No information available

PUBLISHERS AND DEALERS—*Continued*

ABBREVIATION	NAME	ADDRESS
Jobert	Jean Jobert	44 rue de Colisée, Paris 8
Jonasson-Eckermann	Otto Jonasson-Eckermann	Schillstrasse 12, Berlin W.62
Jost	Franz Jost	Königsplatz 12, Leipzig C.1
Joubert	Joubert & Cie.	25 rue d'Hauteville, Paris 10
Jungnickel	Ross Jungnickel	165 E. 35th St., New York City
Junne	Otto Junne, G.m.b.H.	Egelstrasse 3, Leipzig C.1
Jurg.	P. Jurgenson	Talstrasse 19, Leipzig
K. E.	No information available	
Kahnt	C. F. Kahnt	Nürnberger Str. 27, Leipzig C.1
Kallmeyer	G. Kallmeyer Verlag	Bülowstrasse 10, Berlin W.57
Kalmus, N. Y.	Edwin F. Kalmus	209 W. 57th St., New York City
Kaun	Richard Kaun	No information available
Kistner & S.	Fr. Kistner & C. F. W. Siegel	Dörrienstrasse 13, Leipzig C.1
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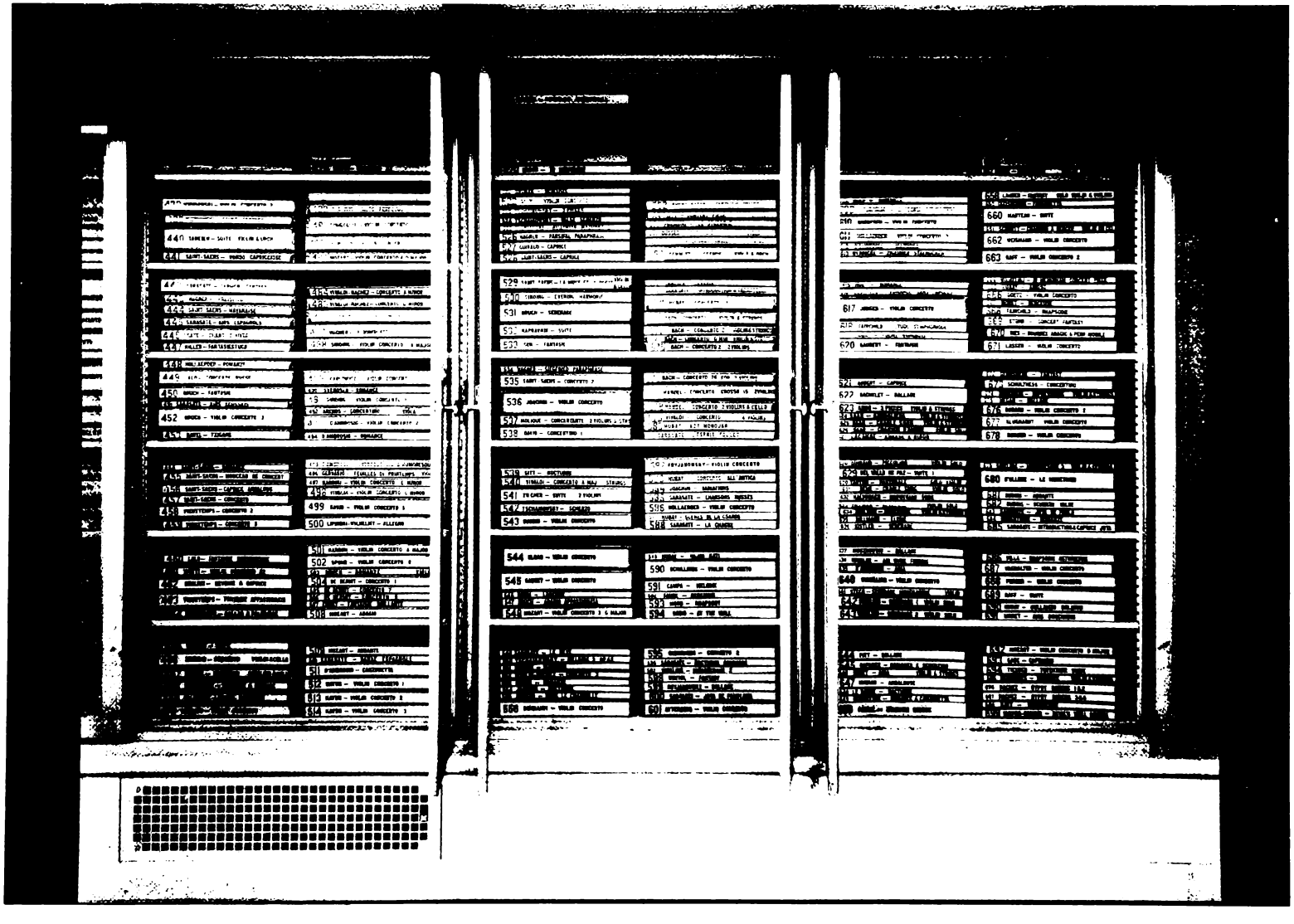
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ABEL, Carl Friedrich Cöthen 1725—1787 London

op. 7, No. 6, Symphony see **MOZART, W. A., Symphony No. 3**

2451 **op. 10, No. 5, Symphony (Overture V)**, D major..... *Höckner, Zwenkau*
2 Ob., 2 Horns, Str.
Score in MS; Parts facsimile prints from the original edition
orig. edition, publ. by Bremner in London, as Six Symphonies, op. 10, "à deux Violons, Taille & Basse, Hautbois & Cors de Chasse"; reprint copyright 1932

ABERT, Johann Joseph Kochowitz (Bohemia) 1832—1915 Stuttgart

2160 **op. 31, Columbus,** A musical sea-piece in the form of a symphony, D major.....*Schott*
2, 2, 2, 2—4, 2, 3, Ophicl.—Tymp., Bass-drum—Str. **40**
comp. 1864; 1st perf. Stuttgart, Jan. 26, 1864, Eckert conducting

913 **Frühlings-Sinfonie** [Spring symphony], C major.....*B. & H.*
1. Spring awakening, 2. Young spring, 3. Spring and love, 4. Spring's victory
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **45**
comp. 1893; 1st perf. Stuttgart, Jan. 31, 1894, Hermann Zumpe conducting

AFFERNI, Ugo Florence 1871—

1115 **Overture to "Fürst Potemkin"** [Prince Potemkin].....*Oertel*
3, 3, 3 (or: 3, 2, 2)—4, 3 (3rd ad lib.), 3, 1—Tymp. Perc.—Harp—Str. **8**
opera comp. 1897; 1st perf. Annaberg, Saxony, 1897, the composer conducting

AKIMENKO, Feodor (Stepanovich) Kharkov (Russia) 1876—

555 **op. 20, Poème lyrique** [Lyric poem].....*Bel.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **12**
comp. 1899. 1st perf; Petersburg 1901, Rimsky-Korsakov conducting

955 **op. 28, Suite,** G minor.....*Jurg.*
1. Elegy, 2. Reverie, 3. Lullaby, 4. Little waltz
1, 1, 2, 1—2 Horns—Str. **10**
orig. comp. for Piano, 1903; arr. by the composer's brother, 1st perf. Paris 1905, Akimenko conducting

808 **Ange** [Angel], Nocturnal poem after Lermontoff.....*Leduc*
3, 3, 2, 2—4, 2, 3, 1—Tymp.—Harp, Piano—Str. **11**
comp. 1912/17; 1st perf. Leningrad 1922, the composer conducting

1861 **Suite de Ballet,** in 3 parts.....*unpubl.*
1. Andantino, 2. Carillon céleste, 3. Danse génerale
3, 3, 2, 2—4, 2, 3, 1—Bells—Cel., 2 Harps (2nd ad lib.)—Str. **12**
Secured from the composer and copied from his original MS score
comp. 1916; 1st perf. Leningrad 1917 at a Siloti concert, the composer conducting

AKIMENKO, Feodor (Stepanovich)—Cont'd

1862 **Deuxième Nocturne** [Second nocturne].....*unpubl.*
3, 2, 2, 2—4, 2, 1, 1—Harp—Str. **8**
Secured from the composer and copied from his original MS score
comp. 1920; not yet performed; information received 1931

ALBENIZ, Don Isaac Comprodon (Spain) 1860—1909 Cambo (Spain)

1389 **Interlude from "Pepita Jiménez"**.....*B. & H.*
3 (2nd alt. 2nd Picc.), 3, 3, 2—4, 2, 3, 1—Tymp.—2 Harps—Str.
Strings printed, all other parts in MS
1st perf. at the Teatro di Liceo, Barcelona 1896

562 **No. 1 of "Catalonia"**, Popular suite in 3 parts.....*Durand*
3, 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—2 Harps—Str. **10**
orig. comp. for Piano, orch. by the composer, 1899; 1st perf. same year at the Société Nationale, Paris

ALBENIZ — ARBÓS

Iberia-Suite, orch. by E. Fernandez Arbós.....*Eschig*
comp. for Piano, Nos. 1, 2, 4 in 1906, Nos. 3, 5 in 1907

1428 **— No. 1, Evocation**
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **5**
orch. 1909; 1st perf. same year, by the Orquesta Sinfonica, Madrid, Arbós conducting

1289 **— No. 2, Fête Dieu à Séville** [Corpus Christi day at Seville]
3 (3rd alt. Picc.), 3, 4, 3—4, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **6**
orch. 1909 at composer's request; 1st perf. with No. 1

1516 **— No. 3, Triana**
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **5**
orch. 1916; 1st perf. by the Orquesta Sinfonica, Madrid, 1919, Arbós conducting

1477 **— No. 4, El Puerto** [The harbor]
3, 3, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **5**
orch. 1908; 1st perf. same year, by the Orquesta Sinfonica, Madrid, Arbós conducting

1929 **— No. 5, El Albaicin**
3 (3rd alt. Picc.), 3, 3, 3; Tenor-Sax. (may be replaced by Bass Clar.)—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **5**
orch. 1919; 1st perf. same year by the Orquesta Sinfonica, Madrid, Arbós conducting

d'ALBERT, Eugen (Eugène Francis Charles) Glasgow (Scotland) 1864—1932 Riga

1055 **op. 8, Overture to "Esther"** by Grillparzer.....*B. & B.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **14**
comp. 1887; 1st perf. same year at a Philharmonic Concert, Vienna

1799 **op. 33, Aschenputtel Suite** [Cinderella].....*Forberg*
1. Ashputtle on the hearth, 2. Pigeon in the ashes, 3. Ball in the king's castle, 4. The prince and the ride with the wicked sisters, 5. Ashputtle's wedding; polonaise and rustic dance
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 3—Tymp., Perc.—Cel., Harp—Str. **25**
comp. 1924; 1st perf. Essen, Dec. 15, 1924, Fiedler conducting

1004 **Introduction to "Ghismonda"**, act 3.....*B. & H.*
3, 3, 3, 3—4, 3, 3, 1—Tymp.—Harp—Str. **4**
opera 1st perf. Dresden, Nov. 28, 1895, Ernst von Schuch conducting

d'ALBERT, Eugen—Cont'd

1810 **Overture to "Der Improvisator"** ..... *B. & B.*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H), 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **3**
comp. 1900; 1st perf. at the Hofoper, Berlin, Feb. 2, 1902, Karl Muck conducting

ALEXANDROFF, Anatol (Nicolaevich) Moscow 1888—

1565 **op. 32, Klassische Suite** [Classic suite] ..... *U. E. and Mussektor*
1. Introduction, 2. Minuet, 3. Quasi Gavotte, 4. Aria, 5. Arietta, 6. Funeral march, 7. Finale
3, 2 (2nd alt. Engl. H.), 2, 2—2 Horns—Perc.—Str. **15**
comp. 1920 for 7 solo instruments, arr. for orch. 1927; 1st perf. by the Russian Philharmonie, Moscow, March 13, 1927, A. K. Medtner conducting

ALEXEYEFF, K. Moscow 1886—

1788 **Menuet, G minor** ..... *Jurg.*
2, 2, 2, 2—4, 2—Tymp.—Str. **10**
comp. 1900; 1st perf. Petersburg 1902

ALFANO, Franco Posillipo, near Naples 1877—

1912 **Danza e Finale of "Sakuntala"** ..... *Ric.*
3 (3rd alt. Picc.), 2, 3, 4—4, 3, 3, 1; 9 (3) Trump. back stage—Tymp., Perc.—Cel., 2 Harps, Piano—Str. **15**
1st concert perf. at the Società del Quartetto di Bologna, May 1923, Sergio Failoni conducting

ALFVÉN, Hugo Stockholm 1872—

1129 **op. 11, Symphony II, D major** ..... *Schott*
3 (3rd alt. Picc.), 2, 3, 3—4, 2, 3, 1—Tymp.—Str. **40**
comp. 1900; 1st perf. Mayence, same year

762 **op. 19, Midsommervaka** [Midsummer Vigil], Swedish rhapsody ..... *Hansen*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3 (2nd alt. E♭ Clar.), 3—4, 2, 3, 1—Tymp., Perc.—2 Harps—Str. **13**
comp. 1903; 1st perf. Stockholm 1904, the composer conducting

***1564** **op. 39, Symphony IV, C minor** ..... *U. E.*
4, 4, 4, 4—8, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str.—Soprano and Tenor Solo without words **45**
comp. 1918; 1st perf. Stockholm, Oct. 4, 1919, the composer conducting

ALLENDE, P. Humberto Chile 1885—

***261** **3 Tonadas** [3 Melodies] of national Chilian character ..... *Senart*
3 (Picc. alt. 3rd Fl.), 3, 3, 3—4, 3, 3, 1—Tymp.—Cel., 2 Harps—Str.—Vocal chorus (Soprano and Contralto) in No. 1 ad lib. **12**
comp. 1929; 1st perf. Paris, Jan. 30, 1930, Straram conducting

d'AMBROSIO, Alfredo Naples 1871—1914 Paris

674 **op. 3, 4 Pièces d'orchestre** [4 Orchestral pieces] ..... *Decourcelle*
1. Andantino, 2. The peasant's wife, 3. Gathering of the elves, 4. Tarantella
3, 2, 2, 2—2, 2, 3—Tymp., Perc.—Harp (ad lib.)—Str. **14**
comp. 1896; 1st perf. Nice same year, N. Gervasio conducting

736 **op. 33, Feuilles éparses** [Scattered leaves], Suite ..... *Decourcelle*
1. Nocturne, 2. Gavotte and musette, 3. Intermezzo, 4. Waltz
2, 2, 2, 2—2 Horns—Str. **14**
orig. comp. for Piano; orch. by the composer in 1906; 1st perf. Nice, same year N. Gervasio conducting

d'AMBROSIO, Alfredo—Cont'd

735 **Hersilia,** Orchestral suite, from the ballet on M. Alfred Mortier's libretto of the same name.....*Decourcelle*
1. Introduction, apparition and dance of the Ondines, 2. Larghetto, 3. Scherzino, 4. Dance of the Naiades, 5. Waltz of the Sirens, 6. Fantastic round
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **20**
comp. 1904; 1st perf. at the opera, Nice, 1905

AMBROSIUS, Hermann Hamburg 1897—

2180 **op. 64a, Suite** for orchestra, G minor.....*Filser*
1. Overture, 2. Courante, 3. Musette, 4. Bourrée, 5. Sarabande, 6. Gigue
2, 2, 0, 2—2 Horns—Tymp.—Str.

AMON, Johann Andreas (Jean André) Bamberg 1763—1825 Wallerstein (Bavaria)

2214 **op. 10, No. 1, Symphony,** F major.....*?*
(No. 1 of "Trois Sinfonies" à Grand orchestre, publ. by J. Amon & Cie, Heilbronn (No. 210)
Fl. (obligato), 2 Ob. (or 2 Clar.), Bn.—2 Horns—Str.
One set of parts in original edition, duplicates photostated; Score in MS
(According to Fétis, op. 10 is "Premier Concerto pour l'alto" publ. Pleyel, Paris; the above Symphony is not mentioned in his article)

ANDREAE, Volkmar Berne 1879—

1249 **op. 27, Kleine Suite** [Little suite].....*Leuckart*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3, 1—3 Tymp., Perc.—Cel., Harp—Str. **20**
comp. 1916/17; 1st perf. Basel, Oct. 20, 1917, the composer conducting

1345 **op. 30, Notturno und Scherzo**.....*Leuckart*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3, 1—Tymp., Perc.—Cel., Harp—Str. **12**
comp. 1918; 1st perf. Zurich, Dec. 16, 1918, the composer conducting

1165 **op. 31, Symphony** in C major.....*Hug*
4, 3, 4, 3—4, 4, 3, 1—Tymp., Perc.—Cel., Harp—Str. **30**
comp. 1919; 1st perf. Zurich, Nov. 3, same year, the composer conducting

ANROOIJ, Peter G. van Zalt-Bommel (Holland) 1879—

2096 **Piet Hein,** Dutch rhapsody.....*Alsbach*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **9**
comp. 1901; 1st perf. Utrecht, March, same year, the composer conducting

ANTIPOV, Konstantin (Athanasievich) Moscow 1859—

554 **op. 7, Allegro Symphonique**.....*Bel.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **10**
comp. 1889; 1st perf. Petersburg 1890

ARENDS, H. Moscow 1855—1924 ib.

1367 **Salammbô,** Ballet suite.....*Jurg.*
1. Introduction, 2. Grand adagio, 3. Dance of the serpents, 4. Love-scene, 5. "Moloch" (divine ecstasy), 6. Dance of the divine priestesses, 7. Dance of the Kabires, 8. Dance of melancholy, 9. Salammbô's dance with the veil of Tanite, 10. Dance of the Gallic warriors, 11. Libyan dance, 12. March
3 (3rd alt. Picc.), 3, 2, 3 (2)—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str. **30**

ARENSKY, Antony (Stepanovich) Novgorod 1861—1906 Terioki (Finland)

74 **op. 4, Symphony No. I.,** B minor.....*Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **25**

ARENSKY, Antony (Stepanovich)—Cont'd

318 **op. 7, Suite,** G minor.....*Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
publ. 1909

665 **op. 13, Intermezzo**.....*Jurg.*
2, 2, 2, 2—2 Horns—Str. **3**
publ. 1898

658 **op. 23, Silhouettes (Suite II),** arr. by the composer.....*Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **14**
publ. 1901

1001 **op. 33, Suite III (Variations),** C major, arr. by the composer.....*Jurg.*
Theme, Variations: 1. Dialogue, 2. Waltz, 3. Triumphal march, 4. Menuet, 5. Gavotte, 6. Scherzo, 7. Funeral march, 8. Nocturne, 9. Polonaise
3, 3 (3rd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Piano (or Cel.)—Str. **21**

964 **op. 50a, Suite** from the ballet **"Nuit d'Egypte"** [Night in Egypt].....*Jurg.*
1. Overture, 2. Dance of Arsinoe and the slaves, 3. Dance of the Jews, 4. Dance of the Ghazies, 5. The snake charmer, 6. Pas de deux. Waltz, 7. Solemn entrance of Antony
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
ballet 1st perf. Petersburg 1900

1472 **March,** In memory of Souvoroff.....*Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **4**
1st perf. Petersburg 1899

1206 **op. 16, Overture** to **"Un songe sur le Volga"** [A dream on the Volga]...*Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.)—Str.
1st perf. Moscow 1892

732 **Overture** to **"Nal und Damayanti"**.....*Jurg.*
3, 2, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp, Piano—Str.

ARROYO, João M. Oporto 1861—

1350 **op. 26, Deuxième Poème Symphonique** [Second Symphonic Poem]..*Schott*
4, 3, 4, 4—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str.

ARTCIBOUSHEFF, Nikolai (Vassilievich) Tsarskoje Selo (Russia) 1858—

1414 **op. 4, Polka Caractéristique**.....*Bel.*
2, 2, 2, 2—4, 2—Tymp., Perc.—Str. **5**
1st perf. Moscow 1890

1398 **op. 9, Valse-Fantasia**.....*Bel.*
3, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **7**
1st perf. Moscow 1897

Variations on a Russian theme, see **RUSSIAN COMPOSERS**

ASSAFIEFF, Boris (Vladimirovich) (Pen-name Igor Glebov) Petersburg 1884—

1563 **Adagio and 6 Variations** from the ballet "Koniok Gorbounok" [The hunchback pony].....*Bessel*
2, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—2 Harps—Str.

ATTERBERG, Kurt M. Gothenburg (Sweden) 1887—

1941 **op. 6, Symphony No. 2,** F major.....*Hansen (Nordiska Musikförlaget)*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 2—4, 2, 3, 1—Tymp., Perc.—Piano—Str. **40**
comp. 1911/13; 1st perf. Sondershausen, July 1914

ATTERBERG, Kurt M.—Cont'd

1815 **op. 10, Symphony No. 3, "Meeressymphonie" — "Västkustbilder"** [Symphony of the sea], D major.....*Leuckart*
4 (4th ad lib.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Piano (ad lib.), Harp—Str. **36**
1st perf. Stockholm, Dec. 1916

1403 **op. 14, Sinfonia Piccola,** Symphony No. 4, G minor, comp. on Swedish national melodies.....*Leuckart*
2, 2, 2, 2—4, 2, 2, 1—Tymp.—Str. **25**
comp. 1918; 1st perf. Stockholm, March 1919

1528 **op. 19, No. 2, Suite No. 4, Turandot-Suite** on old Chinese melodies.....*Leuckart*
1. Kalaf sees Turandot's portrait, 2. Altoum — Truffaldino — March, 3. Room in the Serail, 4. Kalaf's night in the Serail, 5. Turandot —March
2 (2nd ad lib.), 0, 1—1, 2 (Brass ad lib.)—Perc.—Cel., Piano (ad lib.) —Str. **16**
comp. 1920; 1st perf. Stockholm 1921

1831 **op. 20, Sinfonia Funebre** (Funerial Symphony), **No. 5,** D minor....*Leuckart*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 2—4, 3, 3, 1—Tymp., Perc.—Piano—Str. **30**
comp. 1917/22; 1st perf. Berlin, Jan. 1923

1116 **op. 23, Barocco,** Suite No. 5 for small orchestra.....*B. & H.*
1. Entrata, 2. Sarabanda, 3. Gavotto, 4. Pastorale e Gagliarda, 5. Siciliana, 6. Giga
Woodwind: 1, 1 (alt. Engl. H.), 1—Str. **20**
(Note in score: If the number of the strings is above 4, 4, 3, 2, 2, the wind instruments should be doubled at all passages marked with "a 2".)
comp. 1925; 1st perf. Stockholm 1926

1566 **op. 31, Symphony VI,** C major.....*U. E.*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **32**
comp. 1927/28; 1st perf. Cologne, Oct. 15, 1928, Hermann Abendroth conducting

AUBERT, Louis (François Marie) Paramé (France) 1877—

505 **op. 6, Suite Brève** [Short suite], B minor.....*Durand*
2, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **11**
orig. comp. for 2 Pianos, 1900; rev. and orch. 1913; 1st perf. at the Concerts Lamoureux, Paris 1916, Camille Chevillard conducting

506 **Habanera**.....*Durand*
3, 3, 3, 2, Sarrus. (or Contra Bn.)—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **12**
comp. 1918; 1st. perf. at the Pasdeloup concerts, Paris, March 23, 1919, Rhené-Baton conducting

811 **Dryade,** Musical picture.....*Durand*
2, 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **10**
comp. 1923; 1st perf. at a Concert Colonne, Paris, Nov. 1923, Gabriel Pierné conducting

AULIN, Tor Stockholm 1866—1914 ib.

391 **op. 22, Meister Olof** [Master Olof], Suite in 5 movements from Strindberg's drama.....*Zimm.*
1. The reformer (In Stregnäs convent), 2. His wife and child, 3. In the town church, 4. At mother's death-bed, 5. The feast at Norreport
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Str. **26**
1st perf. Gothenburg 1909

AULIN, Tor—Cont'd

op. 28, Drei Gottländische Tänze [Three Gottland dances].....*Zimm.*
1st perf. Gothenburg 1912

1162 — **No. 1**
2, 2, 2, 2—4 Horns—Tymp., Bells—Str. **4**

1183 — **No. 2**
2 (2nd alt. Picc.), 2, 2, 2—4 Horns—Triangle—Str. **6**

1218 — **No. 3**
2, 2, 2, 2—4, 4—Tymp., Bass-drum, Triangle—Str. **4**

op. 32, Vier Schwedische Tänze [Four Swedish dances].....*Zimm.*

1068 — **No. 1**
2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp. (with Perc.)—Str. **5**

1117 — **No. 2**
2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp.—Str. **6**

1128 — **No. 3**
2, 2 (2nd alt. Engl. H.), 2, 2—4 Horns—Harp—Str. **5**
Nos. 1, 2, 3, 1st perf. Dortmund 1913, Georg Hüttner conducting

1096 — **No. 4**
2, 2, 2, 2—4, 2—Tymp., Glockenspiel—Str. **6**
1st perf. Gothenburg 1912

BACH, Carl Philipp Emanuel (the "Berlin" or "Hamburg" Bach)
Weimar 1714—1788 Hamburg

4 Orchester-Sinfonien, ed. by Franz Espagne, from the composer's orig. MS in the Königl. Bibliothek, Berlin.....*Peters*
comp. 1776; publ. 1861; perf. at the Gewandhaus concerts, Leipzig and at the Symphony-Soirées of the Royal Orchestra, Berlin
(although 4 mentioned, only 3 Symphonies are publ.)

339 — **No. 2**, E♭ major
2, 2, 0, 1—2 Horns—Cemb.—Str. **10**

340 — **No. 3**, F major
2, 2, 0, 1—2 Horns—Cemb. (rev. by Max Reger)—Str. **11**

813 **Concerto**, D major, transcr. for small orchestra by Maximilian Steinberg.....*Ed. Russe*
1, 2 (2nd alt. Engl. H.), 0, 1—Horn—Str. **15**
orig. scored for 4 Violas, Quinton, Viola d'amore, Viola da gamba, Basse da viole; arr. 1909; 1st perf. Petersburg, Oct. 23, 1909, Alexander Siloti conducting

BACH, Johann Christian (the Milanese or English Bach) Leipzig 1735—1782 London

588 **Sinfonia**, B♭ major, arr. by Fritz Stein.....*Peters*
2, 2, 2, 2,—2 Horns—Str. **20**
arr. 1925; 1st perf. Kiel 1925, Stein conducting

2446 **op. 18, No. 3, Sinfonia für Doppelorchester** [Symphony for Double orchestra], D major, ed. by Fritz Stein.....*Peters*
Orchestra I: 2 Ob., Bn., 2 Horns, Str.; Orchestra II: 2 Fl.—Str.
op. XVIII, Six Grand Ouvertures . . . probably Bach's last work, comp. between 1774 and 1777; newly ed. 1930

BACH, Johann Sebastian Eisenach 1685—1750 Leipzig

Brandenburg Concertos

— **No. 1**, see **Part IV** (also fragmentary arr. as **Sinfonia**, F major, see below)
— **No. 2**, see **Part XV** (arr. by Mottl, as **Concerto**, F major, see below)
— **No. 3**, see **Part II**
— **No. 4**, see **Part IV**
— **No. 5**, see **Part XV**
— **No. 6**, see **Part II**

Chorale from Church Cantata No. 147 "Herz und Mund und That und Leben", ed. by W. G. Whittaker, see **Part II**

BACH, Johann Sebastian—Cont'd

1446 **Choral-Variation** from Cantata No. 140 "Wachet auf, ruft uns die Stimme", arr. by Granville Bantock.....*B. & H.*
2 Clar., 2 Bn.—2 Horns—Str. **6**
Cantata (B.G. XXVIII)‡, comp. Leipzig 1742 for the twenty-seventh Sunday after Trinity

1445 **Concerto** in F major, arr. for concert use by Felix Mottl.....*B. & H.*
Soli: Vl., Fl., Ob., (2) Trump.
Accomp. orchestra: 2, 2, 2, 2—2 Horns—Str. **15**
(Accomp. Wind instrum. added by the arranger)
Brandenburg Concerto II (B.G. XIX); comp. March 1721; 1st perf. Cöthen, same year

Concerto from Church Cantata No. 142 "Uns ist ein Kind geboren", ed. by W. G. Whittaker, see **Part II**

1342 **Hirtenmusik** [Shepherds' music] from the "Weihnachts-Oratorium" [Christmas Oratorio], arr. by Robert Franz.....*Leuckart*
Part II: For the second Christmas Holiday, No. 1, Sinfonia
2, 2, 2 Engl. H., 2, 2—2 Horns—Piano—Str. **5**
Part II "Und es waren Hirten in derselben Gegend" (B.G. V, 2), comp. 1734; 1st perf. Leipzig same year

March from Dramma per Musica "Vereinigte Zwietracht der wechselnden Saiten", ed. by W. G. Whittaker, see **Part II**

1052 **Overture,** D major, No. 4, ed. by the Bach-Gesellschaft.....*B. & H.*
0, 3, 0, 1—3 Trump.—Tymp.—Piano—Str. **16**
Ouverture or Suite IV (B.G. XXXI, 1), comp. between 1717 and 1727

1488 **Prelude** from Cantata No. 29 "Wir danken Dir, Gott" (*B.G. V*), rev. by A. Siloti.....*Jurg.*
2 Ob., Engl. H., 2 Bn., Contra Bn.—3 Trump.—Tymp.—Str.

2440 **Sinfonia,** F major, ed. by the Bach-Gesellschaft.....*B. & H.*
3 Ob., Bn., 2 Horns—Str. Parts in MS **10**
the Sinfonia is an arr. of the 1st Brandenburg Concerto (B.G. XIX), without the Allegro and Polacca movements; probably arr. in Leipzig between 1729 and 1736 for perf. in the Telemann Collegium Musicum

Sinfonias to Church Cantatas, ed. by W. G. Whittaker, for Strings and Wind instruments (ad lib.)

— No. 35 "Geist und Seele wird verwirret" (Sinfonias I, II)
— No. 42 "Am Abend aber desselbigen Sabbaths"
— No. 75 "Die Elenden sollen essen",
see **Part II**

1496 **Sonata** from Cantata No. 31 "Der Himmel lacht, die Erde jubiliret", arr. by W. G. Whittaker.....*Oxf. Univ. Press*
3 Ob., Engl. H., Bn. (ad lib.)—3 Trump.—Tymp.—Str. **3**
comp. 1715; (B.G. VII); arr. 1928

1246 **Suite,** C major, arr. for concert perf. by Felix Weingartner.....*B. & H.*
1. Grave—Vivace, 2. Courante, 3. Gavotte, 4. Forlane (Danza Veneziana), 5. Menuetto (Alternativo), 6. Bourrée, 7. Passepied
2 Ob., Bn.—Str. **34**
Ouverture or Suite I (B.G. XXXI, 1), comp. Cöthen, between 1717 and 1723; arr. 1st perf. Vienna, Nov. 1910, at the Philharmonic concerts, Weingartner conducting

Suite II, B minor, see **Part VII**

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BACH, Johann Sebastian—Cont'd

531 **Suite,** D major (Ouverture, Air, Gavotte, Bourrée and Gigue), new edition; carefully marked and ed. by Ferdinand David for perf. in the Leipzig Gewandhaus. Clarinets and Trumpets arr. by Felix Mendelssohn-Bartholdy from Bach's Trumpet parts, which are unplayable for the instruments of today.....*Sim.*

0, 2, 2—3 Trump.—Tymp.—Str. **16**

Ouverture or Suite III (B.G. XXXI, 1)‡, comp. Leipzig, between 1727 and 1736; arr. 1st perf. Feb. 15, 1838, Mendelssohn conducting

Suite IV, D major, see **Overture** (above)

"Wachet auf", No. 4 of Church Cantata 160 (actually 140), arr. by Michele Esposito, with Woodwind ad lib., see **Part II**

BACH — ABERT

1297 **Andante sostenuto** (Praeludium B minor), **Scherzo allegretto** (Fuga G major), orch. by J. J. Abert.....*Ries & E.*

2, 2, 2, 2—4, 2, Bass-Tromb.—Tymp.—Str. **9**

from "Das Wohltemperirte Clavier", Part I (B.G. XIV), comp. Cöthen 1722; orch. 1874; 1st perf. at a Philharmonic concert, Vienna, Jan. 1875, Otto Dessoff conducting

BACH — BESLY

1543 **Trio in C minor,** arr. for small orchestra by Maurice Besly...*Boosey & Hawkes*

(It is uncertain whether the work was actually composed by Bach. It is believed by some to be a composition by Joh. Ludwig Krebs)

Solo Ob. and Vl.; 1, 0, 2, 2—2, 1—Tymp.—Str. **5**

Trio for Organ (B.G. XXXVIII, Suppl. II), arr. 1924; 1st perf. London, same year, Besly conducting

BACH — ELGAR

1568 **Fantasia and Fugue** in C minor, transcr. for orchestra by Edward Elgar.....*Novello*

3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **10**

from Praeludium (Fantasia) und Fuga VII (B.G. XV), comp. for Organ; Fantasia orch. 1922; 1st perf. at the Gloucester Festival, Sept. 1922, Elgar conducting; Fugue orch. 1921, 1st perf. at Queen's Hall, London, Oct. 27, 1921, Goossens conducting

BACH — ESSER — ELGAR

1769 **Toccata,** F major, comp. for Organ, arr. for full orchestra by H. Esser; Coda by Edward Elgar (publ. Novello).....*Schott*

3, 2, 2, 3—4, 3, 3, 1—Tymp., Bass-drum—Str.
(or: 2, 2, 2, 2—4, 2, 3—Tymp.—Str.) **11**

Score in MS. Orig. ending by Bach reinstated and scored, and additional parts for 3rd Fl., Contra Bn., 3rd Trump., Tuba, Bass-drum added by Edward Elgar (these parts in MS and ad lib.)

from Praeludium (Toccata) und Fuga X (B.G. XV), comp. between 1708 and 1716; arr. 1856, 1st perf. same year at the Philharmonic concerts, Vienna, H. Esser conducting (Elgar's rev. added subsequently)

BACH — GEVAERT

1401 **Gavotte en Re mineur** [D minor], orch. by A. Gevaert.....*Durand*

1, 2, 0, 2—2 Horns—Str. **5**

Gavotte from the 6th English Suite (B.G. XLV, 1), orch. 1874; 1st perf. Paris 1875

1891 **Bourrée en La mineur** [A minor], orch. by F. A. Gevaert.....*Durand*

2, 2, 0, 2—2 Horns—Str. **5**

Bourrée I from 2nd English Suite (B.G. XLV, 1), orch. and 1st perf. Paris 1875

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BACH — GOEDICKE

1569 **Passacaglia,** C minor, transcr. for orchestra by A. Goedicke..... *U. E. and Mussektor*

3, 2, 3, 3—4, 3, 3, 1—Tymp., Perc.—Str. **20**

Passacaglia for Organ (B.G. XV)‡, comp. between 1708 and 1716; transcr. 1926, 1st perf. Moscow 1927, by the Persimfans, (orch. without conductor)

BACH — GOOSSENS

2438 **Suite in G,** taken from the French Suites for Pianoforte, orch. by Eugene Goossens..... *Chester*

1. Courante, 2. Allemande, 3. Bourrée, 4. Menuet, 5. Gavotte, 6. Sarabande, 7. Gigue

3, 2, 2, 2—2, 3—Tymp.—Str. **20**

French Suites (B. G. XLV, 1), comp. Cöthen, between 1717 and 1723; this suite specially arr. and scored for a "Ballet divertissement" in Sir Thomas Beecham's production of Bach's Cantata "Phoebus and Pan", at the Aldwych Theatre, London, in 1917 (used in a somewhat different order of numbers)

BACH — GUI

1567 **2 Chorals,** transcr. from Organ for orchestra by Vittorio Gui..... *U. E.*

1. "O Mensch, bewein' dein' Sünde gross", 2. "In dir ist Freude"

4, 2, 0, 2—4, 3—Tymp., Bells—Str. **8**

(from B. G. XXV), arr. 1923; 1st perf. at the Politeana Fiorentino, Florence, May 1923, Gui conducting

BACH — HOLST

2247 **Bach's Fugue à la Gigue,** orch. by Gustav Holst..... *Boosey & Hawkes*

2, 2, 2, 2—2, 2, 2, 1—Str. (or: 1, 1, 1, 1—Str.; or: Piano and Strings only)

Fuge, G major, for Organ (B. G. XXXVIII, No. XVII), arr. copyright 1929

BACH — JACKSON

2221 **Pastoral Prelude,** orch. by Bernard Jackson..... *Oxf. Univ. Press*

2 Fl., 2 Ob.—Str. **6**

from Praeludium e Fuga XVII, C major, for Organ (B. G. XV), probably comp. between 1735 and 1740; orch., 1st perf. by the City Orchestra, Birmingham, 1925, Adrian C. Boult conducting

BACH — KALLSTENIUS

2437 **Präludium und Fuge,** B♭ minor, orch. by Edvin Kallstenius..... *Ries & E.*

1. Prelude (Wohltemperiertes Klavier I, No. 22)
2. Fugue (Wohltemperiertes Klavier II, No. 22)

2, 2 (2nd alt. Engl. H.), 0, 2—2, 2, 1—Str. **8**

Das Wohltemperirte Clavier (B. G. XIV), Part I comp. Cöthen 1722, Part II comp. Leipzig 1744; orch. copyright 1931

BACH — KES

1830 **3 Preludes from "Das wohltemperirte Clavier",** transcr. for small orch. by W. Kes..... *Leuckart*

I. No. 8, E♭ minor, II. No. 22, B♭ minor, III. No. 3, D major

2, 2, 2, 2—2 Horns—Bells, Triangle—Harp—Str. **10**

(from B. G. XIV), Nos. I, II from Part I, comp., Cöthen 1722, No. III (orig. C♯ major), from Part II, comp. Leipzig 1744; arr. 1912; 1st perf., Coblenz, same year, Willem Kes conducting

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BACH — MAHLER

1981 **Suite** from the orchestral works, with Basso Continuo harmonized, arr. for concert perf. by Gustav Mahler.....*Schirmer*

1. Ouverture, 2. Rondeau and Badinerie, 3. Air, 4. Gavotte I and II

1, 2, 1 (ad lib. unison with Fl. in No. 1)—3 Trump.—Tymp.—Organ, Piano—Str. **8**

Nos. 1 and 2 from Ouverture or Suite II, B minor (B. G. XXXI, 1)‡, comp. Cöthen, between 1717 and 1723; Nos. 3 and 4 from Ouverture or Suite III, D major (B. G. XXXI, 1), comp. Leipzig, between 1727 and 1736; arr. copyright 1910

BACH — RAFF

1318 **Suite,** G minor, orch. by Joachim Raff; rev. by Max Erdmannsdörfer. *Ries & E.*

2, 2, 2, 2—2, 2—Tymp.—Str. **25**

Third English Suite (without Gigue) (B.G. XLV, 1), rev. 1890; 1st perf. Bremen 1891, Erdmannsdörfer conducting

BACH — REGER

956 **Suite,** G minor, transcr. for small orchestra by Max Reger.....*Peters*

1. Grave, 2. Allegro, 3. Sarabande, 4. Courante, 5. Bourrée, 6. Gigue

2, 2, 0, 2—2 Trump.—Tymp.—Str. **21**

Nos. 1 from Partita II (B. G. III), 2 from 3rd, 3 from 4th, 5 from 2nd English Suites (B.G. XLV, 1), 4 and 6 from Partita V (B. G. III); orch. 1915

BACH — RESPIGHI

2201 **Passacaglia** in C minor, orch. by Ottorino Respighi.....*Ric.*

4, 4, 4, 4—6, 4, 3, 1—Tymp.—Organ—Str. **15**

from Passacaglia for Organ (B. G. XV); probably comp. Weimar, about 1715; orch. 1930; 1st perf. at Carnegie Hall, New York, April 16, 1930, Toscanini conducting

BACH — SCHÖNBERG

1570 **Zwei Choralvorspiele** [Two Choral preludes], instrum. by Arnold Schönberg.....*U. E.*

"Schmücke Dich, o liebe Seele", "Komm, Gott, Schöpfer, Heiliger Geist"

4, 4, 6, 4—4, 4, 4, 1—Tymp., Cymb., Triangle, Glockenspiel—Cel., Harp—Str. **12**

from Chorals for Organ (B.G. XXV), comp. between 1747 and 1750 (or earlier?), arr. Vienna, summer 1922; 1st perf. (from MS), New York, Dec. 7, 1922, by the Philharmonic orchestra, Josef Stransky conducting

1949 **Präludium und Fuge** for Organ, E♭ major, orch. by Arnold Schönberg.....*U. E.*

4, 4 (3rd and 4th alt. 2 Engl. H.), 6, 4—4, 4, 4, 1—Tymp., Perc.—Cel., Harp—Str. **12**

Praeludium pro organo pleno, Fuga a 5 pro organo pleno (B.G. III), comp. 1739; orch. 1928; 1st perf. Vienna, Nov. 10, 1929, Anton von Webern conducting

BACH — (BUSONI) — STEINBERG

2145 **Chaconne** from the 2nd Partita for Violon Solo, from Busoni's transcr. for Piano orch. by Maximilian Steinberg.....*Ed. Russe*

2, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp.—Str. **13**

Partita II (B.G. XXVII), orch. 1911; 1st perf. Petersburg, Nov. 5, 1911, Siloti conducting

BACH — WEINER

2243 **Toccata,** C major, orch. by Leo Weiner.....*U. E.*

3 (3rd alt. Picc.), 3, 3, 3—6, 4, 3, 1—Tymp.—Harp. —Str. **16**

Toccata I, for Organ (B.G. XV), orch. 1929; 1st perf. Trieste, April 1930, Sebastian conducting

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BACH — WETZLER

1372 **Sonata in E♭ major** (No. 1 of the Organ sonatas), orch. by H. H. Wetzler ..... *Novello*
2, 2, 2, 2—2, 3, 3—Tymp.—Str. **12**
from "Sechs Sonaten für zwei Claviere und Pedal", (B.G. XV)‡, orch. 1903

BACH — WHEATON

2399 **Fugue in C minor,** a 6 voci; from the "Musikalisches Opfer" orch. by Eliot B. Wheaton ..... *Kalmus, N. Y.*
4, 4, 4, 4—8, 4, 3, 1—Tymp.—Str.: Vl. I/II, Va. I/II, Vc., Cb.
"Musikalisches Opfer" comp. upon a theme of King Frederick the Great and given to Bach for improvisation on May 7, 1747. Bach elaborated upon this theme and dedicated the composition to the King as "Musikalisches Opfer" (B.G. XXXI, 2)

BACH — WILLIAMS

A Bach Suite, arr. for Strings with optional Winds and Tympany by Gerrard Williams, see **Part II**

Prelude from "English" Suite No. 5, arr. for Strings with optional Winds and Tympany by Gerrard Williams, see **Part II**

BACH — WOOD-HILL

2030 **An Wasserflüssen Babylon,** Chorale prelude, transcr. by M. Wood-Hill ..... *Goodwin & Tabb*
1, 1, 1, 2—Horn—Harp—Str.
From the last of three collections of Organ works (B.G. XXV, 2), "18 Chorals", partly selected from earlier works, and interrupted by Bach's death, in 1750

BACH, Otto Vienna 1833—1893 Unterwaltersdorf (near Vienna)

260 **Frühlings-Nahen** [Approach of spring] ..... *André*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. **10**
comp. 1877; 1st perf. Vienna 1878

BACH, Wilhelm Friedemann (the "Halle-Bach")

Sinfonia, D minor, see **Part II**

BAGRINOFFSKY, M.

2186 **op. 1, Aus russischen Märchen** [Russian fairy-tales], Fantastic miniatures ..... *Gutheil*
1. Domovoj [Hobgoblin], 2. Baba-Yaga [Hag], 3. Russalka [Water-nymph], 4. Ljeshij [Spirit of the forest]
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str.
copyright 1910

41 **Der Morgen** [The morning], Finale of the suite, op. 1, "Aus russischen Märchen" [Russian fairy-tales] ..... *Gutheil*
3, 3, 2, 2—4, 3, 3, 1—Tymp., Perc.—Str.
copyright 1911

BALAKIREW, Mili (Alexeievich)
Nizhny-Novgorod Dec. 1836 (Jan. 1837)—1910 Petersburg

72 **op. 10, Russ** [Russia], Symphonic poem ..... *Bessel*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.— 2 Harps—Str. **13**
comp. 1862, for the inauguration of the Russian millennium monument under the title "1000 years"; rev. and re-named 1887

317 **Overture** on a Spanish march theme ..... *Zimm.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **12**
comp. 1857 on a theme given to the composer by M. I. Glinka; orch., rev. in 1886

‡B. G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BALAKIREW, Mili (Alexeievich)—Cont'd

1416 **Overture** on three Russian themes.....*Jurg.*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. **8**
comp. 1858; 1st perf. Petersburg same year

1572 **King Lear,** Music to Shakespeare's tragedy .....*Zimm.*
3 (3rd alt. Picc.), 2, 3, 2—4, 4, 3, 1—Tymp., Perc.—Harp—Str. **35**
(2nd orch. behind scene: Wood, Brass, Perc. For operatic perf. only)
comp. 1858/61; 1st perf. Petersburg 1861

1476 **En Bohême,** V Cechách [In Bohemia], Symphonic poem on three Czech folk-songs .....*Zimm.*
3 (3rd alt. Picc.), 2, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **10**
comp. 1867 (orig. title Overture on Czech motives); 1st perf. at Duma Hall, Petersburg, May 12, 1867, the composer conducting

659 **Tamara,** Symphonic poem on a lyric of Michail Lermontow.....*Jurg.*
3 (3rd alt. Picc.), 2, 3, 2—4, 2, 3, 1—Tymp., Perc.—2 Harps—Str. **18**
comp. 1867/81; 1st perf. at the Musical Free School Concerts, Petersburg, 1882, the composer conducting

1064 **Symphony,** C major .....*Zimm.*
3 (3rd alt. Picc.), 2, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **37**
finished and 1st perf. at Petersburg, 1897, the composer conducting

390 **Symphony II,** D minor .....*Zimm.*
3 (3rd alt. Picc.), 2, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **35**
comp. 1908; 1st perf. Petersburg 1909, the composer conducting

BALAKIREW — CASELLA

523 **Islamey,** Oriental fantasy for Piano, orch. by Alfredo Casella.....*Rahter*
4 (4th alt. Picc.), 3, 3, 4—4, 4, 3, 1—Tymp., Perc.—2 Harps—Str. **12**
orch. 1907; 1st perf. Paris, April 1908, Casella conducting

BALAKIREW — LIAPOUNOW

1529 **Islamey,** Oriental fantasy, orch. by Serge Liapunow.....*Jurg.*
4, 2, 3, 2—4, 4, 3, 1—Tymp., Perc.—2 Harps—Str. **12**
orig. comp. for Piano

BANTOCK, Granville London 1868—
Two Orchestral Scenes from Southey's "The Curse of Kehama".....*B. & H.*
comp. 1896; 1st perf. London same year, the composer conducting

1146 — **No. 1, Processional,** Canto I
3, 2, 3, 3,—4, 2, 2 Corn., 3, 1—Tymp., Perc.—
2 Harps (2nd ad lib.)—Str. **10**

1130 — **No. 2 "Jaga-Naut",** Canto XIV
3, 2, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—
2 Harps (2nd ad lib.)—Str. **10**

1571 **The Witch of Atlas,** Tone-poem No. 5 (after Shelley) .....*Novello*
3, 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1902; 1st perf. Worcester Festival 1902, the composer conducting

1097 **English Scenes,** Suite.....*Bosworth*
1. Pastorale: In the country, 2. Romance: The trysting place, 3. Intermezzo: Fairyland, 4. Benedictus: In church, 5. Hornpipe: Sailor's dance
3, 2, 2, 2—4, 0, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str.
comp. 1906

BANTOCK, Granville—Cont'd

1250 **Old English Suite,** arr. for small orchestra from pieces in the "Parthenia" and the "Fitzwilliam Virginal Book"..... *Novello*
1. Fantasia (Orlando Gibbons), 2. Lachrymae pavan (John Dowland), 3. The king's hunt (John Bull), 4. Quodling's delight (Giles Farnaby), 5. Sellenger's round (William Byrd)
2, 2, 2, 2—2 (4), 2—Tymp.—Str. **20**
arr. 1908; 1st perf. Hereford Festival 1909, the composer conducting

1200 **Dante and Beatrice,** Poem for orchestra..... *B. & H.*
3, 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str. **20**
comp. 1910; 1st perf. London Musical Festival 1911, the composer conducting

1440 **Overture to a Greek Tragedy:** "Oedipus at Colonos"..... *Leuckart*
3, 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Bass-drum—2 Harps (2nd ad lib.)—Str. **15**
comp. 1911; 1st perf. same year at Worcester Festival, the composer conducting

1805 **Fifine at the Fair** (A defense of inconstancy), An orchestral drama with a prologue (after Browning)..... *Novello*
4, 2, 4, 4—6, 3 (or 3 Corn.), 3, 1—Tymp., Perc.—2 Harps—Str. **25**
Strings printed, all other parts in MS; Large folio score
comp. 1911; 1st perf. Birmingham Music Festival 1912, the composer conducting

683 **The Pierrot of the Minute,** Comedy overture to Ernest Dowson's dramatic fantasy..... *B. & H.*
3, 1, 2, 1—3, 2, 1—Tymp., Perc.—Harp—Str. **11**

BARGIEL, Woldemar Berlin 1828—1897 ib.

2150 **op. 18, Ouverture zu einem Trauerspiel** [Overture to a tragedy]..... *Sim.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **10**

591 **op. 46, Intermezzo,** F major..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **9**
comp. 1879; 1st perf. Berlin 1880

BARTÓK, Béla Nagyszentmiklós (then Hungary) 1881—

857 **op. 3, Suite I**..... *Rózsavölgyi*
4, 3, 4, 4—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **45**
(perf. time, with cuts recommended by the composer, 35 min.)
comp. 1905; 1st perf. Budapest, Nov. 1909, Jenö von Hubay conducting (incomplete perf. Vienna 1905, Ferdinand Löwe conducting)

1575 **op. 4, Suite II**..... *U. E.*
2 (1st alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—3, 2—Tymp., Perc.—2 Harps—Str. **30**
comp. 1905/07; 1st complete perf. by the Philharmonic Orchestra, Budapest, Nov. 1909, Stephan Kerner conducting

1573 **op. 5, 2 Portraits,** Két Portré..... *Rozsnyai*
2, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 2, 1—Tymp., Perc.—2 Harps—Str. **12**
comp. 1907/08; 1st perf. by the Philharmonic Orchestra, Budapest 1907, Stephan Strasser conducting

1574 **Tanz-Suite** [Dance suite]..... *U. E.*
2 (alt. 2 Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 2, 1—Tymp., Perc.—Cel., Harp, Piano—Str. **15**
comp. for the fiftieth anniversary of the union of Buda and Pest; 1st. perf. at the concert given upon this occasion, Nov. 19, 1923, Ernst von Dohnanyi conducting

BATON, René see **RHENÉ-BATON**

BAX, Arnold (Edward Trevor) London 1883—

974 Mediterranean.....*Murdoch*
2, 3, 2, 2—4 Horns—Tymp., Perc.—Harp—Str. **4**
comp. 1921; 1st perf. London 1922

BEDFORD, Herbert London 1867—

453 op. 36, The Lonely Dancer of Gedār, Oriental dance for small orchestra.....*Chester*
1, 1, 0, 1—Horn—Tymp., Perc.—Str. Parts in MS **4**
comp. 1926; not yet perf.; information received April 1932

BEETHOVEN, Ludwig van Bonn-on-Rhine 1770—1827 Vienna

138 op. 21, Symphony I, C major.....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **28**
One set of parts printed from the plates of the first edition
1st perf. at the Burgtheater, Vienna, April 2, 1800, Beethoven conducting

139 op. 36, Symphony II, D major (II^me^ Grande Simphonie).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. Score publ. Simrock **36**
comp. 1802; 1st perf. at the Theater an der Wien, Vienna, April 5, 1803, Beethoven conducting

140 op. 55, Symphony III, E♭ major (Eroica).....*B. & H.*
2, 2, 2, 2—3, 2—Tymp.—Str. **50**
comp. 1803/04; 1st (private) perf. Vienna in the summer of 1804 by Prince Lobkowitz' orchestra

141 op. 60, Symphony IV, B♭ major (IIII Grande Simphonie).....*B. & H.*
1, 2, 2, 2—2, 2—Tymp.—Str. Score publ. Simrock **34**
comp. 1806; 1st perf. at Prince Lobkowitz' palace, Vienna, March 1807, Beethoven conducting

16 op. 62, Coriolan Overture, C minor.....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **7**
comp. 1807; 1st perf. at Prince Lobkowitz' palace, Vienna, March 1807, Beethoven conducting

142 op. 67, Symphony V, C minor.....*B. & H.*
3, 2, 2, 3—2, 2, 3—Tymp.—Str. **29**
One set of parts of first edition
begun about 1805; 1st perf. at the Theater an der Wien, Vienna, Dec. 22, 1808, Beethoven conducting

143 op. 68, Symphony VI, F major (Pastorale).....*B. & H.*
3, 2, 2, 2—2, 2, 2—Tymp.—Str. **36**
One set of parts of first edition
comp. 1808; 1st perf. at the Theater an der Wien, Vienna, Dec. 22, 1808, Beethoven conducting

149 op. 84, Egmont Overture.....*Litolff*
2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp.—Str. **8**
comp. 1810; 1st perf. at the Burgtheater, Vienna, May 24, 1810

705 op. 91, Wellington's Sieg oder Die Schlacht bei Vittoria [Wellington's victory or The battle of Vittoria].....*B. & H.*
1st part: Battle; 2nd part: Symphony of victory
3, 2, 2, 2—4, 6, 3—Tymp., Perc.—Str. **14**
(In part I: 2 Trump. (E♭ and C), Bass-drums, Side-drums, Rattles, divided to left and right behind the scene)
comp. 1813; 1st perf. Vienna, Dec. 8, 1813

BEETHOVEN, Ludwig van—Cont'd

144 **op. 92, Symphony VII,** A major ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **40**
One set of parts printed from the plates of the first edition
comp. 1812; 1st perf. at University Hall, Vienna, Dec. 8, 1813. Beethoven conducting

145 **op. 93, Symphony VIII,** F major ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **25**
One set of parts printed from the plates of the first edition
comp. 1812; 1st perf. at the Redoutensaal, Vienna, Feb. 27, 1814, Beethoven conducting

764 **op. 115, Overture (Namensfeier-Overture),** C major ..... *B. & H.*
2, 2, 2, 2—4, 2—Tymp.—Str. **6**
begun 1809, compl. Oct. 1814; 1st perf. at the Redoutensaal, Vienna, Dec. 25, 1815, Beethoven conducting

78 **op. 124, Overture "Die Weihe des Hauses"** [Consecration Overture], C major ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **12**
comp. in Baden, Sept. 1822 for the opening of the Vienna Josephstädter Theater, and perf. there on Oct. 3, 1822, Beethoven conducting

*164 **op. 125, Symphony IX,** D minor ..... *B. & H.*
3, 2, 2, 3—4, 2, 3—Tymp., Perc.—Str.— **70**
Voices: Solo quartet, chorus quartet
One set of parts of first edition
comp. 1817/23; 1st perf. at the Kärnthnerthor Theater, Vienna, May 7, 1824; conducted principally by Beethoven, assisted by Umlauf and Schuppanzigh

23 **op. 138, Overture No. 1 to "Leonore" (Fidelio),** C major, Posthumous work ..... *B. & H.*
2, 2, 2, 2—4, 2—Tymp.—Str. **10**
comp. about 1807 (score inscr. "composed 1805"); 1st perf. Vienna, Feb. 7, 1828

146 **"Jenaer"-Symphony,** C major, arr. for perf. by Fritz Stein, from old MS parts, found 1910 in the archives of the "Akademisches Konzert" at Jena' ..... *B. & H.*
1, 2, 0, 2—2, 2—Tymp.—Str. **25**
comp. 1792/93; 1st perf. Jena, Jan. 17, 1910, Fritz Stein conducting

1106 **Musik zu einem Ritterballett** [Music to a ballet of knighthood] ..... *B. & H.*
1. March, 2. German song, 3. Hunting song, 4. Romance, 5. War song, 6. Drinking song, 7. German dance, 8. Coda
Picc., 2 Clar.—2 Horns, 2 Trump.—Tymp.—Str. **15**
comp. at Bonn about 1790; 1st perf. there, March 6, 1791

4 **12 Deutsche Tänze** [12 German dances] ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **20**
comp. for the masked ball given by the Pension-fund Society of the Plastic Artists of Vienna, on Nov. 22, 1795

1443 **12 Menuetten** [12 Minuets] ..... *B. & H.*
3, 2, 2, 2—2, 2—Tymp.—Str. **20**
comp. and 1st perf. with the 12 German dances (above)

3 **12 Contretänze** [12 Country dances] ..... *B. & H.*
1, 2, 2, 2—2 Horns—Side-drum—Str. **15**
comp. 1802; (Nos. 7 and 11 from Finale of "The men of Prometheus"), compl. set publ. 1st half of 1803

1049 **Triumph Marsch** for Kuffner's tragedy "Tarpeja", C major ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **2**
comp. 1813; 1st perf. Vienna, March 26, 1813

BEETHOVEN, Ludwig van—Cont'd

1642 **Trauermarsch** [Funeral march] from the music to Friedrich Duncker's tragedy "Leonore Prohaska"..... *B. & H.*
2, 0, 2, 2—4 Horns—Tymp.—Str. **5**
transcr. autumn 1814, from the Marcia funebre in the Piano Sonata, op. 26

1641 **Allegretto (Gratulations-Menuett)** [Minuet of congratulation].... *B. & H.*
2, 0, 2, 2—2, 2—Tymp.—Str. **3**
1st perf. Nov. 3, 1822; while orig. MS dated Nov. 1823

844 **Benedictus** from the Missa Solemnis, op. 123; arr. by Ferruccio Busoni..... *B. & H.*
2, 1 (solo), 2, 2—2, 2, 3—Tymp.—Str. **12**
comp. 1818/23; 1st perf. of Benedictus (orig.) Frankfurt-on-Main, May 14, 1827, J. N. Schelble conducting

9 **Overture** to the ballet **"Die Geschöpfe des Prometheus"** [The men of Prometheus], op. 43..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **5**
comp. 1800/01; 1st perf. at the Burgtheater, Vienna, March 28, 1801

79 **Overture No. 2** to **"Leonore" (Fidelio), op. 72a,** C major..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **13**
comp. 1805; 1st perf. at the Theater an der Wien, Vienna, Nov. 20, 1805, Beethoven conducting

112 **Overture No. 3** to **"Leonore" (Fidelio), op. 72a,** C major..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **14**
comp. 1806; 1st perf. at the Theater an der Wien, Vienna, March 29, 1806, Ignaz von Seyfried conducting

189 **Fidelio Overture, op. 72b,** E major (Leonore Overture No. 4)..... *B. & H.*
2, 2, 2, 2—4, 2, 2—Tymp.—Str. **7**
comp. 1814; 1st perf. at the Kärnthnerthor Theater, Vienna, Michael Umlauf conducting

347 **Overture** to **Die Ruinen von Athen, op. 113** [The ruins of Athens]. *B. & H.*
2, 2, 2, 2—4, 2—Tymp.—Str. **6**
comp. 1811 for the opening of the new theater at Pesth, on Feb. 9, 1812

867 **Marcia alla Turca** [Turkish march] from "The ruins of Athens", op. 113 (No. 4)..... *B. & H.*
1, 2, 2, 3—2, 2—Perc.—Str. **4**
for dates see above

29 **Overture** to **"König Stephan", op. 117** [King Stephen], E♭ major. *B. & H.*
2, 2, 2, 3—4, 2—Tymp.—Str. **8**
comp. 1811 for the opening of the new theater at Pesth on Feb. 9, 1812

BEETHOVEN — WEINGARTNER

1548 **op. 106, Sonate für das Hammer-Klavier** [Sonata for the Hammer-Piano], orch. by Felix Weingartner..... *B. & H.*
3, 2, 2, 3—4, 2, 3—Tymp.—Str. **26**
comp. 1818/19, Mödling and Vienna; orch. Sept. 1926; 1st perf. Essen, Nov. 14, 1926, Fiedler conducting

BENDL, Karel Prague 1838—1897 ib.

2053 **op. 60, Südslavische Rhapsodie** [Southern Slavic rhapsody]..... *Sim.*
4, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

BERLIOZ, Hector La Côte St. André (France) 1803—1869 Paris

766 **op. 1b, "Waverley"-Overture**..... *Cost.*
2, 2, 2, 4—4, 2, Corn., 3, 1 (Ophicl.)—Tymp.—Str. **9**
comp. Paris 1827/28; 1st perf. there May 26, 1828, Bloc conducting

BERLIOZ, Hector—Cont'd

1047 **op. 3, "Die Vehmrichter"** (Les francs juges) [The judges of the secret court], Overture.....*B. & H.*
2 (alt. 2 Picc.), 2, 2, 3—4, 3 (or 2 and Cornet), 3, 2—Tymp., Cymb., Bass-drum—Str. **12**
comp. Paris 1827/28; 1st perf. there May 26, 1828, Bloc conducting

173 **op. 4, "Roi Lear"** [King Lear], Overture.....*B. & H.*
2, 2, 2, 2—4, 2, 3, 1 (Ophicl.)—Tymp.—Str. **12**
Score old edition (publ. Richault)
comp. in Italy 1831; 1st perf. Paris, Nov. 9, 1834, Narcisse Girard conducting

171 **op. 9, Römischer Carneval** (Le carnaval Romain) [A Roman carnival], Overture.....*B. & H.*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 2 Corn., 3—Tymp., Cymb., Triangle, 2 Side-drums—Str.: 15, 15, 10, 12, 9 (according to composer's suggestion) **6**
comp. 1843; 1st perf. Paris, Feb. 3, 1844, composer conducting

586 **op. 14, Phantastische Symphonie** (Symphonie fantastique) [Phantastic symphony] in 5 movements. An episode in the life of an artist.....*B. & H.*
1. Visions and passions, 2. A ball, 3. In the country, 4. The procession to the stake, 5. The witches' sabbath
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 4—4, 2, 2 Corn., 3, 2—Tymp., Perc.—2 Harps—Str. **52**
comp. and 1st perf. Paris, 1830; rev. in Italy 1831; 1st perf. Paris, Dec. 9, 1832, Antoine Habeneck conducting

707 **op. 16, Harold in Italien** (Harold en Italie), Symphony in 4 parts with a Solo Viola.....*B. & H.*
1. Harold in the mountains, 2. Procession of the pilgrims, 3. Serenade, 4. The brigand's orgies
2 (2nd alt. Picc.), 2 (1st alt. Engl. H.), 2, 4—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str. **47**
comp. 1834; 1st perf. Paris, Nov. 23, 1834, Narcisse Girard conducting

***768** **op. 17, Romeo und Julie** (Romeo et Juliette), Dramatic symphony...*B. & H.*
3, 2, 2, 4—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps (each may be doubled or trebled)—Str.: 15, 15, 10, 11, 9 (prescribed as minimum by the composer)—Alto, Tenor, Bass Soli, 2 mixed vocal quartets, 2 men's choruses **100**
comp. Paris between Jan. 21 and Sept. 8, 1839; 1st perf. Paris, Nov. 24, 1839, composer conducting

765 **op. 21, Ouverture du "Corsaire"**.....*Cost.*
2, 2, 2, 4—4, 2, 2 Corn., 3, 1 (Ophicl.)—Tymp.—Str. **8**
comp. in Italy 1831; rewritten at Paris in 1844 and again in 1855; 1st perf. Paris, Jan. 19, 1845 under the title "La Tour de Nice"; 1st perf. of 2nd rev. Paris, April 1, 1855, the composer conducting

733 **op. 23, "Benvenuto Cellini"**, Overture.....*Choudens*
2 (2nd alt. Picc.), 2, 2 (2nd alt. B. Clar.), 2—4, 4, 2 Corn., 3, 1 (Ophicl.)—Tymp., Perc.—Str. **11**
comp. 1835/37; 1st perf. Paris, Sept. 10, 1838, Antoine Habeneck conducting

1100 **"Rob Roy"**, Overture.....*B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, Corn., 3—Tymp.—Harp—Str. **12**
comp. Rome 1831; 1st perf. Paris, April 14, 1838, Antoine Habeneck conducting

965 **Marcia, Für die Ueberreichung der Fahnen** (Marche, Pour la présentation des drapeaux) [March, For the presentation of the colours] (Part 8 of op. 22, Te Deum).....*B. & H.*
4, 4, 4, 4—Picc. Saxhorn in B♭ (may be replaced by an E♭ Clar. and Ob. in unison)—4, 2, 2 Corn., 6, 2—Tymp., Drums—12 Harps, Organ—Str. **6**
Te Deum comp. 1849/55; 1st perf. at the opening of the Paris Exhibition, April 30, 1855, the composer conducting

BERLIOZ, Hector—Cont'd

767 **Danse des Sylphes** from "La Damnation de Faust", op. 24.....*Cost.*
3 Fl., 2 Clar., 2 Harps, Tymp., Str. **3**
Danse des Sylphes comp. Vienna 1845; 1st perf. Paris, Dec. 6, 1846, the composer conducting

686 **Menuet des Follets** [Will-o'-the-Wisps' dance] from "La Damnation de Faust", op. 24.....*Cost.*
3, 2, 3, 4—4, 2, 2 Corn., 3—Tymp., Perc.—Str. **6**
comp. 1845/46; 1st perf. Paris, Dec. 6, 1846, the composer conducting

130 **Ungarischer Marsch** (Marche Hongroise) [Hungarian march].....*B. & H.*
3, 2, 2, 4—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Str. **4**
comp. Vienna 1845; 1st perf. Feb. 20, 1846, at Pesth, the composer conducting; later included in "La damnation de Faust", op. 24 (The theme of this march, arr. for orchestra by Berlioz, is known in Hungary as the Rakoczy March, of ancient origin, by an unknown composer)

1843 **Overture to "Die Flucht nach Egypten"** (La fuite en Egypte) [The flight into Egypt]; Part 2 of op. 25 "L'Enfance du Christ".....*B. & H.*
2 Fl., Ob., Engl. H., Str. **3**
comp. 1850; 1st perf. Leipzig 1853, the composer conducting

822 **Marche Troyenne** from **"Les Troyens à Carthage"**.....*Choudens*
2, 2, 2, 2—4, 2, 2 Corn., 3, 1 (Ophicl.)—Tymp., Bass-drum, Cymb.—2 Harps—Str. **6**
comp. 1856/59; 1st perf. at the Théâtre Lyrique, Paris, Nov. 4, 1863, the composer conducting

823 **Ballet** from **"Les Troyens à Carthage"**.....*Choudens*
3, 2, 2, 2—4, 2, 2 Corn., 3, 1 (Ophicl.)—Tymp., Perc.—Str. **12**
for dates see "Marche Troyenne" above

*734 **Symphonie descriptive: Chasse et Orage** [Royal hunt and tempest], Act II of "Les Troyens".....*Choudens*
3, 2, 2, 2—4, 2, 2 Corn., 3, 1 (Ophicl.)—Tymp., Bass-drum—Str.—Vocal quartet (without words) and Tymp., back scene **7**
for dates see "Marche Troyenne" above

BERNERS, Lord (Gerald Tyrwhitt) Apley Park, Bridgnorth (England) 1883—

2197 **Trois Morceaux pour orchestre** [Three pieces for orchestra].....*Chester*
1. Chinoiserie [Knick-knacks], 2. Valse sentimentale, 3. Kasatchok [Cossack-dance]
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 2, 1—Tymp., Perc.—Cel., Harp—Str. **8**
Parts in MS
comp. 1919; 1st perf. at the Hallé Concerts, Manchester, March 8, 1919, Goossens conducting

887 **Fantaisie Espagnole** [Spanish Fantasy].....*Chester*
1. Prelude, 2. Fandango, 3. Paso doble
4 (3rd alt. 2nd Picc.), 3, 4, 4—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. Parts in MS **7**
comp. 1919; 1st perf. London, Sept. 13, 1919, composer conducting

BERWALD, Franz (Adolf) Stockholm 1796—1868 ib.

2171 **Sinfonie Singulière** [Unusual Symphony], C major .....*Hansen*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
comp. Stockholm 1845; publ. 1911

BIRD, Arthur Cambridge, Mass. 1856—1923 Berlin

300 **op. 5, Eine Carneval Scene** [A Carnival scene].....*Hainauer*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1886; 1st perf. Berlin, 1887

BITTNER, Julius Vienna 1874—

912 **Prelude to "Der Musikant"** [The musician]..... *Schott*
3, 3, 3, 3—4, 3, 3, 1—Tymp.—2 Harps—Str. (with 3 Vl., Va., Vc. Soli) **6**
comp. 1907/08; 1st perf. Vienna, April 12, 1910, Bruno Walter conducting

1131 **Serenade from "Der Musikant"** [The musician]..... *Schott*
1, 1, 2, 1—2 Horns—Str. **4**
see "Prelude" above

2345 **Vaterland** [Fatherland], Symphonic poem..... *U. E.*
3 (3rd alt. Picc.), 3 (3rd alt. Alto-Ob.), 4, 4—6, 4, Bass-Trump., 3, 1—Tymp., Perc.—Str. Parts in MS **16**
comp. 1912; 1st perf. Vienna, Dec. 19, 1915

2389 **Tänze aus Oesterreich** [Dances from Austria]..... *U. E.*
3 (alt. 3 Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. Score and parts in MS **26**
comp. 1919; 1st perf. Vienna same year, Nilius conducting

2119 **Symphony, F minor**..... *U. E.*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc.—Str. Woodwind, Brass, Perc., in MS **45**
comp. 1922; 1st perf. at a Philharmonic Concert, Vienna, Dec. 1923, Felix von Weingartner conducting

BIZET, Georges (properly Alexandre César Léopold Bizet)
Paris 1838—1875 Bougival, near Paris

895 **op. 19, Patrie** [Fatherland], Dramatic overture..... *Choudens*
2 (alt. Picc.), 2, 2, 2—4 (2 ad lib.), 2 Corn., 3, 1 (Ophicl.) (ad lib.)—Tymp.—Perc.—Harps—Str. **12**
comp. 1873; 1st perf. Paris 1874

685 **Roma,** Third concert suite..... *Choudens*
2, 2, 2, 2—4, 2, 3—Tymp.—2 Harps—Str. **25**
comp. 1866/68; 1st perf. Paris, 1869

489 **Petite Suite d'orchestre** from **"Jeux d'enfants",** op. 22 [Small orchestral suite from "Children's play"]..... *Durand*
1. March, 2. Berceuse, 3. Impromptu, 4. Duo, 5. Gallop (No. 4, for String orchestra only)
2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp., Perc.—Str. **10**
op. 22 orig. comp. for piano duet; 5 pieces from it arr. for orchestra by the composer, 1872; 1st perf. Paris, March 2, 1873, Colonne conducting

825 **Scènes Bohémiennes** [Bohemian scenes], Ballet and symphonic fragment from "La jolie fille de Perth"..... *Choudens*
1. Prelude, 2. Serenade, 3. March, 4. Bohemian dance
2 (2nd alt. Picc.), 2, 2, 2—4, 0, 2 Corn., 3,—Tymp., Perc.—Harps—Str. **12**
comp. 1866; 1st perf. Paris 1867

L'Arlésienne, Incidental music to Alphonse Daudet's play
comp. 1872; 1st perf. Paris, Oct. 1, 1872

56 **— Orchestra-Suite I,** rev. by Fritz Hoffmann..... *B. & H.*
1. Prelude, 2. Minuet, 3. Adagietto, 4. Carillon
2, 2 (1st alt. Engl. H.), 2, 2—Saxophone—4, 4, 3—Tymp., Side-drum—Harp (or Piano)—Str. **20**
1st concert perf. Paris, Nov. 10, 1872, Pasdeloup conducting

BIZET, Georges—Cont'd

L'Arlésienne—Cont'd

57 — **Orchestra-Suite II**, rev. by Fritz Hoffmann.....*B. & H.*
1. Pastorale, 2. Intermezzo, 3. Minuet, 4. Farandole
2 (2nd alt. Picc.), 2 (1st alt. Engl. H.), 2, 2—Saxophone—4, 4, 3—Tymp.—Side-drum—Harp (or Piano)—Str. **25**

Carmen, 2 orchestral suites
comp. 1873; 1st perf. at the Opéra Comique, Paris, March 3, 1875

471 — **Suite I**.....*Choudens*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 0, 2 Corn., 3—Tymp., Perc.—2 Harps—Str. **11**

472 — **Suite II**.....*Choudens*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 0, 2 Corn., 3, 1—Tymp., Perc.—2 Harps—Str. **19**

BLASSER, Gustav Vienna 1857—

681 **op. 76, Suite** in D major.....*André*
1. Prelude, 2. Ballad, 3. Tambourin, 4. Intermezzo, 5. Gavotte, 6. Finale
1, 1, 2, 1—2, 2, 1—Tymp., Perc.—Str. **25**
comp. 1888; 1st perf. Dresden, Dec. 1893, Trenkler conducting

2048 **op. 82, Ballade**.....*Doblinger*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp (ad lib.)—Str. **10**
comp. 1889; 1st perf. Vienna, Nov. 1889, Eduard Strauss conducting

BLECH, Leo Aix-la-Chapelle (Germany) 1871—

1379 **op. 8, Waldwanderung** [In the forest], Tone poem.....*Schott*
3, 3, 3, 3—4, 3, 3, 1—Tymp.,—Harp—Str. **24**
comp. 1904; 1st perf. at a Philharmonic Concert, Prague 1905, the composer conducting

BLEICHMAN, Julius (Ivanovich) Petersburg 1868—1909 ib.

2429 **op. 22, Baletnaia Suita** [Ballet suite].....*Jurg.*
1. Overture, 2. Dance of the buffoons, 3. Oriental dance, 4. Dance of the will-o'-the-wisps, 5. Vision, 6. Waltz
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
Parts in MS

2248 **op. 38, Suite II**.....*Jurg.*
1. Intermezzo (Panorama), 2. Waltz of the dryads, 3. Amid fields, 4. Russian dance, 5. A hero's cortege
3, 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
Parts in MS

BLEYLE, Karl Feldkirch, Vorarlberg (Austria) 1880—

2230 **op. 16, Gnomentanz** [Dance of the gnomes].....*Kistner & S.*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3—Tymp., Triangle—Harp—Str. **13**
comp. 1908, 1st perf. Munich 1910

BLOCH, Ernest Geneva 1880—

1219 **Symphony** in C♯ minor.....*Leuckart*
4 (3rd and 4th alt. 2 Picc.), 3 (3rd alt. Engl. H.), 4, 3—4, 4, 3, 2—Tymp., Perc.—2 Harps, Piano—Str. **56**
comp. 1901/02; 1st perf. Lausanne 1910

1982 **Hiver—Printemps** [Winter—Spring], 2 poems.....*Schirmer*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Triangle—Harp—Str.
comp. 1905

BLOCH, Ernest—Cont'd

963 **Trois Poèmes Juifs** [Three Jewish poems]..... *Schirmer*
1. Dance, 2. Rite, 3. Funeral procession
3 (3rd alt. Picc.), 3, 2, 3—4, 3, 3, 1—Timp., Perc.,—Harp, Cel.—Str. **23**
comp. at Satigny near Geneva, 1913, 1st perf. Boston, Mass., 1917

1993 **Four Episodes** for Chamber orchestra..... *Birchard*
1. Humoresque macabre, 2. Obsession, 3. Calm, 4. Chinese
1, 1, 1, 1—Horn—Piano—Str. (supplemented) (see also Part Ib) **14**
completed May 1926; 1st perf. by the New York Chamber Music Society, New York, March 20, 1927, Carolyn Beebe conducting

*1956 **America,** An epic rhapsody..... *Birchard*
1. . . . 1620 (The Soil—The Indians—(England)—The Mayflower—The landing of the pilgrims)
2. . . . 1861—1865 (Hours of joy—Hours of sorrow)
3. 1926 . . . (The Present—The Future)
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps, Cel., Organ (ad lib.)—Str.—Chorus at the end **45**
comp. 1926/27; 1st perf. simultaneously in Boston, Chicago, Cincinnati, Los Angeles, New York, Philadelphia, San Francisco, Dec. 21, 1928, after winning the prize of $3000 offered by Musical America for the best American symphonic work

BLOCH, Josef Budapest 1862—1922 ib.

631 **op. 26, Suite Poétique**..... *Boosey & Hawkes*
1. Souvenir, 2. Gavotte, 3. Berceuse, 4. March
2, 1, 2, 2—2, 1, Corn. (ad lib.)—Tymp.—Str. **15**
comp. 1905; 1st perf. Budapest, 1906

2454 **op. 20, Ungarische Ouverture** [Hungarian Overture], C minor..... *Seemann*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str.
One set of parts in MS, duplicates photostated

2455 **op. 31, Ungarische Rhapsodie** (Hungarian Rhapsody)..... *Seemann*
3, 2, 2, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str.
One set of parts in MS, duplicates photostated

1576 **op. 35, Suite Idyllique,** for small orchestra..... *Rozsnyai*
1. In the open air, 2. In the forest, 3. In the mountains, 4. Homeward, 5. The cabaret
2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp., Triangle—Str.

1577 **op. 57, Ouverture solennelle** [Solemn overture], F major..... *Rozsnyai*
3 (3rd alt. Picc.), 3 (Engl. H. may replace Tárogató), 2, 3—4, 4, 3, 1—Tymp., Perc.—Harp—Str.
comp. for the inauguration of the new building of the Royal Academy of Music, Budapest in 1907

BLUMER, Theodor Dresden 1882—

2432 **op. 68, Heiteres Spiel für Orchester** [Blithesome music for orchestra], F major..... *Zimm.*
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 1—Tymp., Cymb., Triangle, Tamb.—Str. **8**
comp. Leipzig, fall 1931; 1st perf. Cologne, Dec. 18, 1931, Wilhelm Buschkötter conducting

BOCCHERINI, Luigi Lucca (Italy) 1743—1805 Madrid

1247 **op. 16, No. 3, Symphony,** C major, "A plusieurs instruments récitants"; re-publ. and rev. by Robert Sondheimer (1922)..... *Bernoulli*
4 Flutes, 4 Horns, Strings **24**
discovered 1919; 1st perf. Berlin, Nov. 11, 1920, Robert Sondheimer conducting

BOCCHERINI, Luigi—Cont'd

769 **op. 43, Overture,** D major ..... *B. & H.*
2 Ob., Bn.—2 Horns—Strings **4**
comp. 1790

BOISDEFFRE, (Charles Henri) René (de) Vesoul (France) 1838—1906 Vezelise, Meurthe et Moselle (France)

1328 **op. 52, Au Bord d'un Ruisseau** [At the edge of a brook], Rural serenade ..... *Hamelle*
2, 2, 2, 2—Horn—Harp (or Piano)—Str. **4**
comp. 1898; 1st perf. Paris 1899

1293 **op. 92, Suite Lorraine** ..... *Hamelle*
1. The banks of the Moselle, 2. The shepherd's song, 3. Idyl, 4. Festivity in the village
3, 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str. **19**
comp. 1909; 1st perf. Paris, same year

BONIS, Mel.

1319 **Suite** in form of waltzes ..... *Leduc*
1, 1, 2, 1—2 Horns—Tymp.—Str.

BONVIN, Ludwig Siders (Switzerland) 1850—

1073 **op. 12, Drei Tonbilder** [Three tone pictures] ..... *B. & H.*
1. Elevation, 2. Desire, 3. Suppressed sadness at the joyous feast
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, Bombardon—Tymp., Cymbal—Str. **16**
publ. 1892

1002 **op. 25, Ballade** ..... *B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **5**
publ. 1897

BORODIN, Alexander (Porphirievich) Petersburg 1833—1887 ib.

274 **Symphony No. 1,** E♭ major ..... *Bessel*
2, 3, 2, 2—4, 2, 3—Tymp.—Str. **31**
comp. 1862/66; 1st perf. Petersburg, Jan. 4, 1869, Mili Balakirev conducting

462 **Symphony II,** B minor; rev. by N. Rimsky-Korsakov and A. Glazounov ..... *Bessel*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **28**
comp. 1869/75; 1st perf. at the Russian Musical Society of Petersburg, 1876, Napravnik conducting; rev. 1878/79

362 **Steppenskizze aus Mittelasien** [In the steppes of Central Asia], A symphonic sketch ..... *Bel.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **7**
comp. 1880 for the silver jubilee of Alexander II

363 **2 Parties de la 3me Symphonie inachevée** [Two parts from the third unfinished symphony], A minor; compl. and orch. by A. Glazounov ..... *Bel.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **17**
Posthumous work, comp. 1887; publ. Jan. 26, 1889

Polovetskian dances see **"Prince Igor"—Dances**

39 **Petite Suite** [Little suite], orch. by A. Glazounov ..... *Bessel*
1. In the convent, 2. Intermezzo, 3. Rustic mazurka, 4. Mazurka, 5. Reverie, 6. Serenade, 7. Finale
3 (2 Fl. alt. 2 Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Str. **24**
comp. 1885 for Piano; orch. 1889

BORODIN, Alexander (Porphirievich)—Cont'd

553 **Finale** from **"Mlada"**, Unfinished opera ballet; Posthumous work, orch. by N. Rimsky-Korsakov.....*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **5**
comp. 1872

"Prince Igor", Posthumous opera, left unfinished
1st perf. Petersburg, Oct. 25, 1890, Kutschera conducting

372 — **Overture,** orch. by A. K. Glazounov.....*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **10**

*413 — **Dances,** orch. by N. Rimsky-Korsakov (1887/88).....*Bel.*
—No. 8, Dance of the Polovetskian maidens
3, 2, 2, 2—4 Horns—Tymp., Perc.—Str. **2**
—No. 17, Polovetskian dance with chorus
3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.; chorus (may be omitted in concert perf.) **11**

492 — **March,** orch. by N. Rimsky-Korsakov (1887/88).....*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.; 2 Corn., 6 Horns, Tuba and Drum behind the scene ad lib. in concert perf. **5**

BORTKIEWICZ, Sergei (Edouardovich) Kharkov (Russia) 1877—

2059 **op. 19, Othello,** Symphonic poem from Shakespeare's play..... *Kistner & S.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **35**
comp. 1912; 1st perf. Berlin 1913, the composer conducting

2447 **op. 18, Five Russian Dances**.....*?*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Triangle—Str.
Score and parts in MS
orig. comp. for Piano, 4 hands

BOSSI, Marco Enrico Salò, Lake Garda (Italy) 1861—1925 at sea

1923 **op. 73, Siciliana e Giga** (Stile antico).....*Ric.*
2, 1, 1, 1—2 Horns—Tymp.—Str. **6**
comp. 1895; 1st perf. Rome 1896, the composer conducting

BOSSI — MÜLLER-BERGHAUS

220 **op. 110, No. 4, Hochzeits-Marsch** (Marcia nuziale) [Wedding march] for organ, transcr. for orchestra by Karl Müller-Berghaus.....*Sim.*
3, 2, 2, 2—4, 3 (2), 3, 1—Tymp., Perc.—Harp—Str.

BOURGAULT-DUCOUDRAY, Louis Albert 1840 Nantes—1910 Vernouillet, near Paris

1242 **Le Carnaval d'Athènes,** Greek dances.....*Choudens*
3, 2, 2, 4—4, Bugle in E♭, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str.
orig. comp. for Piano duet, orch. by the composer

BOYCE, William London 1710—1779 ib.

Eight Symphonies, transcr. and ed. for Strings and optional Wind by Constant Lambert see **Part II**

BRAHMS, Johannes Hamburg 1833—1897 Vienna

441 **op. 11, Serenade,** D major, new edition, from the composer's own MS notes.....*Sim.*
2, 2, 2, 2—4, 2—Tymp.—Str. **35**
comp. 1857/59, as Octet in 3 movements for Strings and Woodwind; arr. for orchestra 1859; 1st perf. Hamburg same year, Joseph Joachim conducting

529 **op. 16, Serenade** for small orchestra, A major.....*Sim.*
3, 2, 2, 2—2 Horns—Str. (without Violins) **32**
comp. 1859/60; 1st perf. at a Philharmonic concert, Hamburg, Feb. 10, 1860, the composer conducting; rev. 1875

BRAHMS, Johannes—Cont'd

377 **op. 56a, Variations** on a theme of Joseph Haydn "Chorale St. Antoni"...*Sim.*
3, 2, 2, 3—4, 2—Tymp., Triangle—Str. **17**
comp. 1873; 1st perf. at a Philharmonic concert, Vienna, Nov. 2, 1873, the composer conducting

416 **op. 68, Symphony I,** C minor.....*Sim.*
2, 2, 2, 3—4, 2, 3—Tymp.—Str. **48**
begun 1862, compl. 1876; 1st perf. Carlsruhe, Nov. 4, 1876, Otto Dessoff conducting

373 **op. 73, Symphony II,** D major.....*Sim.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **43**
comp. 1877; 1st perf. Vienna, Dec. 30, 1877, Hans Richter conducting

160 **op. 80, Akademische Fest-Ouverture** [Academic festival overture]....*Sim.*
3, 2, 2, 3—4, 3, 3, 1—Tymp., Perc.—Str. **13**
comp. 1880 in acknowledgement of the honorary doctor's degree presented to him by the University of Breslau; 1st perf. Breslau, Jan. 4, 1881, Brahms conducting

524 **op. 81, Tragische Ouverture** [Tragic overture].....*Sim.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **13**
comp. 1880; 1st perf. Vienna, Dec. 26, 1880, Hans Richter conducting

530 **op. 90, Symphony III, F major**.....*Sim.*
2, 2, 2, 3—4, 2, 3—Tymp.—Str. **36**
comp. 1882/83; 1st perf. Vienna, Dec. 2, 1883, Hans Richter conducting

154 **op. 98, Symphony IV,** E minor.....*Sim.*
2, 2, 2, 3—4, 2, 3—Tymp., Triangle—Str. **43**
comp. 1884/85; 1st perf. Meiningen, Oct. 25, 1885, the composer conducting

525 **Ungarische Tänze** [Hungarian dances], Nos. 1, 3, 10.....*Sim.*
3, 2, 2, 2—4, 2—Tymp., Cymb., Triangle, Bass-drum—Str. **8**
orig. comp. for Piano duet, arr. by the composer 1873; 1st perf. at the Leipzig Gewandhaus, Feb. 1874, Brahms conducting

BRAHMS — DVOŘÁK

837 **Ungarische Tänze** [Hungarian dances], Volume IV, Nos. 17-21 of the orig. publ. for Piano duet; orch. by Antonin Dvořák.....*Sim.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Harp (ad lib.)—Str. **10**
comp. 1880; orch. 1881

BRAHMS — HAHN

1317 **Germania,** Waltzes, orch. by Reynaldo Hahn.....*Heugel*
3, 2, 2, 2—4, 2, 2 Corn.—Tymp., Perc.—2 Harps—Str.
orig. comp. for Piano duet

BRAHMS — HALLÉN

528 **Zwei Ungarische Tänze** [2 Hungarian dances], orch. by Andreas Hallén..*Sim.*
2, 2, 2, 2—4, 2, 3—Tymp., Side-drum—Str. **5**
Nos. 2 and 7 of the orig. publ. for Piano duet; comp. 1869; orch. and 1st perf. Stockholm 1894

BRAHMS — JUON

526 **Ungarischer Tanz No. 4** [Hungarian dance], orch. by Paul Juon.....*Sim.*
2 (alt. 2 Picc.), 2, 2, 2—4, 2, 3—Tymp.—Harp (or Piano)—Str. **5**
comp. 1864, for Piano duet; orch. 1908; 1st perf. Berlin 1909

BRAHMS — KLENGEL

2 Intermezzi

633 — **op. 116, No. 4,** E major, from "Fantasien", vol. 2 for Piano; orch. by Paul Klengel ..... *Sim.*
2, 1, 2, 2—2 Horns—Str. **4**
comp. 1892; 1st perf. Leipzig 1893, Klengel conducting

634 — **op. 117, No. 1,** E♭ major, from "3 Intermezzi" for Piano; orch. by Paul Klengel ..... *Sim.*
1, 0, 2, 2—2 Horns—Str. **5**
comp. 1892; 1st perf. Leipzig same year, Klengel conducting

BRAHMS — PARLOW

527 **Zwei Ungarische Tänze** [2 Hungarian dances], orch. by Albert Parlow; Nos. 5 and 6 of the orig. publ. for Piano duet ..... *Sim.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **6**
publ. 1869; orch. 1876; 1st perf. Hamburg 1877, Parlow conducting

836 **Ungarische Tänze** [Hungarian dances], orch. by Albert Parlow, Vol. III, Nos. 11 to 16 ..... *Sim.*
3, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **13**
comp. 1880; orch. 1881; 1st perf. Hamburg same year, Parlow conducting

BRANCACCIO, Carlo

916 **op. 1, Preludio** ..... *B. & H.*
2, 3, 3, 3—4, 3, 3, 1—Tymp.—Harp—Str. **4**
publ. 1903

BRANDTS-BUYS, Jan Zutphen (Holland) 1868—

1547 **Bilder aus dem Kinderleben** [Pictures from childhood] ..... *Schott*
2, 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **18**
comp. 1921; 1st perf. Mainz, Jan. 1923, Rosbaud conducting

BRAUNFELS, Walter Frankfurt-on-Main 1882—

1793 **op. 15, Symphonische Variationen** über ein altfranzösisches Kinderlied [Symphonic variations on an old French children's song] ..... *Rahter*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str.

1449 **op. 20, Serenade** for small orchestra, E♭ major ..... *Ries & E.*
3, 2, 2, 2—4, 2—Tymp., Bass-drum, Triangle—Harp—Str. **20**
comp. 1911; 1st perf. Munich 1912, Ferdinand Löwe conducting

976 **op. 22, Carnevals-Ouverture** to E. Th. A. Hoffmann's "Princess Brambilla" ..... *Ries & E.*
3 (3rd alt. Picc.), 3, 5, 4, Heckelphone (or: 3, 3, 4, 3)—6, 4 (1 ad lib.), 3, 1—Tymp., Perc.—Harp—Str. **12**
comp. 1910; 1st perf. Dresden 1912, Schuch conducting

1581 **op. 25, Phantastische Erscheinungen** eines Themas von Hector Berlioz [Phantastic apparitions of a Berlioz theme] ..... *U. E.*
3 (3rd alt. Picc.), 3, 4, 4—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **46**
comp. 1915/16; 1st perf. Zurich 1920, Volkmar Andreae conducting

1580 **op. 34, Don Juan,** A classic-romantic Phantasmagoria ..... *U. E.*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 4, 4—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **30**
comp. 1924; 1st perf. Leipzig same year, Furtwängler conducting

1578 **op. 36, Präludium und Fuge** [Prelude and Fugue] ..... *U. E.*
4, 3, 5, 4 (or: 3, 3, 4, 3)—4, 3, 3, 1—Tymp., Bass-drum, Side-drum, Gong—Harp—Str. **20**
comp. 1925; 1st perf. Krefeld same year, Rudolf Siegel conducting

BRAUNFELS, Walter—Cont'd

2222 **op. 39b, Der gläserne Berg** [The glass mountain], Suite for small orchestra ..... *U. E.*

1. Prelude, 2. Will-o'-the-Wisps 3. The princess rides on the white wolf's back, 4. At the mother of the winds, 5. At mother sun, 6. With the good moon, 7. Petrus and the princess wander through the starry space, 8. In the glass mountain, 9. Deliverance of the enchanted prince

1 (alt. Picc.), 1 (alt. Engl. H.), 2, 1—2, 1, 1—Tymp., Perc.—Cel., Harp, Piano, Harm.—Str. **24**

comp. 1928; 1st perf. Cologne, April 30, 1929, Hermann Abendroth conducting

1579 **Taubenhochzeit** from **"Die Vögel"** [Doves' wedding from "The Birds"], op. 30 ..... *U. E.*

2, 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **10**

comp. 1919; 1st perf. Munich 1920, Bruno Walter conducting

BRETÓN, Tomás Salamanca 1850—1923 Madrid

2374 **Escenas Andaluzas** [Andalusian scenes], Spanish suite ..... *Union Mus. Esp.*

1. Bolero, 2. Polo gitano [Andalusian Gipsy song], 3. March—Saeta, 4. Zapateado [Clog-dance]

3, 2 (2nd alt. Engl. H.), 2, 2—2, 2, 3, 1—Tymp., Perc.—Harp—Str.

Parts in MS; Score in composer's own MS, dedicated to Infanta Paz de Bourbon, Princess of Bavaria

comp. (score dated) Madrid, Jan. 1894

BRIDGE, Frank Brighton (England) 1879—

2029 **Summer,** Tone poem ..... *Augener*

2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp., Cymb.—Cel., Harp—Str. **12**

comp. 1914; 1st perf. Royal Philharmonic Society, London, March 13, 1916, the composer conducting

2028 **Two Poems** (upon words of Richard Jefferies) ..... *Augener*

3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **10**

comp. 1915; 1st perf. at Queen's Hall, London, Jan. 1, 1917, composer conducting

BRUCH, Max Cologne 1838—1920 Berlin-Friedenau

608 **op. 28, Symphony I,** E♭ major ..... *Kistner & S.*

2, 2, 2, 2—4, 2, 3—Tymp.—Str. **35**

comp. 1868; 1st perf. Sondershausen, July 26, 1868, the composer conducting

375 **op. 36, Symphony II,** F minor ..... *Sim.*

2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**

comp. 1870; 1st perf. Leipzig, Nov. 24, 1870, the composer conducting

1275 **op. 51, Symphony III,** E major ..... *B. & H.*

2, 2, 2, 2—4, 3, 3, 1—Tymp.—Str. **36**

comp. 1885/86; 1st perf. Breslau, Oct. 26, 1886, the composer conducting

op. 63, Schwedische Tänze [Swedish dances] ..... *Sim.*

comp. 1890; 1st perf. Berlin 1891

2166 **— Series I**

2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Triangle—Str. **10**

445 **— Series II**

2, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Triangle—Str. **9**

374 **op. 79b, Suite** on Russian folk-tunes ..... *Sim.*

3, 3, 2, 3—4, 4, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str.

868 **Introduction** to the opera **"Loreley", op. 16** ..... *Kistner & S.*

2, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **7**

comp. at Cologne; 1st perf. Mannheim, June 14, 1863, Vincenz Lachner conducting

BRUCKNER, Anton Ansfelden (Upper Austria) 1824—1896 Vienna

2078 **Symphony I,** C minor ..... *U. E.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **40**
comp. at Linz, 1865/66; 1st perf. there, May 9, 1868; rev. 1890/91, 1st perf. Vienna, Dec. 13, 1891, Hans Richter conducting

2153 **Symphony II,** C minor ..... *U. E.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **50**
comp. 1871/72; 1st perf. Vienna, Oct. 26, 1873, the composer conducting

1585 **Symphony III,** D minor ..... *Schles.*
2, 2, 2, 2—4, 3, 3—Tymp.—Str. **60**
comp. 1872/73; rev. 1876/77; 2nd rev. 1889; 1st perf. Vienna, Dec. 16, 1877, the composer conducting

1582 **Symphony IV,** E♭ major (The romantic), rev. by Josef V. Wöss ..... *U. E.*
3 (1st alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Cymb.—Str. **60**
comp. 1874; (2nd version 1878/80), 1st perf. Vienna, Feb. 20, 1881, Hans Richter conducting

2079 **Symphony V,** B♭ major ..... *U. E.*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Triangle, Cymb.—Str. 2nd orchestra back-stage: brass 4, 3, 3, 1 **60**
comp. 1875/76 Vienna; rev. 1881; 1st perf. Graz, April 8, 1894, Schalk conducting

2080 **Symphony VI,** A major, rev. by J. V. Wöss, 1927 ..... *U. E.*
2, 2, 2, 2—4, 3, 3, 1—Tymp.—Str. **60**
comp. 1879/81 Vienna; incomplete 1st perf. Vienna, Feb. 11, 1883, Jahn conducting; 1st complete perf. Dec. 13, 1901, Gustav Mahler conducting

1583 **Symphony VII,** E major ..... *U. E.*
2, 2, 2, 2—4, 3, 3, 5—Tymp., Cymb. Triangle—Str. **70**
comp. 1880; 1st perf. Leipzig, Dec. 30, 1884, Nikisch conducting

1584 **Symphony VIII,** C minor ..... *U. E.*
3, 3, 3, 4—8 (5th to 8th alt. with 4 Tubas), 3, 3, 1—Tymp., Cymb., Triangle—Harp—Str. **80**
comp. 1885/86; rev. 1889/90; 1st perf. Vienna, Dec. 18, 1892, Hans Richter conducting

2081 **Symphony IX,** D minor ..... *U. E.*
3 (3rd alt. Picc.), 3, 3, 3—8 (5—8 alt. 4 Tubas), 3, 3, 1—Tymp.—Str. (incl. two 5 stringed Cb.) **60**
comp. 1891/94 (unfinished); 1st perf. Vienna, Feb. 11, 1903, Löwe conducting

BRUHNS, George F. W.

1437 **American Rhapsody,** arr. by Ross Jungnickel ..... *Jungnickel*
3, 3, 3, 3; 7 Sax. (ad lib.)—4, 5 (1 ad lib.), 3, 1—Tymp., Perc., Wood block —Cel., 2 Harps, Banjo (ad lib.)—Song Whistle, Animal sounds (ad lib.)—Str. **12**
comp. 1927; 1st perf. at University of Illinois, Oct. 1927, A. A. Harding conducting

BRÜLL, Ignaz Prossnitz, Moravia 1846—1907 Vienna

263 **op. 29, Serenade,** F major ..... *B. & B.*
2, 2, 2, 2—2, 2—Tymp.—Str. **29**
comp. 1876; 1st perf. Vienna 1877

26 **op. 36, Serenade,** E major ..... *Schott*
2, 2, 2, 2—4, 2—Tymp.—Str. **30**
comp. 1878; 1st perf. Vienna 1898, the composer conducting

60 **op. 46, Overture to "Macbeth"** ..... *B. & H.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Side-drum—Str. **7**
comp. 1884; 1st perf. Vienna 1885

BRUN, Georges

1435 **op. 90, Paysages d'Alsace** [Alsacian landscapes]..... *Lemoine*
1. Morning in the Vosges, 3. The procession from St. Odile to Obernai, 3. Idyl at Luisenthal, 4. A holiday at Strasbourg
2 (2nd alt. Picc.), 1, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

BRUNEAU (Louis Charles Bonaventure) Alfred Paris 1857—

1220 **op. 13, La Belle au bois dormant** [Sleeping beauty], Symphonic Poem..... *Choudens*
3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps—Str. **12**
comp. 1883; 1st perf. at the Concerts Pasdeloup, Paris 1884

1147 **Suite from "Les Bacchantes"**, op. 17; Ballet after Euripides..... *Choudens*
3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harps—Str. **17**
comp. 1910; 1st perf. Paris 1912

1202 **L'Attaque du Moulin** [The attack on the mill], Orchestra suite from the opera of the same name (op. 22), libretto from Zola's "Soirées de Médan"..... *Choudens*
1. Prelude and chanson, 2. The war; the forest, 3. The betrothal in the mill
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **7**
comp. 1892; 1st perf. at the Opéra comique, Paris, Nov. 23, 1893

824 **Messidor, Symphonic Interlude,** from the opera of the same name (op. 25); with Zola's text..... *Choudens*
3, 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str. **7**
comp. 1895; 1st perf. at the Théâtre de l'Opéra, Paris, Feb. 19, 1897

869 **Preludes to L'Ouragan** [The hurricane], op. 26, Opera with Zola's text..... *Choudens*
1. Goël, 2. The Baie de grâce, 3. The hurricane, 4. The departure
3, 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harps—Str. **20**
comp. 1900; 1st perf. at the Opéra comique, Paris, April 29, 1901

1504 **Prelude to "L'Enfant Roi"** [The child king], op. 29..... *Choudens*
3, 3, 3, 3—4, 2, 2 Corn. 3, 1—Tymp., Perc.—Harps—Str. **8**
comp. 1904; 1st perf. at the Opéra Comique, Paris, March 3, 1905

La Faute de l'Abbé Mouret [The fault of Abbé Mouret], op. 31, Symphonic fragments to Zola's play of the same name..... *Choudens*
1st perf. at the Odéon, Paris, Feb. 28, 1907

***1643** — **"Le Paradou dans la Vie"** [The living Paradou], 1st orchestral suite
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp, Organ—Str.—Vocal quartet (without words) behind scene **12**

***1550** — **"Le Paradou dans la Mort"** [The dying Paradou], 2nd orchestral suite
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Cel., Harp, Organ—Str.—Vocal quartet (without words) behind scene **18**

1341 **Prelude to "Naïs Micoulin"**, Lyric drama on a short story by Emile Zola..... *Choudens*
3, 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str. **4**
comp. 1906; 1st perf. Monte Carlo, Feb. 2, 1907

BÜLOW — LISZT Hans (Guido Freiherr) von BÜLOW, Dresden 1830—1894 Cairo

2394 **op. 13, Mazurka-Fantasie** for Piano, orch. by Franz Liszt..... *Leuckart*
3, 2, 2, 2—2, 2, 3—Tymp.—Str.

BURGMEIN — MUGNONE

J. BURGMEIN, pseud. for Giulio RICORDI, Milan 1840—1912 ib.

Mon carnet de jeunesse [Diary of youthful days], 5 pieces, orch. by Leopoldo Mugnone ..... *Ric.*
comp. for Piano Solo; orch. publ. 1917; 1st perf. same year at Milan

— **Nos. 1, 4** see **Part Ic, No. 3** see **Part II**

2100 — **No. 2, Pourquoi** [Why?], Romance
2, 2, 2, 2—2 Horns—Str. **4**

2101 — **No. 5, Chantons le mai!** [Song of springtime]
1, 1, 2, 2—4, 1—Harp—Str. **3**

Il Racconto della Nonna [Grandmother's story], 7 characteristic pieces; orch. by Leopoldo Mugnone ..... *Ric.*
comp. for Piano Solo; orch. publ. 1917; 1st perf. Milan, 1918

— **Nos. 1, 6** see **Part II, No. 5** see **Part Ib**

2102 — **No. 2, Il Lago** [The lake], Barcarole
2, 1, 2, 1—2 Horns—Str. **3**

2103 — **No. 3, Le Ondine** [The waves], Fantastic dance
2, 2, 2, 1—Harp (or Piano)—Celli, Basses **2**

2104 — **No. 4, Il Drago** [The dragon], Tragedy
2 (2nd alt. Picc.), 2, 2, 2—2 Horns—Harp—Str. **5**

2105 — **No. 7, Buona notte, piccini!** [Good night, children], Epilogue
2, 2, 2, 2—2 Horns—Harp—Str. **2**

Aquarelles, 4 characteristic pieces, orch. by Leopoldo Mugnone ..... *Ric.*
comp. for Piano Solo; orch. publ. 1919; 1st perf. Milan 1920

— **Nos. 1, 3** see **Part II**

2106 — **No. 2, Jeux d'enfants** [Children's plays]
Woodwind: 3, 2, 2—Str. **5**

2107 — **No. 4, Aubade champêtre** [Rustic morning serenade]
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **5**

BURGSTALLER, Siegfried

2216 **op. 9, Sommerabend** [Summer evening], Idyl for large orchestra ..... *Ries & E.*
3 (1st alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Triangle—(2) Harps—Str. Large folio score **13**
publ. 1930; not yet perf.; information received Feb. 1932

BURLEIGH — HAPPICH Cecil BURLEIGH, Wyoming, N. Y. 1885—

2309 **At Sunset,** No. 1 of op. 11 "Four Rocky Mountain Sketches", orch. by William F. Happich ..... *unpublished*
1, 1, 1, 1—Horn—Harp—Str. Score and parts in MS **4**
comp. for Vl. and Piano (publ. Schirmer), arr. for the Symphony Club exclusively

BUSCH, Adolf (Georg Wilhelm) Siegen (Westphalia) 1891—

1776 **op. 19, Variationen und Fuge** on a Mozart theme, for small orchestra ..... *Sim.*
2, 2, 2, 2—2, 2—Tymp.—Str. **25**
comp. 1916; 1st perf. Berne 1917, Fritz Brun conducting

BUSCH, Carl Bjèrre, Jutland (Denmark) 1862—

841 **op. 25, Prolog** to Tennyson's "The Passing of Arthur" ..... *B. & H.*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Harp—Str. **10**
comp. 1895; 1st perf. Leipzig 1902, the composer conducting

BUSCH, Carl—Cont'd

1355 **The Song of Chibiabos,** Symphonic poem from the "Song of Hiawatha" by Longfellow ..... *Hansen*
3 (3rd alt. Picc.), 2, 3, 3—4, 3, 3, 1—Tymp., Cymb.—Harp—Str. **10**
comp. 1916; 1st perf. Kansas City 1917, the composer conducting

278 **Minnehaha's Traumbild** [Minnehaha's Vision], Symphonic poem from the "Song of Hiawatha" by Longfellow ..... *Jost*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 2—4, 3, 3, 1—Tymp., Cymb., Indian drum—Harp—Str. **9**
1st perf. Kansas City 1916, the composer conducting

1316 **In the Woodlands,** Miniature suite ..... *FitzSimons*
1. To a columbine, 2. Summer day, 3. Dialogue, 4. Valse "Springtime"
1, 1, 2, 1—2, 2, 1—Tymp., Perc.—Piano (ad lib.)—Str. **10**
comp. 1924; 1st perf. Kansas City, same year, the composer conducting

1348 **Lyric Suite** ..... *FitzSimons*
1. Adoration, 2. Intermezzo (from the music to "King John"), 3. Reverie, 4. March joyeuse
1, 1, 2, 1—2, 2, 1—Tymp., Perc.—Piano (ad lib.)—Str. **10**
comp. 1924; 1st perf. Kansas City, same year, the composer conducting

1295 **Ozarka Suite** ..... *FitzSimons*
1. A morning pastorale, 2. On the banks of the white river, 3. At sunset, 4. The Hill-Billies' dance
1, 1, 2, 1—2, 2, 1—Tymp.—Piano (ad lib.)—Str. **10**
comp. 1924; 1st perf. Kansas City, same year, the composer conducting

BUSONI, Ferruccio Benvenuto Empoli, near Florence 1866—1924 Berlin

1418 **op. 42, Berceuse élégiaque,** Lullaby of the man at his mother's bier ..... *B. & H.*
In memoriam Anna Busoni, d. Oct. 3, MCMIX
3, 1, 3—4 Horns—Gong, Cel., Harp—Str. **10**
1st perf. at the Philharmonic Society, New York, Nov. 21, 1911, Gustav Mahler conducting

870 **"Gesang vom Reigen der Geister"** (Canto della ronda degli spiriti) [Song of the spirits' dance], Second book of **op. 47, Indianisches Tagebuch** [Indian diary] ..... *B. & H.*
1, 1, 1, 1—0, 1, 1—Tymp.—Str. **6**
comp. 1915; 1st perf. Berlin 1916

BUSSER, Henri (Paul) Toulouse 1872—

1187 **op. 4, À la Villa Médicis,** Symphonic suite in 3 parts ..... *Lemoine*
1. The villa and the gardens, 2. A May evening in the woods, 3. At San Gaetano; conclusion
2, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Cymb.—2 Harps—Str. **28**
comp. Rome 1895; 1st perf. at the Concerts de l'opéra, Paris 1896, the composer conducting

1280 **op. 12, Petite Suite** [Little suite] ..... *Durand*
1. Secretly, 2. Slow waltz, 3. An old melody, 4. Scherzetto
1, 1, 1, 1—Horn—Tymp. and Triangle ad lib.—Harp—Str. **20**
comp. 1897; 1st perf. Monte Carlo 1898, Léon Jéhin conducting

1166 **op. 18, Herçule au jardin des Hespérides** [Hercules in the Garden of the Hesperides], Symphonic poem ..... *Lemoine*
3, 3, 3, 3—4, 2, 3, 1—Tymp. Bass-drum, Cymb.—2 Harps—Str. **12**
comp. 1898; 1st perf. at the Concerts Lamoureux, Paris 1902, Chevillard conducting

BUSSER, Henri (Paul)—Cont'd

1041 **op. 20, Suite Funambulesque** [Funambulatory suite], Suite from the pantomime "Blanc et Noir"..... *Lemoine*
1. Introduction, 2. Ballet waltz, 3. Andante and Creolian dance, 4. Finale
2, 2 (2nd alt. Engl. H.), 2, 2—2 Horns—Tymp., Triangle, Tamb.—Harp or Piano—Str. (or: 1, 1, 1, 1—Horn—Tamb.—Harp or Piano—Str.) **15**
comp. 1899, 1st perf. Monte Carlo same year, the composer conducting

1396 **op. 26, Suite Brève** [Short suite]..... *Lemoine*
1. Canzone, 2. Passegiata [Promenade], 3. Trottola [Humming-top], 4. Nocturne, 5. Valse-Impromptu
2, 2, 2, 2—2, 1—Tymp., Triangle (ad lib.)—Harp—Str. **12**
comp. 1901; 1st perf. Monte Carlo 1902, the composer conducting

1427 **op. 36, Marche de Fête** [Festive march] for organ..... *Durand*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Str. **12**
comp. and orch. 1907; 1st perf. Bordeaux 1908, Rhené-Baton conducting

1455 **Prelude** to 1st act of **"Colomba"**..... *Choudens*
3, 2, 3, 3—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—2 Harps—Str. **6**
opera comp. 1920; 1st perf. Nice, Feb. 4, 1921; 1st concert perf. of Prelude at the Concerts Lamoureux, Paris 1926, Paul Paray conducting

1221 **Prelude** to 3rd act of **"Les Noces Corinthiennes"** [Corinthian nuptials]..... *Choudens*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **7**
opera 1st perf. Paris, May 10, 1922; 1st concert perf. of Prelude at the Concerts Lamoureux, Paris 1923, Chevillard conducting

CADMAN, Charles Wakefield Johnstown, Pa. 1881—

1406 **op. 63, Thunderbird,** Orchestral suite from the incidental music to Norman Bel-Geddes' drama of the same name..... *Boosey & Hawkes*
1. Before the sunrise, 2. Nuwana's love song, 3. Wolf dance, 4. Night song, 5. The passing of Nuwana
Nos. 2, 3, 4 based upon genuine Blackfoot Indian tunes
3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1916; 1st perf. Los Angeles, Jan. 9, 1917

CAETANI, Roffredo (Prince of Bassano) Rome 1871—
Préludes Symphoniques..... *Schott*

619 — **No. 1, op. 8, 1,** E♭ major
2, 3, 3, 2—4, 2, 3, 1—Tymp.—Harp—Str. **14**
comp. 1898; 1st perf. Rome 1899

620 — **No. 2, op. 8, 2,** C minor
3, 3, 3, 2—4, 3, 3, 1—Tymp.—Harp—Str. **27**
comp. and 1st perf. with No. 1

621 — **No. 4, op. 11, 1,** E minor
3, 3, 3, 2—4, 3, 3, 1—Tymp., Cymb., Triangle—Str. **35**
comp. 1900; 1st perf. Rome 1901

622 — **No. 5, op. 11, 2,** A minor
3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp.—Str. **32**
comp. and 1st perf. with No. 4

618 **op. 10, Suite** in B minor..... *Schott*
2, 2, 2, 2—4, 2—Tymp.—Str. **40**
comp. 1901; 1st perf. Rome 1902

CAJA, Alfonso

1486 **2 Idilli Siracusani** [Two idyls from Syracuse] ..... *Senart*
2, 3, 2, 2—2 Horns—Cel.—Str. **10**
comp. 1928; publ. 1929; not yet performed; information received Feb. 1932

CARPENTER, John Alden Park Ridge, Chicago, Ill. 1876—

1216 **Adventures in a Perambulator** ..... *Schirmer*
1. En voiture!, 2. The policeman, 3. The Hurdy-Gurdy, 4. The lake, 5. Dogs, 6. Dreams
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Cel., Harp, Piano—Str. **26**
completed 1914; 1st perf. Chicago, March 19, 1915

CARSE, Adam (orig. A. von Ahn) Newcastle-on-Tyne (England) 1878—

1003 **The Merry Milkmaids,** Old English dance tune ..... *Augener*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Side-drum, Triangle—Str. **4**
comp. 1922; 1st perf. Bournemouth same year, Sir Dan Godfrey conducting

2026 **The Nursery,** A dance-phantasy for orchestra ..... *Augener*
1. Introduction: The Nursery at night
(a) Dance of the Teddy bear, (b) Dance of the Fairy doll, (c) Dance of the Wild nigger doll, (d) Dance of the Top and the Ball, (e) Dance of the Sailor doll, (f) Dance of the Toy soldier
2. Finale: The children's dance
2 (2nd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **13**
comp. 1928; 1st perf. Eastbourne same year, H. G. Amers conducting

CASADESUS, Francis (Louis) Paris 1870—

1222 **Leis Oulivettos,** Provincial dance from the ballet "Esterelle" ..... *Choudens*
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3, 1—Tymp., Perc.—Str.

CASELLA, Alfredo Turin 1883—

1588 **op. 11, Italia,** Rhapsody ..... *U. E.*
3 (3rd alt. Picc.), 3 (1st alt. Engl. H.), 4, 4 (1 ad lib.)—4, 4, 3, 1—Tymp., Perc.—2 Harps—Str. **18**
comp. 1909; 1st perf. Paris, April 23, 1910, the composer conducting

1587 **op. 13, Suite, A Jean Huré,** C major ..... *U. E.*
1. Overture, 2. Sarabande, 3. Bourrée
3, 2, 3, 3—4, 3—Tymp., Perc.—Harp, Cel.—Str. **20**
comp. 1909; 1st perf. Paris, April 23, 1910, the composer conducting

*1915 **Le couvent sur l'eau** [The convent at the water's edge], Choreographic comedy on a theme of J. L. Vaudoyer; Symphonic fragments ..... *Ric.*
1. Festive march, 2. Children's round, 3. Barcarole, Sarabande, 4. Walk of the aged ladies, 5. Nocturne, Final dance
4 (4th alt. Picc.), 4, 4, 4—4, 4, 3, 1—Tymp., Perc.—Cel., Mandoline, 2 Harps—Str.—Soprano Solo without words in No. 3 **18**
comp. 1911/12; 1st perf. at a Concert Monteux, Paris, April 23, 1914, the composer conducting

1586 **Elegia eroica** [Heroic elegy] ..... *U. E.*
4, 3, 4, 3—6, 3, 3, 1—Tymp., Perc.—Harp, Cel.—Str. **12**
comp. 1916; 1st perf. at the Augusteo, Rome, Jan. 21, 1917, Rhené-Baton conducting

2210 **Pupazzetti** [Caricatures], 5 pieces for marionettes ..... *Chester*
1. Marcietta, 2. Berceuse, 3. Serenata, 4. Notturnino, 5. Polka
4, 3, 3, 2—Corn.—Tymp., Perc.—Piano—Str. **22**
Strings printed, other parts in MS
comp. 1915/18; 1st perf. at a Concert Colonne, Paris, Oct. 1919, Gabriel Pierné conducting

CASELLA, Alfredo—Cont'd

*1589 **La Giara-Suite** [The jar], Symphonic suite from the choreographic comedy based upon Pirandello's story of the same name ..... *U. E.*

1. (a) Prelude, (b) Sicilian dance, 2. (a) "La storia della fanciulla rapita dai pirati" [Story of the rape of the maiden], (b) Nela's dance, (c) Entrance of the peasants, (d) Toast, (e) General dance, (f) Finale

2 (2nd alt. Picc.), 2, 2, 2—4, 2, 1—Tymp., Perc.—Str.—Tenor Solo in No. 2a **18**

comp. 1924; 1st perf. at the Philharmonic Society, New York, Oct. 29, 1925, Willem Mengelberg conducting

CATOIRE, Georg (Lvovich) Moscow 1861—1926 ib.

2322 **op. 7, Symphony,** C minor ..... *Mussektor*

3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp, Cel. Mustel (may be replaced by Piano or a second Harp)—Str.

Score and parts in MS, duplicates photostated

CATURLA, Alejandro Garcia Remedios (Cuba) 1906—

2137 **Trois Danses Cubaines** [Three Cuban dances] ..... *Senart*

1. Dance of the drummer, 2. Dance motives, 3. Dance Lucumi [A vegetable dance]

3, 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel., Harp, Piano—Str. **15**

comp. 1928; 1st perf. of Nos. 1 and 3, by the Philadelphia Orchestra, Jan. 2, 1932, Stokowski conducting; No. 2 not yet perf.; information received March 1932

CHABRIER (Alexis) Emmanuel Ambert, Puy-de-Dome 1841—1894 Paris

288 **España,** Rhapsody ..... *Enoch*

3, 2, 2, 4—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps—Str. **7**

comp. 1882; 1st perf. Paris, Dec. 1883, Lamoureux conducting

517 **Habanera** ..... *Enoch*

2, 1, 2, 1—2, 0, 2 Corn.—Tymp., Triangle—Str. **3**

comp. for Piano, and orch. by the composer, 1885; 1st perf. Paris same year, Lamoureux conducting

821 **Joyeuse Marche** ..... *Enoch*

3, 2, 2, 4—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps—Str. **4**

orig. entitled "Marche Française"; comp. 1888; 1st perf. Paris 1889

642 **Suite Pastorale** ..... *Enoch*

1. Idyl, 2. Rustic dance, 3. In the woods, 4. Scherzo—Waltz

2 (2nd alt. Picc.), 1, 2, 2—2, 0, 2 Corn., 3—Tymp., Perc.—Harp—Str. **16**

comp. 1897; 1st perf. Paris 1898

819 **Overture to "Gwendoline"** ..... *Enoch*

3, 2, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps—Str. **9**

comp. 1884; opera 1st perf. at Théâtre de la Monnaie, Brussels, April 10, 1886

820 **Prelude to Act II of "Gwendoline"** ..... *Enoch*

3, 2, 2, 2—4, 2, 3, 1—Tymp.—2 Harps—Str. **5**

comp. 1884; 1st concert perf. Paris, Nov. 22, 1885, Lamoureux conducting

Le Roi malgré lui [The king in spite of himself], Comic opera

comp. 1885/86; 1st perf. at the Opéra Comique, Paris, May 18, 1887

1028 — **Danse Slave** [Slavic dance] ..... *Enoch*

2, 2, 2, 2—2, 0, 2 Corn., 3—Tymp., Perc.—Str. **5**

770 — **Fête Polonaise** [Polish festival] ..... *Enoch*

2, 2, 2, 2—2, 0, 2 Corn., 3—Tymp., Perc.—Str. **10**

CHABRIER — LACOMBE

509 **Cortège Burlesque** [Burlesque procession], orch. by P. Lacombe, Posthumous work.....*Cost.*
2, 2, 2, 2—4, 0, 2 Corn., 3, 1—Tymp., Perc.—Str.
comp. for Piano; publ. 1917

CHABRIER — MOTTL

516 **Bourrée Fantasque** [Fantastic Bourrée].....*Enoch*
3, 3, 2, 4—4, 3, 3, 1—Tymp. Perc.—2 Harps—Str. **5**
comp. for Piano 1891; orch. by Felix Mottl 1897 and 1st perf. at Karlsruhe, same year, Mottl conducting

706 **Trois Valses Romantiques** [Three romantic waltzes], orch. by Felix Mottl.....*Enoch*
3, 3, 3 4—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **12**
comp. for 2 Pianos, 1883; orch. 1899; 1st perf. Karlsruhe 1900, Mottl conducting

CHADWICK, George (Whitefield) Lowell, Mass. 1854—1931 Boston, Mass.

158 **Melpomene,** Dramatic overture.....*A. P. Schmidt*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **12**
comp. 1886; 1st perf. Boston, Dec. 24, 1887, Wilhelm Gericke conducting

123 **Symphonic Sketches,** Suite for orchestra.....*Schirmer*
1. Jubilee, 2. Noël, 3. Hobgoblin, 4. A vagrom ballad
3, 3, 3, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **31**
(Composer's note: Although these pieces are intended to be played in succession, they may be performed separately if more expedient)
comp. 1895/96 and 1904; 1st perf. by the Boston Symphony Orchestra, Feb. 8, 1908, Karl Muck conducting

1996 **Euterpe,** Concert overture.....*Schirmer*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str. **14**
comp. 1903; 1st perf. Boston, April 23, 1904, the composer conducting

1997 **Sinfonietta,** D major (in four movements).....*Schirmer*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3 (ad lib.)—Tymp., Perc.—Harp—Str. **18**
comp. 1904; 1st perf. Boston, Nov. 21, 1904, the composer conducting

CHARPENTIER, Gustave Dieuze (Lorraine) 1860—

296 **Impressions d'Italie,** Orchestral suite.....*Heugel*
1. Serenade, 2. At the fountain, 3. On mules, 4. On the summit, 5. Naples
3 (3rd alt. Picc.), 3, 3, 4, Sax.—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps—Str. **34**
comp. in Italy 1890; 1st perf. Paris 1892

CHASINS, Abram New York 1903—

2462 **Three Chinese Pieces**.....*J. Fischer*
1. A Shanghai tragedy, 2. Flirtation in a Chinese garden, 3. Rush hour in Hongkong
3, 3, 2, 3—4, 2, 3, 1—Tymp., Perc.—Cel., Harp—Str. **9**
comp. 1925; 1st perf. New York, April 8, 1931, Toscanini conducting the N. Y. Philharmonic Orchestra

2463 **"Parade"**.....*J. Fischer*
3, 3, 3, 3—4, 3, 4, 1—Tymp., Perc.—Cel., Harp—Str. **8**
comp. 1930; 1st perf. with "Three Chinese pieces" (above)

CHAUSSON, Ernest Paris 1855—1899 Limay, S. et O.

203 **op. 5, Viviane,** Symphonic poem.....*Bornemann*
3 (3rd alt. Picc.), 2, 2, 3—4, 4 (2 back scene), 3, 1—Tymp., Perc.—2 Harps—Str. **11**
comp. 1882; 1st perf. at the Société Nationale, Paris 1883

459 **op. 20, Symphony,** B♭ major.....*Rouart, Lerolle*
3 (3rd alt. Picc.), 3, 3, 3—4, 4, 3, 1—Tymp.—2 Harps—Str. **35**
comp. about 1890; 1st perf. at the Société Nationale, Paris, April 18, 1891, the composer conducting

563 **Air de Danse** and **Danse Rustique** from **"La Tempête", op. 18,** Incidental music to Shakespeare's "Tempest".....*Bornemann*
3, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle—Harp—Str. **7**
1st perf. at the Petit Théâtre des Marionettes, Paris 1888

CHEREPNIN, see **TCHEREPNIN(e)**

CHERUBINI (Maria) Luigi (Zenobio Carlo Salvatore) Florence 1760—1842 Paris

558 **Concert-Overture,** posthum. work, rev. by Friedrich Grützmacher....*Kahnt*
1, 2, 2, 2—4, 2, 3—Tymp.—Str. **10**
comp. for the London Philharmonic Society 1815; 1st perf. London, May 1, 1815, the composer conducting

Overtures to

1048 — **"Lodoïska".....***B. & H.*
2, 2, 2, 2—2, 2, 1—Tymp.—Str. **7**
comp. 1791; 1st perf. at the Feydeau Theatre, Paris, July 18, 1791

928 — **"Elisa".....***B. & H.*
2, 2, 2, 2—4 Horns—Tymp.—Str. **6**
comp. 1794; 1st perf. Paris, Dec. 13, 1794

996 — **"Medea".....***B. & H.*
2, 2, 2, 2—4 Horns—Tymp.—Str. **9**
comp. 1797; 1st perf. Paris, March 13, 1797

1086 — **"Der portugiesische Gasthof"** (L'hôtellerie Portugaise) [The Portuguese inn].....*B. & H.*
2, 2, 2, 2—2, 2, 1—Tymp.—Str. **4**
comp. 1798; 1st perf. Paris, July 25, 1798

345 — **"Der Wasserträger"** [The water-carrier].....*B. & H.*
2, 2, 2, 2—3, 0, 1—Tymp.—Str **6**
orig. title "Les deux journées"; 1st perf. at the Feydeau Theatre, Paris, Jan. 16, 1800

600 — **"Anacreon".....***B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str. **9**
1st perf. at the Grand Opéra, Paris, Oct. 4, 1803

2128 — **"Faniska".....***B. & H.*
2, 2, 2, 2—2, 2, 1—Tymp.—Str. **7**
comp. 1805; 1st perf. at the Kärnthnerthor Theater, Vienna, Feb. 25, 1806

1207 — **"Die Abenceragen",** Les Abencérages.....*B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **7**
1st perf. at the Grand Opéra, Paris, April 6, 1813

953 — **"Ali Baba".....***B. & H.*
2, 2, 2, 2—4, 4, 3, Ophicl.—Tymp., Perc.—Str. **6**
completed 1833; 1st perf. Paris, July 22, 1833

1195 **Ballet-music** from **"Anacreon".....***B. & H.*
2, 2, 2, 2—4, 0, 3—Tymp.—Str. **7**
comp. 1803; 1st perf. at the Grand Opéra, Paris, Oct. 4, 1803

CHEVILLARD, Camille Paris 1859—1923 ib.

386 **op. 6, Ballade Symphonique** [Symphonic ballad]..... *Durand*
3, 3, 3, 3—4, 2, 3, 1—Tymp., Cymb.—Str. **8**
comp. 1889; 1st perf. at the Concerts Lamoureux, Paris, Feb. 23, 1890, the composer conducting

771 **op. 7, Le Chêne et le Roseau** [The oak and the reeds], Symphonic poem on the fable by La Fontaine..... *Enoch*
1. The scenery, 2. Dialogue, 3. Drama
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **8**
comp. 1890; 1st perf. at the Concerts Lamoureux, Paris, March 8, 1891, the composer conducting

346 **op. 10, Fantaisie Symphonique** [Symphonic fantasy]..... *B. & H.*
3, 2, 2, 3—4, 2, 3, 1—Tymp., Cymb.—Harp—Str. **15**
comp. 1893; 1st perf. at the Concerts Lamoureux, Paris, Oct. 21, 1894, the composer conducting

CHOPIN — BALAKIREW
Frédéric (François) CHOPIN, Zelazowa-Wola, near Warsaw 1810—1849 Paris

1590 **Suite,** 4 pieces by Chopin, orch. by Mili Balakirew..... *Zimm.*
1. Preamble (Etude), 2. Mazurka, 3. Intermezzo (Nocturne), 4. Finale (Scherzo),
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

CHOPIN — GLAZOUNOV
Suite, see **GLAZOUNOV, op. 46, Chopiniana**

CHOPIN — SCHMIDT

59 **Trauer-Marsch** [Funeral march] from Sonata op. 35; orch. by Gustav Schmidt..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **9**
funeral march comp. before summer 1839 (date of comp. of the Sonata); arr. 1893; 1st perf. Leipzig 1894;

CIMAROSA, Domenico Aversa, near Naples 1749—1801 Venice

2288 **Overture to "Il Matrimonio Segreto"** [The secret marriage] (Ouverture en sinfonie)..... *Cost.*
2, 2, 2, 2—2, 2—Tymp.—Str. **2**
Score in MS; one set of parts in the orig. edition, (publ. by Imbault), duplicates photostated
comp. and 1st perf. Vienna 1792

CIMAROSA — MALIPIERO

1591 **La Cimarosiana,** 5 Symphonic fragments; re-orch. by G. Francesco Malipiero..... *Chester*
3, 2, 2, 2—4, 2—Tymp., Perc.—Str. **15**
re-orch. 1921; 1st perf. by the Ballet Russe, Paris 1922

COATES, Eric Hucknall, Notts. (England) 1886—

2034 **Miniature Suite**..... *Boosey & Hawkes*
1. Children's dance, 2. Intermezzo, 3. Scene du bal
3, 2, 2, 2—2 Horns—Tymp., Triangle—Str. **13**
comp. 1910; 1st perf. London 1911, the composer conducting

1278 **Suite, From the Country-side**..... *Boosey & Hawkes*
1. Early morning . . . "In the meadows", 2. Afternoon . . . "Among the poppies", 3. Evening . . . "At the fair"
2 (2nd alt. Picc.), 1, 2, 2—2, 0, 2 Corn., 3—Tymp., Perc.—Harp—Str. **13**
comp. 1915; 1st perf. London same year, the composer conducting

COLERIDGE-TAYLOR, Samuel London 1875—1912 Croydon

1274 **op. 22, Four Characteristic Waltzes**.....*Novello*
1. Valse bohémienne, 2. Valse rustique, 3. Valse de la reine, 4. Valse mauresque
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **16**
comp. 1897; 1st perf. at the Promenade Concerts, London, Sept. 22, 1898, Sir Henry Wood conducting

1223 **op. 33, Ballade** in A minor.....*Novello*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Str. **12**
comp. for the Gloucester Musical Festival, 1898, and 1st perf. there

1763 **Hiawatha's Wedding Feast,** Orchestral selection, op. 30, No. 1, arr. by W. G. Ross.....*Novello*
2, 1, 2, 2—2, 2, 1—Tymp., Perc.—Harp—Str. Score in MS **37**
comp. 1896; 1st perf. at the Royal College of Music, London, Nov. 11, 1898

1774 **Scenes from an Everyday Romance** (op. 41).....*Novello*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Cymb., Bass-drum—Harp—Str. Score, Wind parts, Perc., Harp in MS **12**
1st perf. at the Philharmonic Society, London, May 24, 1900

1764 **Idyll** (op. 44).....*Novello*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str. **5**
Score, Wind parts, Tymp., Harp in MS
comp. 1900; 1st perf. at the Gloucester Festival 1901, the composer conducting

1765 **Hemo Dance,** Scherzo (op. 47, No. 2).....*Novello*
3, 2, 2, 2—4, 2, 3—Tymp., Perc.—Str. **7**
Score, Wind parts, Perc. in MS
comp. 1902

1766 **Suite "Nero"** (op. 62), Incidental music to Stephen Phillip's drama of the same name.....*Novello*
1. Prelude ("Poppaea"), 2. Intermezzo, 3. Eastern dance, 4. Finale
2, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **24**
4 separate scores in MS
comp. 1905; 1st perf. at his Majesty's Theatre, London 1906

1762 **Symphonic Variations on an African Air** (op. 63).....*Novello*
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. Score, Wind parts, Perc., Harp in MS **20**
comp. 1905; 1st perf. at the Royal Philharmonic Society, London, June 14, 1906, the composer conducting

147 **The Bamboula,** Rhapsodic dance (op. 75).....*Boosey & Hawkes*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **9**
comp. 1909; 1st perf. New York, June 1910

2010 **Othello,** Orchestral suite (op. 79), Incidental music to "Othello".....*Metzler*
1. Dance, 2. Children's intermezzo, 3. Funeral march, 4. The willow song, 5. Military march
3, 2, 2, 2—4, 0, 2 Corn., 3—Tymp., Perc.—Str.
1st perf. at his Majesty's Theatre, London 1911

CONUS, Georg E. Moscow 1862—

253 **op. 30, Der Wald rauscht** (La forêt bruisse) [The murmuring forest], Symphonic poem on Korolenko's legend.....*Ed. Russe*
3 (3rd alt. Picc.), 2 (1st alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Cymb., Big drum—Harp—Str.

1646 **op. 45, Carmagnole,** Revolutionary song and dance of the time of the French Revolution.....*Mussektor*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str.

CONVERSE (Frederick Shepherd) Newton, Mass. 1871—

1983 **op. 19, The Mystic Trumpeter,** Orchestral fantasy on the poem by Walt Whitman.....*Schirmer*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str.
comp. 1903/04, compl. Aug. 1904; 1st perf. Philadelphia, March 4, 1905, Fritz Scheel conducting

1957 **Flivver Ten Million,** A joyous epic.....*Birchard*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel. 2 Harps, Organ or Factory whistle off stage (ad lib.)—Str. **12**
comp. 1926; 1st perf. by the Boston Symphony Orchestra, Boston, April 15, 1927, Serge Koussevitzky conducting

COOLS, Eugène Paris 1877—

1470 **op. 85, Musique pour Hamlet** [Music to Hamlet], Symphonic fragments.....*Eschig*
3, 3, 3, 3—4, 3, 3—Tymp., Perc.—Str. **35**
comp. 1914; 1st perf. at the Concerts Colonne, Paris 1920, Pierné conducting

1514 **op. 92 Prelude to "La mort de Tintagiles"** [The death of Tintagiles].....*Eschig*
0, 2, 2, 2—2 Horns—Str. **8**
comp. 1913; 1st perf. Paris same year, the composer conducting

1383 **op. 93, Nos Filles reçoivent** [Our daughters' party], Orchestral suite..*Eschig*
1. The welcome, 2. The doll's funeral, 3. A marvellous story, 4. Boys are noisy, 5. The rocking-chair, 6. Let's dance, 7. Leave-taking
2, 2 (2nd alt. Engl. H.), 2, 2—2, 2—Tymp., Drum—Harp—Str. **20**
comp. 1919; 1st perf. at the Concerts Colonne, Paris 1920, Pierné conducting; later "Ballet d'enfants" with scenario by M. Frank-Choisy, 1st perf. Geneva 1922

COPPOLA, Piero Milan 1888—

1931 **Suite Intima**.....*Eschig*
1. The tormented soul, 2. The flute of oblivion, 3. Burlesque
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. Wind-parts, Perc., Cel., Harp in MS **20**
No. 1 comp. for Piano, and orch. 1914; 1st perf. at the Augusteo, Rome, conducted by Tullio Serafin; Nos. 2 and 3 comp. for Piano 1921, orch. 1923; 1st perf. same year at a Pasdeloup Concert, Paris, the composer conducting

1930 **Scherzo Fantasque** [Fantastic scherzo].....*Eschig*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **10**
Wind parts, Perc., Harp in MS
comp. 1919; 1st perf. at the Concerts du Conservatoire, Paris 1919, Gaubert conducting

2342 **Symphony,** A minor.....*Senart*
3, 3, 3, 4—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **35**
comp. 1923; 1st perf. at the Concerts Pasdeloup, Paris, Nov. 13, 1924, the composer conducting

2003 **La Ronde sous la Cloche**—La ridda sotto la campane [The magic round under the bell], Symphonic poem, based on Louis Bertrand's "Gaspard de la Nuit".....*Durand*
3 (3rd alt. Picc.), 3, 3, 4—4, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **13**
comp. 1924; 1st perf. at the Concerts Pasdeloup, Paris 1925, the composer conducting

2135 **Interlude Dramatique** (Intermezzo dramatico).....*Senart*
3, 3, 3, 4—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **10**
comp. 1928; 1st perf. by the Orchestre Symphonique, Paris 1929, Pierre Monteux conducting

COPPOLA, Piero—Cont'd

2121 **Deux Danses Symphoniques** [Two symphonic dances]..... *Leduc*
1. Habanera, 2. Blues
3, 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **8**
comp. 1930; 1st perf. at the Concerts Lamoureux, Paris 1930, M. Wolff conducting

COQUARD, Joseph Arthur Paris 1846—1910 Noirmoutier (France)

1060 **En Norvège** [In Norway], Symphonic suite..... *Cost.*
1. In the fjord, 2. At Molde, 3. North Cape, 4. Final dance
3, 3, 3, 2—4, 4, 3, 1—Tymp., Perc.—Cel. or Typhophone, Harp—Str.
comp. 1907

CORNELIUS, Peter Mayence 1824—1874 ib.

1361 **Overture to "Der Barbier von Bagdad"** [The barber of Bagdad]; arr. from the orig. score by Felix Mottl..... *Kahnt*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Harp—Str. **7**
comp. 1856; 1st perf. Weimar 1858

2420 **Overture to "Der Cid"**, Lyrical drama in three acts..... *B. & H.*
3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Cymb.—Str. **5**
opera comp. between Oct. 1860 and Sept. 1862; 1st perf. Weimar 1865; score of Overture dated Munich, March 6, 1865

COUPERIN — STRAUSS François COUPERIN (Le Grand), Paris 1668—1733 ib.

1104 **Tanzsuite** [Dance suite], from Couperin's Piano compositions collected and arr. for small orchestra by Richard Strauss..... *Fürstner*
2, 2 (2nd alt. Engl. H.), 2, 2—2, 1 1—Perc.—Cel., Cemb., Harp—Str. **24**
orch. 1921; 1st perf. Redoutensaal, Vienna 1922, Richard Strauss conducting

COWEN (Sir) Frederic (Hymen) Kingston, Jamaica 1852—

2044 **Symphony No. 4 ("The Welsh")**, in B♭ minor..... *Novello*
2, 2, 2, 2—4, 2, 3—Harp—Tymp.—Str. **37**
comp. 1884; 1st perf. same year at the Philharmonic concerts, London, the composer conducting

2043 **Symphony in F (No. 5)**..... *Novello*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str. **40**
comp. 1887; 1st perf. Cambridge, June 1887, the composer conducting

21 **Idyllische Symphonie No. 6**, in E major [The Idyllic]..... *B. & H.*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str. **40**
comp. 1896/97; 1st perf. at the Richter Concerts, London 1897

2040 **Four English Dances** in the olden style..... *Novello*
1. Stately dance, 2. Rustic dance, 3. Graceful dance, 4. Country dance
2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str. **25**
comp. 1893/94 and 1896; 1st perf. London 1896, the composer conducting

1592 **The Butterfly's Ball** (Le bal des papillons), Concert overture..... *Novello*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Bells—Cel. (ad lib.), Harp—Str. **10**
comp. 1900; 1st perf. at Queen's Hall, London 1901, Sir Henry Wood conducting

2035 **Indian Rhapsody**..... *Boosey & Hawkes*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1903; 1st perf. at the Hereford Festival same year, the composer conducting

COWEN (Sir) Frederic (Hymen)—Cont'd

2041 **A Suite of Old English Dances,** Second set ..... *Novello*
1. Maypole dance, 2. Peasant's dance, 3. Minuet d'amour [Lovers' minuet], 4. Old dance, with variations
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **25**
comp. 1905; 1st perf. London same year, the composer conducting

CUI, César (Antonovich) Vilna 1835—1918 ib.

643 **op. 1, Scherzo I,** F major, on the letters B, A, B, E, G and C, C ..... *Bessel*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.
comp. 1857

644 **op. 2, Scherzo II** (À la Schumann), G minor ..... *Bessel*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **7**
comp. 1857

467 **op. 12, Tarantelle** ..... *Durand*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

2152 **op. 18, Marche solennelle** [Solemn march] ..... *Rahter*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str.
Wind parts, Perc., Harp in MS
comp. 1881

1840 **op. 20, Suite Miniature** ..... *Bessel*
1. Little march, 2. Impromptu à la Schumann, 3. Cantabile, 4. Grievous memory, 5. Berceuse, 6. Rustic scherzo
2, 2, 2, 2—4, 2, 1—Tymp.—Harp—Str.
Wind parts, Tymp. in MS

187 **op. 38, Suite II,** E major ..... *Bessel*
1. Tema con variazioni, 2. Quasi ballata, 3. Scherzo, 4. Marcia
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str.
comp. 1887

715 **op. 40, Suite IV "À Argenteau"** ..... *Bessel*
1. The cedar, 2. Serenade, 3. Sham-battle, 4. In the chapel. 5. The rock
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Str. **29**

357 **op. 43, In modo populari** [In popular manner], Little suite (No. 3) ..... *Bel.*
2 (2nd alt. Picc.), 2, 2, 2—2 Horns—Tymp.—Str. **19**
comp. 1890; 1st perf. Petersburg 1891

833 **op. 65, Valse** ..... *Jurg*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Bells—Str. **6**
comp. 1903; 1st perf. Petersburg 1904

op. 82, 3 Scherzos ..... *Jurg.*

645 — **No. 1,** C major
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.
publ. 1911

646 — **No. 2,** F major
3, 2, 2, 2—4, 0, 3, 1—Tymp., Triangle—Harp—Str.

647 — **No. 3,** C minor
2, 2, 2, 2—3, 0, 3, 1—Tymp., Triangle—Str.

2311 **Berceuse** from op. 20, Suite Miniature, arr. by William F. Happich ... *unpubl.*
1, 1, 1, 1—Horn—Harp—Str.
Score and parts in MS
orig. instrumentation, see op. 20 above; arr. for the Symphony Club exclusively

CUI, César (Antonovich)—Cont'd

519 **Overture to "Le Fils du Mandarin"** [The Mandarin's son]..... *Rahter*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3 (Bass-Tromb. alt. Tuba)—Tymp., Perc.—Str.
comp. 1859

1061 **Prelude to "Le Flibustier"** [The Filibuster]..... *Heugel*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str.
1st perf. Paris 1894

1471 **Entr'acte from "Le Flibustier"** [The Filibuster]..... *Heugel*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
see Prelude above

100 **Danses Circassiennes from "Le Prisonnier du Caucase"** [Circassian dances from "The prisoner in the Caucasus"]..... *Bessel*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp, Piano—Str.

D'ALBERT, Eugen, see **d'ALBERT**

DALCROZE, see **JAQUES-DALCROZE**

D'AMBROSIO, Alfredo, see **d'AMBROSIO**

DANCLA — HAPPICH (Jean Baptiste) Charles DANCLA, Bagnères de Bigorre (France) 1818—1907 Tunis

306 **Menuet,** orch. by W. F. Happich for the Symphony Club exclusively..... *unpublished*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Small drum, Triangle—Str. **3**
(with Melody by PLEYEL) Score and parts in MS
comp. for Violin Duet (publ. Peters)

DARGOMIJSKY, Alexander (Sergeivich) Govt. Toula 1813—1869 Petersburg

323 **Cosatschoque,** Fantasy on a little Russian Cossack dance..... *Jurg.*
2, 2, 2, 2—2, 2, 2, Ophicl.—Tymp., Bass-drum—Str.

1537 **Fantaisie** on Finnish tunes..... *Bessel*
2 (2nd alt. Picc.), 2, 2, 2—4, 0, 2 Corn., 2, Ophicl.—Tymp., Cymb., Bass-drum—Str.

1593 **Fantaisie-Scherzo "Baba-Jaga",** from the Volga to Riga..... *Mussektor*
2, 2, 2, 2—2, 1, 2 Corn., 3, 1—Tymp., Cymb., Bass-drum—Str. **7**
comp. 1926; 1st perf. Moscow 1927

DA VENEZIA, Franco, see **VENEZIA, Franco da**

DEBUSSY, Claude (Achille) St. Germain-en-Laye 1862—1918 Paris

873 **Printemps** [Spring-time], Symphonic Suite..... *Durand*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Perc.—Harp, Piano duet—Str. **18**
comp. at Rome 1887; publ. 1904 for 2 Pianos and Chorus without words (ad lib.); subsequently orch. by the composer and 1st perf. April 18, 1913, at the Société Nationale of Paris, Rhené-Baton conducting

410 **Marche Écossaise** [Scottish march] on a popular tune..... *Jobert*
3, 3, 2, 2—4, 2, 3—Tymp. Cymb., Drum—Harp—Str.
comp. 1891

341 **Prélude à "L'Après-midi d'un faune"** [Prelude to "The afternoon of a faun"]..... *Jobert*
3, 3, 2, 2—4 Horns—2 Harps—Cymb. antiques—Str. **9**
comp. between 1892 and 1894 upon S. Mallarmé's poem "Eglogue"; 1st perf. at the Société Nationale, Paris, Dec. 23, 1894, Gustave Doret conducting

DEBUSSY, Claude (Achille)—Cont'd

*409 **Nocturnes**.....*Jobert*
1. Clouds, 2. Festivals, 3. Sirens
3 (3rd alt. Picc.), 3, 2, 3—4, 3, 3, 1—Tymp., Cymb., Side-drum—2 Harps—Str.—No. 3 with chorus: 8 Soprani and 8 Mezzo-soprani (without words) **14**
comp. 1897/99; 1st perf. at the Société Nationale, Paris 1899

*2350 **Nocturnes** (new edition 1930), reorch. by the composer.....*Jobert*
1. Clouds, 2. Festivals, 3. Sirens
3 (3rd alt. Picc.), 3, 2, 3—4, 3, 3, 1—Tymp., Cymb., Side-drum—2 Harps—Str.—No. 3 with chorus: 8 Soprani, 8 Mezzo-soprani (without words) **14**
for dates see orig. edition above

800 **La Mer** [The Sea], Three symphonic sketches.....*Durand*
1. On the ocean from dawn to noon, 2. Play of the waves, 3. Dialogue of wind and sea
3, 3, 2, 4—4, 3, 2 Corn., 3, 1—Tymp., Perc.—2 Harps—Str. **18**
comp. 1903/05; 1st perf. at a Lamoureux concert, Paris, Oct. 15, 1905, Camille Chevillard conducting

"Images" pour orchestre [Pictures for orchestra].....*Durand*
comp. 1909; 1st perf. Paris 1911

560 — **No. 1, Gigues**
4, 3, Oboe d'amore, 4, 4—4, 4, 3—Tymp., Perc.—Cel., 2 Harps—Str. **4**

559 — **No. 2 "Iberia"**
1. Through streets and lanes, 2. Sweet odours of the night, 3. Morning of a feast-day
3 (3rd alt. Picc.), 3, 3, 4—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **17**

799 — **No. 3, Rondes de Printemps** [Spring-time rounds]
3 (3rd alt. Picc.), 3, 3, 4—4 Horns—Tymp., Perc.—Cel., 2 Harps—Str. **8**

497 **La Plus que lente,** Valse [The More than slow, Waltz].....*Durand*
Fl., Clar., Piano, Cemb.—Str. **3**
comp. 1910; orch. by the composer and 1st perf. Paris 1912

1286 **Jeux** [Plays], A danced poem.....*Durand*
4, 4, 4, 3; Sarrus.—4, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **14**
comp. 1912; 1st perf. at the Théâtre des Champs Elysées, Paris, May 15, 1913

496 **Berceuse héroique** in honour of H. M. King Albert I of Belgium, and his soldiers.....*Durand*
2, 3, 3, 3—4, 2, 3, 1—Tymp.—2 Harps—Str. **4**
comp. 1914; orch. 1915; 1st perf. at the Concerts Colonne-Lamoureux, Paris, season 1915/16

774 **Cortège et Air de Danse** [Procession and Dance tune] from the Cantata "L'enfant prodigue" [The prodigal son].....*Durand*
3 (3rd alt. Picc.), 3, 2, 2—4, 2—Tymp., Perc.—Harp—Str. **5**
comp. 1884; awarded the Prix de Rome; 1st perf. at the Théâtre Lyrique du Vaudeville, Paris, Dec. 1919

801 **Le Martyre de St. Sébastien** [The martyrdom of St. Sebastian] Symphonic fragments from the incidental music to Gabriele d'Annunzio's mystery play.....*Durand*
1. The court of the Lys, 2. Ecstatic dance and finale of 1st act, 3. The Passion, 4. The good shepherd
4, 3, 4, 4—6, 4, 3, 1—Tymp., Perc.—Cel., 3 Harps—Str. **25**
comp. 1911; 1st perf. at the Théâtre du Châtelet, Paris, May 22, 1911

DEBUSSY, Claude (Achille)—Cont'd

1125 **La Chambre Magique** [The magic room], Prelude to Act II of "Le Martyre de St. Sébastien".....*Durand*
4, 3, 4, 4—6, 2, 3, 1—Tymp., Cymb., Gong—Cel., 3 Harps—Str. **2**

1411 **Le Roi Lear** [King Lear], Incidental music.....*Jobert*
1. Fanfare, 2. Lear asleep
No. 1.: 4 Horns, 3 Trump., Tymp., Drum, 2 Harps
No. 2.: 2 Fl., 4 Horns, Tymp., Harp, Str.

DEBUSSY — BUSSER

179 **Petite Suite** [Little suite], orch. by Henri Busser.....*Durand*
1. On board, 2. Procession, 3. Minuet, 4. Ballet
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 2—Tymp., Perc.—Harp—Str. **26**
comp. 1888 for Piano duet; orch. 1905; 1st perf. at the Concerts Lamoureux, Paris 1905, Chevillard conducting

DEBUSSY — CAPLET

561 **Children's Corner,** Suite for Piano, orch. by André Caplet.....*Durand*
1. Doctor Gradus ad Parnassum, 2. Jumbo's lullaby, 3. Serenade for the doll, 4. The snow is dancing, 5. The little shepherd, 6. Golliwogg's cake-walk
2 (2nd alt. Picc.), 2, 2, 2—4, 2—Perc.—Harp—Str. **15**
comp. 1908; orch. 1911; 1st perf. Boston, same year, Caplet conducting

DEBUSSY — FORTERRE

773 **Danseuses de Delphes** [The dancers of Delphi], from the 1st set of Preludes for piano; orch. by H. Forterre.....*Durand*
2, 2, 2, 2—2, 2—Tymp., Cymb., Triangle—Cel., Harp—Str. **2**
comp. 1910; orch. 1923; 1st perf. Paris 1924

DEBUSSY — GAILLARD

1474 **Le Triomphe de Bacchus** [The triumph of Bacchus], orch. by Marius François Gaillard.....*Choudens*
3, 3, 2, 3—4, 3, 3, 1—Tymp., Cymb., Bass-drum—2 Harps—Str.

DEBUSSY — MOLINARI

772 **L'Isle Joyeuse** [The prosperous island], orch. by Bernardino Molinari..*Durand*
3 (3rd alt. Picc.), 3, 4, 3—4, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **7**
comp. for Piano 1904; orch. 1922; 1st perf. at the Augusteo, Rome, 1923, Molinari conducting

DEBUSSY — MOUTON

379 **Arabesque I,** arr. for small orchestra by H. Mouton.....*Durand*
1, 1, 2, 1—2—Str. Piano conductor instead of score **3**
comp. for Piano 1888; arr. 1909, 1st perf. Paris 1910

380 **Arabesque II,** arr. for small orch. by H. Mouton.....*Durand*
1, 1, 2, 1—2 Horns—Triangle—Str. **3**
Piano conductor instead of score
for dates see Arabesque I above

DEBUSSY — RAVEL

411 **Danse,** orch. by Maurice Ravel.....*Jobert*
2, 2, 2, 2—2, 2—Tymp., Perc.—Harp—Str. **6**
comp. for Piano 1890; publ. as "Tarentelle Styrienne"; orch. 1922; 1st perf. at the Concerts Lamoureux, Paris, March 18, 1923

412 **Sarabande,** orch. by Maurice Ravel.....*Jobert*
2, 2, 2, 2—2, 1—Cymb., Gong—Harp—Str. **6**
from "Pour le piano", comp. 1901

DEDECECK-DOSTAL, P.

1928 **Mélodies Slovaques** [Slovac melodies]..... *Eschig*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Bass-drum, Triangle—Harp—Str.
Score and parts in MS

DEDIEU-PETERS, Madeleine

2231 **Trois petits préludes** [Three small preludes]..... *Senart*
1. of the snow, 2. of the flowers, 3. of the sun
3, 2, 2, 2—2, 2, 2, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **8**
comp. 1923; 1st perf. Paris, May 1925, Th. Bériza conducting

DE FALLA, Manuel see **de FALLA**

DEGNER, Erich Wolf Hohenstein-Ernstthal (Germany) 1858—1908 Berka, near Weimar

2300 **Serenade, G minor**..... *Kistner & S.*
1, 2, 2, 1—2 Horns—Str. **14**
publ. 1909

DE GREEF, Arthur, see **de GREEF**

DE LAMARTER, Eric Lansing, Mich. 1880—

1992 **Suite for orchestra** from **"The Betrothal"**, Incidental music to Maeterlinck's play..... *Schirmer*
1. Overture, 2. The veiled sweetheart, 3. Dance of the sweethearts
3 (3rd alt. Picc.), 3, 2, 2—4, 3, 3, 1—Tymp., Perc.—Str.
1st perf. at the Shubert Theatre, New York, Nov. 19, 1918; Concert suite 1st perf. Chicago, March 21, 1919, the composer conducting

DELIBES (Clément Philibert) Léo St. Germain du Val, Sarthe 1836—1891 Paris

1465 **Intermezzo (Pas de fleurs)** from the ballet **"Naila"**; Intermezzo arr. and orch. by Franz Doppler..... *Fürstner*
"Naila" is another name for the ballet "La Source"
2, 2, 2, 2—4, 2, 3, 1—Tymp., Bass-drum, Bells—Harp—Str.
1st perf. at the Opera, Paris, Nov. 12, 1866

287 **"La Source"**, Ballet, Suite III, arr. for grand orchestra by Ross Jungnickel..... *Jungnickel*
1. Incantation, 2. Romance, 3. Introduction and Mazurka, 4. Finale
3, 2, 2, 2—4, 4, 3, 1—Tymp., Perc.—2 Harps—Str. **21**
comp. and 1st perf. 1866; arr. 1920; 1st perf. at the Capitol Theatre, New York, Nov. 1920, Ernö Rapée conducting

1208 **Coppélia,** Orchestral suite from the ballet of the same name..... *Fürstner*
1. Slav folk-tune, 2. Festive dance and waltz of the hours, 3. Nocturne, 4. Music of the automatons and waltz, 5. Csardas
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp., Perc.—Harp—Str. **23**
ballet 1st perf. at the Opera, Paris, May 25, 1870

1407 **Overture** to **"Le Roi l'a dit"** [The king has spoken], Comic opera.... *Heugel*
2 (2nd alt. Picc.), 2, 2, 2—4, 2 (alt. 2 Corn.), 3—Tymp., Perc.—Str. **8**
comp. 1872; 1st perf. at the Opéra Comique, Paris, May 24, 1873

124 **Sylvia,** Orchestral suite from the ballet of the same name..... *Heugel*
1. Prelude—The huntresses, 2. Intermezzo and Valse lente, 3. Pizzicati, 4. Bacchus' cortege
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 2 Corn., 3, Ophicl.—Tymp., Perc.—Harp—Str. **17**
comp. 1875; 1st perf. Paris, June 14, 1876

DELIBES (Clément Philibert) Léo—Cont'd

1133 **Le Roi s'amuse** [The king amuses himself], Scenes from the ball; Dance melodies in the ancient style ..... *Heugel*
2, 2, 2, 2—2, 2—Tymp., Tamb.—Mandolin—Str. **16**
from the incidental music to Victor Hugo's libretto, comp. for the revival of the work at the Comédie Française, Nov. 22, 1882

Lakmé, Comic opera
comp. 1882; 1st perf. at the Opéra Comique, Paris, April 14, 1883

1359 — **Entr'acte** ..... *Heugel*
2, 2, 2, 2—4, 0, 2 Corn., 3—Tymp.—Harp—Str. **3**

1303 — **Airs de Danse** [Dance-tunes] ..... *Heugel*
1. Terana, 2. Rektah, 3. Persian, 4. Coda
2 (2nd alt. Picc.), 2, 2, 2—4, 0, 2 Corn., 3, 1 (Ophicl.)—Tymp., Perc., Crotalum—Harp—Str. **7**

Kassya, Opera in 5 acts
comp. 1891; completed by Massenet after the composer's death; 1st perf. at the Opéra Comique, Paris, March 21, 1893

403 — **Ballet** ..... *Heugel*
1. Obertas, 2. Ruthenian dance, 3. Sumka, 4. Trepak
2 (2nd alt. Picc.), 2, 2, 2—4, 0, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str. **13**

406 — **Mazurka,** Finale of act I ..... *Heugel*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **3**

404 — **La Neige** [The snow], Entr'acte-Prelude to act III ..... *Heugel*
0, 2, 2, 2—2, 0, 3—Tymp.—Harp—Str. **2**

405 — **Polonaise** ..... *Heugel*
2, 2, 2, 2—4, 0, 2 Corn., 3, 1—Tymp., Perc.—Str.

DELIUS, Frederick Bradford (England) 1863—

348 **Lebenstanz** [Life's dance] ..... *Tischer & J.*
4, 4, 4, 4—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **12**
comp. 1898; 1st perf. Düsseldorf, 1904, Buths conducting

1599 **Paris,** Ein Nachtstück [A nocturnal piece] (The song of a great city).... *U. E.*
3 (3rd alt. Picc.), 4, 4, 4—6, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **20**
comp. 1899; 1st perf. Elberfeld, 1900, Haym conducting

1596 **Brigg Fair,** An English rhapsody ..... *U. E.*
3, 3, 4, 4—6, 3, 3, 1—Tymp., Perc.—Harp—Str. **16**
comp. 1907 on an old English folk-song; 1st perf. London, 1908, Sir Thomas Beecham conducting

1597 **A Dance Rhapsody** ..... *U. E.*
3 (3rd alt. Picc.), 2, Bass-Ob., 4, 3, Sarrus. (or Contra-Bn.)—6, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **12**
comp. 1908; 1st perf. at the Hereford Festival 1909, the composer conducting

1598 **In a Summer Garden** ..... *U. E.*
3, 3, 3, 3—4, 2, 3, 1—Tymp., Glockenspiel, Triangle—Harp—Str. **13**
comp. spring 1908; 1st perf. at a Philharmonic Concert, London, 1908, the composer conducting

192 **Zwei Stücke für kleines Orchester** [Two pieces for small orchestra] ..... *Tischer & J.*
1. On hearing the first Cuckoo in spring, 2. Summer night on the river (1911)
2, 1, 2, 2—2 Horns—Str.
comp. 1911/12; 1st perf. at the Gewandhaus, Leipzig, Oct. 2, 1913

DELIUS, Frederick—Cont'd

2027 **North Country Sketches**.....*Augener*
1. Autumn—The wind soughs in the trees, 2. Winter landscape, 3. Dance, 4. The march of spring—Woodland, meadows and silent moors
2 (2nd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Triangle, Tamb.—2 Harps—Str.
comp. 1913

DELLER, Florian (Johann)
March from **"La schiava liberata"**, see **LEICHTE TÄNZE** in **Part II**

DENS, Emile Marseille 1866—
2236 **Les Lutins s'amusent** [The goblins' merry-making].....*Senart*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str. **10**
comp. 1925; 1st perf. at the Concerts Classiques, Monte Carlo, 1926, Léon Jéhin conducting

DE WAILLY, P., see **de WAILLY**

D'INDY, Vincent, see **d'INDY**

DITTERS von DITTERSDORF, Carl
Vienna 1739—1799 Neuhof, near Pilgram (Bohemia)
Selected orchestral works, publ. 1899 by Josef Liebeskind for the centenary of Dittersdorf's death.....*Reinecke*

—1st part: Symphonies after Ovid's "Metamorphosis"

1600 **— vol. I, Die vier Weltalter** [The four ages of the world], C major (Ovid, Met. lib. I)
1, 2, 0, 2—2, 2—Tymp.—Str. **17**
comp. and 1st perf. Johannisberg, 1785

1601 **— vol. II, Der Sturz Phaëtons** [Phaëton's fall], D major (Ovid, Met. lib. II)
1, 2, 0, 2—2, 2—Str. **16**
comp. and 1st perf. Johannisberg, 1785

1602 **— vol. III, Verwandlung Actaeons in einen Hirsch** [Transformation of Actaeon into a deer], G major (Ovid, Met. lib. III)
Fl., 2 Ob., Horn, Str. **14**
comp. and 1st perf. Johannisberg, 1785

2198 **— vol. IV, Die Rettung der Andromeda durch Perseus** [Andromeda's deliverance by Perseus], F major
2 Ob., 2 Horns—Str. **17**
comp. at Johannisberg, before 1792; 1st perf. there, year of composition

1604 **— vol. V, Verwandlung der lycischen Bauern in Frösche** [Transformation of the Lycian peasants into frogs], A major (Ovid, Met. lib. VI)
2 Fl., 2 Bn., 2 Horns, Str. **20**
comp. before 1792; 1st perf. Johannisberg, year of composition

1603 **— vol. VI, Die Versteinerung des Phineus und seiner Freunde** [Phineus and his friends turned into stone], D major (Ovid, Met. lib. V)
1, 2, 0, 2—2, 2—Tymp.—Str. **24**
comp. before 1792; 1st perf. Johannisberg, year of composition

—2nd part: Miscellaneous orchestra works

2199 **— vol. VII, Symphony**, F major
2 Ob., 2 Horns, Str. **13**
comp. at Johannisberg, before 1781; 1st perf. there, year of composition

DITTERS von DITTERSDORF, Carl—Cont'd

Selected orchestral works—(2nd part)—Cont'd

2200 — **vol. VIII, Symphony,** E♭ major
2 Ob., 2 Horns, Str. **14**
comp. at Grosswardein, before 1769; 1st perf. there, year of composition

1605 — **vol. IX, Ouverture zu dem Oratorium "Esther", F major, and Musique pour un petit ballet en forme d'une contre-danse** [Music for a short ballet in the style of a country dance], D major
No. 1: 0, 2, 0, 2—2 Horns—Str. **4**
No. 2: 2, 2, 0, 2—2, 2—Tymp.—Str. **8**
comp. 1772; 1st perf. Vienna, Dec. 19, 1773

1606 — **vol X, Divertimento: "Il combattimento dell'umane passione",** [The struggle of the human passions], D major
2 Ob., 2 Horns (or Trump.)—Str. **15**
comp. at Johannisberg, before 1774; 1st perf. there, year of composition

DOHNÁNYI, Ernst von Pressburg (then Hungary) 1877—

320 **op. 9, Symphony,** D minor.....*Schott*
4 (3rd alt. 2nd Picc.), 3, 3, 4—6, 3, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.) —Str. **55**
comp. 1900/01; 1st perf. Manchester, Jan. 30, 1902, Hans Richter conducting

325 **op. 18, Der Schleier der Pierrette** [The veil of the Pierrette], Pieces and dances from the Pantomime to Arthur Schnitzler's book .....*Doblinger*
1. Pierrot's amorous complaint, 2. Waltz, 3. A jocose funeral-march, 4. Wedding-waltz, 5. Menuet, 6. Pierrette's dance of madness
2, 2 (2nd alt. Engl. H.), 3, 3—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **70**
comp. 1908/09; 1st perf. Dresden, Jan. 22, 1910, Ernst Schuch conducting

376 **op. 19, Suite** for orchestra in 4 movements, F♯ minor.....*Doblinger*
1. Andante con variationi, 2. Scherzo, 3. Romance, 4. Rondo
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3—Tymp., Perc.—2 Harps—Str. **35**
comp. 1908/09; 1st perf. Budapest, Feb. 21, 1910, the composer conducting

845 **op. 25, Variations on a Nursery Song,** with Piano Solo.....*Sim.*
3, 2, 2, 3—4, 3 3, 1—Tymp., Perc., Xyl.—Cel., Harp, Piano Solo—Str. **22**
comp. 1913; 1st perf. Berlin, Feb. 17, 1916, by the Blüthner orchestra, Karl Panzner conducting, the composer at the Piano

892 **op. 32b, Ruralia Hungarica** [Hungarian landscapes]
5 pieces for orchestra.....*Rózsavölgyi*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc., Xyl.—Cel., Harp—Str. **25**
comp. 1924; 1st perf. Budapest, Nov. 17, 1924, the composer conducting

DOPPER, Cornelis Stadskanaal, near Groningen (Holland) 1870—

1123 **Ciaconna Gotica** [Gothic Chaconne].....*Rahter*
3 (3rd alt. Picc.), 3, 3, 3—4, 3 3, 1—Tymp., Perc.—Harp—Str. **20**
comp. 1920; 1st perf. at the Amsterdam Concertgebouw, Oct. 24, same year, the composer conducting. Orig. title "Adagio mesto"

DRAESEKE, Felix (August Bernhard) Coburg 1835—1913 Dresden

2060 **op. 25, Symphony II,** F major.....*Kistner & S.*
2, 2, 2, 2—4, 3, 2—Tymp., Triangle—Str. **37**
comp. 1876; 1st perf. Dresden, Feb. 15, 1878, Ernst Schuch conducting

1524 **op. 40, Symphonia tragica**.....*Kistner & S.*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Gong—Str. **49**
comp. 1886; 1st perf. Dresden, Jan. 13, 1888, Ernst Schuch conducting

DRAESEKE, Felix (August Bernhard)—Cont'd

1779 **op. 49, Serenade,** D major ..... *Kistner & S.*
1. March, 2. Serenade, 3. Love-scene, 4. Polonaise, 5. Finale
2, 2, 2, 2—2, 2, 1—Tymp.—Str. **23**
comp. 1888; 1st perf. Dresden, Oct. 21, 1889, Ernst Schuch conducting

DRESSEL, Erwin

2131 **Symphony** in D♭ major ..... *Hofmeister*
4 (2 alt. 2 Picc.), 2, 3, 3—4, 3, 3—Tymp., Perc.—Harp—Str. **45**
comp. 1927, 1st perf. Hamburg, Jan. 19, 1929, Gustav Brecher conducting

DUBOIS (François Clément) Théodore Rosnay, Marne 1837—1924 Paris

1209 **3 Airs de Ballet** ..... *Heugel*
1. Tempo di valzo [Waltz rhythm], 2. Allegretto, 3. Saltarella
2, 2, 2, 2—2, 2—Tymp., Triangle—Str. **9**
publ. 1892

1132 **Suite Villageoise** [A rustic suite] ..... *Heugel*
1. Landscape, 2. Interlude, 3. A festival
3, 2, 2, 2—4, 4, 3, 1—Tymp., Perc.—Str. **16**
1st perf. at the Conservatoire, Paris, 1893, the composer conducting

1395 **Intermède Symphonique** [Symphonic interlude] from **"Notre Dame de la Mer"**, Legendary poem ..... *Heugel*
3, 3, 3, 3—4, 3, 3, 1—Tymp.—Harp, Organ—Str. **6**
1st perf. Paris 1897

738 **Adonis,** Symphonic poem in 3 parts ..... *Heugel*
1. The death of Adonis, 2. Mourning of the Nymphs, 3. Resuscitation of Adonis
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Triangle—Harp—Strings **17**
comp. 1906; 1st perf. at the Concerts Colonne, Paris, 1907

1036 **Symphonie Française** [French symphony], in F ..... *Heugel*
3, 3, 3, 3; Sarrus.—4, 3, 3, 1—Tymp., Triangle—Cel., Harp—Str. **32**
publ. 1908; 1st perf. Paris, 1910, the composer conducting

1336 **Symphony II,** D major ..... *Heugel*
3 (3rd alt. Picc.), 2, 3, 2; Sarrus.—4, 3, 3, 1—Tymp.—Str. **28**
publ. and 1st perf. Paris, 1913

1607 **Symphony III,** in A ..... *Heugel*
2, 2, 3, 3 (or 2 and Sarrus.)—4, 2, 4 (or 3 Tromb. and Tuba)—Tymp.—Str. **32**
comp. 1921; 1st perf. at the Conservatoire, Paris, 1923, the composer conducting

1608 **Suite brève** [Short suite] for small orchestra "A l'aventure" [At random] ..... *Heugel*
1. Graceful little dance, 2. In fun, 3. Duo, 4. During the waltz, 5. Short exotic march
1 (alt. Picc.), 1, 1, 1—1 Horn—Str. **9**
publ. 1926

2459 **Dixtuor** for Double Quintet of Strings and Winds ..... *Heugel*
Fl., Ob., E♭ Clar., Bn., Horn—Vl. I/II, Va., Vc., Cb. (supplemented)
(see also Part Ib) Small score

DUBOIS (François Clément) Théodore—Cont'd

La Farandole

ballet, 1st perf. at the Grand Opéra, Paris, Dec. 14, 1883

1515 — Orchestra suite No. 1 ..... *Heugel*

1. Tambourine players, 2. Unfaithful souls, 3. Provençal woman, 4. Sylvine, 5. Fantastic Farandole

3 (2nd alt. 2nd Picc.), 2 (2nd alt. Engl. H.), 2, 4—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harps—Str. **17**

1251 — Orchestra suite No. 2 ..... *Heugel*

1. Adagio, 2. Olivettes waltz, 3. Bells and fiddlers, 4. Short minuet, 5. Waltz of the Unfaithful souls

3 (3rd alt. Picc.), 2, 2, 4—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harps—Str. **12**

DUCASSE (Jean-Jules-Amable) Roger- see **ROGER-DUCASSE**

DUKAS, Paul Paris 1865—

476 Overture to Polyeucte, Tragedy by Corneille ..... *Durand*

2, 3, 3, 3—4, 2, 3, 1—Tymp.—Harp—Str. **15**

comp. 1891; 1st perf. Paris, Jan. 1892, Charles Lamoureux conducting

666 Symphony, C major, in 3 movements ..... *Rouart, Lerolle*

3 (3rd alt. Picc.), 3, 2, 4 (2 ad lib.)—4, 3, 3, 1—Tymp.—Str. **45**

comp. 1896; 1st perf. at the concerts of the Opéra, Paris, 1897, Paul Vidal conducting

182 L'apprenti sorcier [The sorcerer's apprentice], Scherzo on Goethe's ballad ..... *Durand*

3, 2, 3, 4—4, 2, 2 Corn., 3—Tymp., Perc.—Harp—Str. **12**

1st perf. at the Société Nationale de Musique, Paris, 1897, the composer conducting

847 La Péri, A danced poem ..... *Durand*

3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc., Xyl.—Cel., 2 Harps—Str. **30**

1st perf. at the Concerts de danse in the Châtelet Theater, Paris, April 1912, the composer conducting

477 Introduction to act III of **"Ariane et Barbe-Bleue"** [Ariane and Bluebeard], Lyrical story by Maurice Maeterlinck ..... *Durand*

3 (3rd alt. Picc.), 3, 3, 4—4, 3, 3—Tymp., Triangle—Harp—Str. **8**

comp. 1906; 1st perf. at the Opéra Comique, Paris, May 10, 1907, Ruhlmann conducting

DUPARC (Marie Eugène) Henri (Fouques) Paris 1848—

461 Lenore, Symphonic poem after Bürger's ballad ..... *Rouart, Lerolle*

3, 2, 2, 3 (4)—4, 2, 3, 1—Tymp., Perc.—Str. **12**

comp. 1875; 1st perf. at the Pasdeloup concerts, Paris, 1877

739 Aux Étoiles [To the stars], Interlude from an unpublished drama ..... *Rouart, Lerolle*

2, 2, 2, 2—2 Horns—Str. **6**

comp. 1910; 1st perf. at the Concerts Lamoureux, Paris, 1911, Chevillard conducting

DUVOSEL (Seraphien) Lieven Gand (Belgium) 1877—

206 Der Morgen [The morning], Leie-Cycle No. 1, Symphonic poem ..... *B. & H.*

3, 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **8**

comp. 1918; 1st perf. Berlin 1919, Rudolf Krasselt conducting

DVOŘÁK, Antonín Nelahozeves-on-Vltava, near Prague 1841—1904 Prague

485 **op. 39, Suite** for the orchestra, D major ..... *Schles.*
1. Praeludium (Pastorale), 2. Polka, 3. Minuet (Sousedská), 4. Romance, 5. Finale (Furiant)
2, 3, 2, 2—2, 2—Tymp.—Str. **21**
comp. 1879; 1st perf. Prague, May 16, 1879, Adolf Čech conducting

op. 45, Slavische Rhapsodien (Slavic rhapsodies)
comp. 1878

38 — **Rhapsody No. 1,** D major ..... *Sim.*
3, 2, 2, 2—4, 2, 3—Tymp., Perc.‡—Str. **7**
1st perf. Prague, Nov. 17, 1878, the composer conducting

174 — **Rhapsody No. 2,** G minor ..... *Sim.*
2, 2, 2, 2—4, 2, 3—Tymp., Perc.‡—Harp—Str. **13**
1st perf. with No. 1

1349 — **Rhapsody No. 3,** A♭ major ..... *Sim.*
2, 2, 2, 2—4, 2, 3—Tymp., Perc.‡—2 Harps (2nd ad lib.)—Str. **14**
1st perf. Berlin, Sept. 24, 1879, W. Taubert conducting

op. 46, Slavische Tänze [Slavic dances] ..... *Sim.*
comp. 1878; orig. for Piano duet; orch. by the composer; 1st perf. Prague, May 16, 1879, Adolf Čech conducting

543 — **Erste Sammlung** [First set], vol. I, Nos. 1—4
3, 2, 2, 2—4, 2, 3—Tymp., Perc.‡—Str. **17**

546 — **Zweite Sammlung** [Second set], vol. II, Nos. 5—8
3, 2, 2, 2—4, 2, 3—Tymp., Perc.‡—Str. **15**
(Third and fourth sets, see **op. 72, Neue Slavische Tänze**)

587 **op. 54a, Fest-Marsch** [Festival march] ..... *B. & B.*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle—Harp (ad lib.)—Str. **5**
comp. 1879 for the silver wedding celebration of Emperor Franz Josef I. and Empress Elisabeth of Austria; 1st perf. at the New Bohemian Theater, Prague, April 23, 1879

op. 59, Legenden [Legends] ..... *Sim.*
comp. for Piano duet, and orch. 1881; 1st perf. same year at Prague

829 — **Erste Sammlung** [First set], Nos. 1—5
2, 2, 2, 2—4, 2—Tymp., Triangle—Harp—Str. **22**

830 — **Zweite Sammlung** [Second set], Nos. 6—10
2, 2, 2, 2—4 Horns—Tymp.—Harp—Str. **22**

539 **op. 60, Symphony,** D major ..... *Sim.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **43**
completed 1880; 1st perf. at the Slavonic Concerts of Žofin, Prague, March 25, 1881, Adolf Čech conducting

542 **op. 62a, Mein Heim** [My home], Overture to the play "J. K. Tyl" ..... *Sim.*
2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **10**
comp. 1881; 1st perf. at the Prozatimni Theater, Prague, Feb. 3, 1882

609 **op. 66, Scherzo Capriccioso** ..... *B. & B.*
3, 3, 3, 2—4, 2, 3, 1—Tymp., Perc.‡—Harp—Str. **13**
comp. 1883; 1st perf. Prague, May 16, 1883, Adolf Čech conducting

855 **op. 67, Husitská,** Dramatic overture ..... *Sim.*
3, 2 (1st alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.‡—Harp—Str. **14**
comp. 1883; 1st perf. Prague, Nov. 13, 1883, at the reopening of the National Theater. Based on the old choral St. Wenceslaus (10th century) and the Hussite Hymn (15th century)

‡"Perc." (Percussion) in Dvořák's works implies: Cymbals, Triangle and Bass-drum

DVOŘÁK, Antonín—Cont'd

537 **op. 70, Symphony II,** D minor ..... *Sim.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
comp. Dec. 1884 to March 1885 for the London Philharmonic Society; 1st perf. London, April 22, 1885, the composer conducting

op. 72, Neue Slavische Tänze [New Slavic dances] ..... *Sim.*
orig. comp. for Piano duet; orch. by the composer; comp. 1886; 1st perf. Prague 1887
(First and second sets, see **op. 46, Slavische Tänze**)

544 — **Dritte Sammlung** [Third set], vol. I, Nos. 1—4
2, 2, 2, 2—4, 2, 3—Tymp., Perc.‡—Str. **16**

545 — **Vierte Sammlung** [Fourth set], vol. II, Nos. 5—8
2, 2, 2, 2—4, 2, 3—Tymp., Perc.‡—Str. **18**

262 **op. 76, Symphony III,** F major ..... *Sim.*
2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **45**
comp. 1875 (orig. op. 24); 1st perf. at the Slavonic Concerts of Žofin 1879, Adolf Čech conducting

197 **op. 78, Symphonische Variationen** [Symphonic variations], on an original theme ..... *Sim.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **23**
comp. 1877; (orig. op. 40, Notturno for String Quintet, 1870); 1st perf. Prague, Dec. 1877, L. Procházka conducting

1365 **op. 88, Symphony IV,** G major ..... *Novello*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp.—Str. **35**
comp. 1889; 1st perf. Prague, Feb. 2, 1890, the composer conducting

378 **op. 91, In der Natur (V přírodě)** [Amid Nature], Overture ..... *Sim.*
2, 3, 3, 2—4, 2, 3, 1—Tymp., Triangle, Cymb.—Str. **12**
comp. 1891; 1st perf. Prague, April 1892, the composer conducting his farewell concert before his departure for the U. S. A.

47 **op. 92, Carneval,** Overture ..... *Sim.*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Tamb.—Harp—Str. **10**
comp. 1891; 1st perf. with op. 91

677 **op. 93, Otello,** Overture ..... *Sim.*
2, 3, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str. **14**
comp. 1891; 1st perf. with op. 91 and op. 92

76 **op. 95, Symphony V,** E minor, "Aus der Neuen Welt" (Z nového světa) [From the new world] ..... *Sim.*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Triangle, Cymb.—Str. **50**
comp. 1893 in U. S. A.; 1st perf. at the N. Y. Philharmonic Society, New York, Dec. 16, 1893, Anton Seidl conducting

854 **op. 98b, Suite,** Posthumous work, A major ..... *Sim.*
3, 2, 2, 3—4, 2, 3, 1—Tymp., Perc.‡—Str. **14**
comp. 1894 for Piano; orch. by the composer 1895; 1st perf. at the Bohemian Orchestra Society, Prague, March 1, 1910, K. Kovařovic conducting

540 **op. 107, Der Wassermann (Vodník)** [The water sprite], Symphonic poem based upon the national legend by K. Jaromir Erben ..... *Sim.*
3, 3, 2, 2—4, 2, 3, 2 (2nd ad lib.)—Tymp., Perc.‡, Gong—Str. **18**
comp. Jan. 1896; 1st (public) perf. at the Philharmonic Society, Prague, April 24, 1897, Adolf Čech conducting

‡"Perc." (Percussion) in Dvořák's works implies: Cymbals, Triangle and Bass-drum

DVOŘÁK, Antonín—Cont'd

541 **op. 108, Die Mittagshexe (Polednice)** [The noon-witch], Symphonic poem based upon the national legend by K. Jaromir Erben.....*Sim.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.‡, Bells—Str. **16**
comp. Jan. 1896; 1st perf. with op. 107

42 **op. 109, Das goldene Spinnrad (Zlatý Kolovrat)** [The golden spinning wheel], Symphonic poem based upon the national legend by K. Jaromir Erben.....*Sim.*
2, 3, 2, 3 (Contra-Bn. ad lib.)—4, 2, 3, 1—Tymp., Perc.‡—Harp—Str. **25**
comp. Jan. 1896; 1st perf. with op. 107 and op. 108

217 **op. 110, Die Waldtaube (Holoubek)** [The wild dove], Symphonic poem based upon the ballad by K. Jaromir Erben.....*Sim.*
2 (1st alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Perc.‡, Tamburetta—Harp—Str. **20**
comp. 1896; 1st perf. Brno 1897, Leoš Janáček conducting

636 **op. 111, Heldenlied (Píseň bohatýrská)** [Heroic song], Symphonic poem.*Sim.*
2, 2, 2, 2—4, 2, 3, 1—Tymp. Perc.‡—Str. **21**
comp. 1897; 1st perf. at a Philharmonic Concert, Vienna, Dec. 1898, Gustav Mahler conducting

856 **Dramatische Ouverture** [Dramatic overture], Posthumous work.....*Sim.*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.‡—Harp—Str. **10**
comp. 1870 for the (never perf.) opera "Alfred"; publ. 1912; 1st perf. at a Czech Philharmonic Concert, Prague, Jan. 4, 1905, Oscar Nedbal conducting

Zwei Symphonien aus dem Nachlass [Two posthumous Symphonies]...*Sim.*

536 **— No. 1,** E♭ major
3, 3, 2, 2—4, 2, 3, 1—Tymp., Triangle—Harp—Str. **25**
comp. 1873, publ. 1911; 1st perf. at the Philharmonic Society, Prague, March 30, 1874, Smetana conducting

538 **— No. 2,** D minor
2, 2, 2, 2—4, 2, 3—Tymp., Perc.‡—Harp—Str. **32**
comp. 1874, publ. 1911; 1st perf. Prague, April 1892, the composer conducting his farewell concert before his departure for the U. S. A.

838 **Rhapsody,** A minor, Posthumous work.....*Sim.*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.‡—Harp—Str. **19**
comp. 1874, publ. 1912; 1st perf. Vienna, Dec. 1911, Weingartner conducting

700 **Overture** to **"Wanda"**, Opera in 5 acts, op. 25.....*Cranz*
2, 2, 2, 2—4, 2, 3—Tymp.—Str.
comp. 1875; 1st perf. Prague, April 17, 1876, Adolf Čech conducting

1400 **Overture to "Der Bauer ein Schelm"** (**Šelma Sedlák**) [The peasant a rogue], Comic opera, op. 37.....*Sim.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **11**
comp. 1877; 1st perf. Prague, Jan. 27, 1878

DVOŘÁK — KAREL

1836 **2 Walzer** [2 Waltzes] from op. 54; orch. by Rudolf Karel (Nos. 1 and 4 of the orig. comp.).....*Sim.*
3, 2, 2, 2—4, 2, 3—Tymp., Perc., Bells—Harp—Str. **5**
comp. 1880 for Piano; 1st perf. of orig. version Prague, March 1880; orch. 1914; 1st perf. same year at Prague

‡"Perc." (Percussion) in Dvořák's works implies: Cymbals, Triangle and Bass-drum

DVOŘÁK — ZIMMER

874 **In den Spinnstuben** [In the spinning-room], Character piece, No. 1 from op. 68 "Ze Šumavy" (Aus dem Böhmer Walde) [From the Bohemian forest]; orch. by C. Zimmer.....*Sim.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **4**
comp. 1884 for Piano four hands; 1st perf. Prague, April 23, 1884

DZEGELENOK, Alexander (Michailovich) Moscow 1891—
op. 6, Egypet — Aegypten [Egypt], Suite for orchestra... *U.E. and Mussektor*

2452 **— No. 1, V khraame Amon-Rha — Im Tempel des Amon-Rha** [In the temple of Amon-Rha]
2, 3, 2, 2—4, 2, 3, 1 — Tymp., Cymb., Bass-drum, Gong—Harp—Str. **7**
publ. 1928

2453 **— No. 2, Shestvye — Zug** [Cortege]
3, 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—Cel., Harp, Piano—Str. **15**
publ. 1929

EBEL, Arnold Heide (Holstein) 1883—

2088 **op. 39, Sinfonietta Giocosa** [Joyous sinfonietta].....*Ries & E.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **35**
comp. 1927; 1st perf. Halle 1929, Band conducting

EHRENBERG, Carl (Emil Theodor) Dresden 1878—

2151 **op. 22, Sinfonische Suite** [Symphonic suite].....*Ries & E.*
1. Prelude—At sunset, 2. Scherzo—Twilight, 3. In the darkness of night, 4. At daylight
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Cel., Harp—Str. **40**
Strings printed, other parts in MS
comp. 1924; 1st perf. Cologne 1925, the composer conducting

ELGAR, Sir Edward (William) Broadheath, near Worcester (England) 1857—
op. 1 (a and b) The Wand of Youth (Music to a child's play).....*Novello*
comp. 1869, supplemented for several years; compl. and rev. many years later

1081 **— First Suite**
1. Overture, 2. Serenade, 3. Minuet, 4. Sun dance, 5. Fairy pipers, 6. Slumber scene, 7. Fairies and giants
2 (2nd alt. Picc.), 2, 2, 3 (Contra-Bn. ad lib.)—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **18**
1st perf. at a Queen's Hall Symphony concert, London, Dec. 14, 1907

1277 **— Second Suite**
1. March, 2. The little bells, 3. Moths and butterflies, 4. Fountain dance, 5. The tame bear, 6. The wild bears
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **18**
1st perf. at the Worcester Musical Festival, 1908

1309 **op. 10, No. 1, Mazurka**.....*Novello*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. (or: 1, 1, 1, 1—2, 1—Drums—Str.) **4**
1st perf. New Brighton Town concerts, 1900

1552 **op. 10, No. 3, Contrasts** (The Gavotte A.D. 1700 and 1900).....*Novello*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Triangle—Str. (or: 1, 1, 1, 1—2, 1—Drums—Str.) **4**
comp. 1900; 1st perf. New Brighton Town Concerts, 1900

46 **op. 12, Salut d'amour** (Liebesgruss) [Love's salute].....*Schott*
2, 2, 2, 2—2 Horns—Str. **4**
comp. 1887; 1st perf. London 1889

ELGAR, Sir Edward (William)—Cont'd

898 **op. 15, No. 1, Chanson de Nuit** [Night song], G major, for small orchestra ..... *Novello*
1, 1, 2, 1—2 Horns—Harp (or Piano) ad lib.—Str. **4**
orig. comp. for Violin and Piano; orch. by the composer 1901; 1st perf. at a Queen's Hall Promenade Concert, London, Sept. 14, 1901

897 **op. 15, No. 2, Chanson de Matin** [Morning song], G major, for small orchestra ..... *Novello*
1, 1, 2, 1—2 Horns—Harp (or Piano) ad lib.—Str. **4**
for data see op. 15, No. 1

1385 **op. 21, Minuet** ..... *Williams*
1, 1, 2, 1—2 Horns—Tymp.—Str. (may be perf. also by Strings alone)

1252 **op. 27, Three Bavarian Dances** (Nos. 1, 3 and 5 of the Choral Suite "From the Bavarian Highlands") ..... *Williams*
1. Sonnenbichl (The dance), 2. In Hammersbach (Lullaby), 3. Near Murnau (The marksmen)
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **11**
comp. 1894; 1st perf. at a concert of the Festival Choral Society, Worcester, 1896

282 **op. 36, Variations** on an original theme ("Enigma") ..... *Novello*
2 (2nd alt. Picc.), 2, 2, 3—4, 3, 3, 1—Tymp., Perc.—Organ (ad lib.)—Str. **28**
comp. 1898; 1st perf. at St. James' Hall, London, June 19, 1899, Hans Richter conducting

op. 39, Pomp and Circumstance, Military marches ..... *Boosey & Hawkes*
comp. about 1899/1900

227 **— No. 1,** D major
4 (Picc. II ad lib.), 2, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps, Organ—Str. **5**
1st perf. by the Liverpool Orchestral Society, Liverpool, 1901

228 **— No. 2,** A minor
3, 2, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Str. **5**
1st perf. at a Promenade Concert, London, Oct. 2, 1901

283 **op. 40, "Cockaigne"** (In London Town), Concert overture. *Boosey & Hawkes*
2 (2nd alt. Picc.), 2, 2, 3—4, 2, 2 Corn., 3 (5), 1—Tymp., Perc.—Organ—Str. **13**
comp. 1900; 1st perf. at a Royal Philharmonic Society Concert, London, June 20, 1901

205 **op. 43, Enfants d'un Rêve** [Dream Children], Two pieces ..... *Schott*
2, 2, 2, 2—4 Horns—Tymp.—Harp—Str. **6**
comp. 1912; 1st perf. London 1913

929 **op. 50, In the South** (Alassio), Concert overture ..... *Novello*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **20**
comp. 1903; 1st perf. at the Elgar Festival, London 1904, the composer conducting

1611 **op. 55, Symphony I,** A♭ major ..... *Novello*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—2 Harps—Str. **51**
comp. 1907/08; 1st perf. at a Hallé Concert, Manchester, Dec. 3, 1908, Hans Richter conducting

1612 **op. 63, Symphony No. 2,** E♭ major ..... *Novello*
3 (3rd alt. Picc.), 3, 4, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **50**
comp. 1910/11; 1st perf. at the London Music Festival, May 24, 1911, the composer conducting

ELGAR, Sir Edward (William)—Cont'd

1113 **op. 66, "The Crown of India"**, Orchestral suite.....*Boosey & Hawkes*
1. Dance of the Nautch Girls, 2. Menuetto, 3. Warrior's Dance, 4. Intermezzo, 5. March of the Mogul Emperors
3, 2, 3, 3 (or: 3, 2, 2, 2,)—4, 3 (3rd ad lib.), 3, 1—Tymp., Perc.—Harp—Str.
1st perf. at a Queen's Hall Promenade Concert, London, Sept. 17, 1912

24 **op. 76, Polonia**, Symphonic prelude.....*Elkin*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps, Organ—Str.
1st perf. at Queen's Hall, London, July 6, 1915, the composer conducting

1610 **op. 68, Falstaff**, Symphonic Study in C minor with two Interludes in A minor.....*Novello*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.)—Str. **31**
comp. 1912; 1st perf. at the Leeds Musical Festival, Oct. 2, 1913, the composer conducting

716 **Two Interludes**, A minor, from **"Falstaff"**, op. 68, arr. for small orchestra by the composer.....*Novello*
1. Jack Falstaff, Page to the Duke of Norfolk, 2. Gloucestershire; Shallow's Orchard
No. 1: 3, 0, 2, 2—Horn—Harp—Str. (or: Woodwind 2, 0, 2, 2—Str.)
No. 2: 3 (3rd ad lib.) 1, 2, 2—2 Horns—Tymp. Side-drum, Tamb.—Str.
1st perf. with op. 68, Falstaff

1198 **Sérénade Lyrique**, Melody for small orchestra; early work .....*Chappel*
2, 2, 2, 2—2 Horns—Tymp.—Harp—Str.

1203 **May-Song**, for small orchestra.....*Elkin*
1, 1, 2, 1—2, 2 (ad lib.), 1 (ad lib.)—Tymp. and Triangle ad lib.—Harp or Piano—Str.

1070 **Meditation** from **The Light of Life** (Lux Christi), Oratorio, op. 29..*Novello*
2, 2, 2, 3—4, 2, 3, 1—Tymp.—Harp, Organ—Str. **6**
Oratorio comp. for and 1st perf. at the Worcester Musical Festival, Sept. 1896, the composer conducting

1844 **Triumphal March** from **Caractacus**, Cantata op. 35.....*Novello*
2 (2nd alt. Picc.), 2, 3, 3—4, 4, 3, 1—Tymp., Perc.—Harp, Organ—Str. **9**
comp. 1897; 1st perf. at the Leeds Festival, Sept. 1898, the composer conducting

*1420 **Prelude** and **Angel's Farewell** from "The Dream of Gerontius", Oratorio, op. 38.....*Novello*
2 (2nd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps, (2nd ad lib.), Organ—Str.—Mezzo-Soprano (ad lib.) **18**
comp. 1898; 1st perf. at the Birmingham Triennial Festival, 1900

ELGAR — SCHMID

2246 **Gavotte**, orch. by Adolf Schmid.....*Schott*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp (ad lib.)—Str. **5**
comp. for Violin and Piano; orch. 1902

ELWELL, George Herbert Minneapolis, Minn. 1898—

1994 **The Happy Hypocrite**, Suite for orchestra from the pantomime ballet after the story by Max Beerbohm.....*Birchard*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **22**
Large folio score
comp. 1927; 1st perf. by the Augusteo Orchestra, Rome, May 21, 1927, the composer conducting

ENESCO, Georges Dorohoiû (Roumania) 1881—

*2046 **op. 1, Poème Roumain,** Symphonic suite ..... *Enoch*
3 (1st also Solo back-scene, 3rd alt. Picc.), 3, 2, 4 (2 ad lib.)—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps (at least 2)—Str.—Vocal chorus (Tenor and Bass), without words, back-scene
1st perf. at a Châtelet Concert, Paris, Feb. 6, 1898, Colonne conducting

1761 **op. 9, Suite d'orchestre** ..... *Enoch*
1. Prelude in unison, 2. Slow minuet, 3. Interlude, 4. Finale
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Cymb.—Harp—Str.
(No. 1 for String quartet and Tymp. only)

op. 11, Trois Rhapsodies Roumaines [Three Roumanian rhapsodies]. . *Enoch*
Two of the Rhapsodies 1st perf. Paris, Feb. 1908, at a concert given by Pablo Casals, Enesco conducting his own compositions

1282 — **No 1,** A major
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Triangle, Drum—2 Harps—Str. **11**

507 — **No 2,** D major
3, 3, 2, 2—4, 2, 3—Tymp., Cymb.—2 Harps—Str. **7**

2045 **op. 13, Symphony,** E♭ major ..... *Enoch*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps—Str. **33**
1st perf. at a Châtelet Concert, Paris, Jan. 21, 1906, Colonne conducting

ENTHOVEN, Emile Amsterdam 1903—

1609 **op. 15a, Ichnaton-Suite** from the music to the Egyptian festive play "Ichnaton" ..... *U. E.*
1. Prelude to the hymn of sun, 2. The ambassadors, 3. Ichnaton, 4. Epilogue
3 (3rd alt. Picc.), 3, 3, 3—4, 4, 3, 1—Tymp., Cel., Gong—2 Harps, Piano—Str. **9**
comp. 1926; 1st perf. Utrecht same year

ERB, Maria Josef Strasbourg (Alsace) 1860—

2219 **op. 29, Suite,** D minor ..... *Reinecke*
1. Prelude, 2. Gavotte, 3. Canzone, 4. March
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **27**
comp. 1893; 1st perf. Strasbourg same year, Prof. Stockhausen conducting

ERLANGER, Camille Paris 1863—1919 ib.

1290 **Prelude** to act III of **"Le Juif Polonais"** [The Polish Jew], opera in 3 acts on the Alsatian story ..... *Dupont*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Bass-drum—Str.
1st perf. at the Opéra Comique, Paris, April 9, 1900

ESPOSITO, Michele Castellamare, near Naples 1855—

2031 **op. 55, Irish Suite** ..... *C. E. Edition, Dublin*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str.

FAIRCHILD, Blair Belmont, Mass. 1877—

2023 **Tamineh,** Sketch for orchestra after a Persian legend ..... *Augener*
1. Love-dream—The gardens of Tamineh, 2. Landscape—Sohrab's youth
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str.

2022 **op. 39, Shah Féridoûn,** Musical picture after a Persian legend ..... *Augener*
3, 3, 3, 2—4, 3, 3, 1—Tymp., Cymb., Side-drum—Str.

FALLA, Manuel de Cadiz 1876—

564 **Noches en los Jardines de España** (Nuits dans les Jardins d'Espagne) [Nights in the Gardens of Spain], Symphonic Impressions in 3 parts for Piano and orchestra ..... *Eschig*

1. In the Generalife, 2. A Dance in the distance, 3. In the gardens of the Sierra de Cordoba

3, 3, 2, 2—4, 2, 3, 1—Tymp., Triangle, Cymb.—Cel., Harp, Piano—Str. **25**

finished 1916; 1st perf. London 1921, Edward Clark conducting, Piano part played by the composer

1287 **Interlude** and **Dance** from **"La Vida Breve"** [Life is short], Opera in 2 acts ..... *Eschig*

3, 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **7**

comp. 1904/05; awarded a prize by the Madrid Real Academia de Bellas Artes; 1st perf. at the Casino Municipal, Nice, April 1, 1913

***1594** **El Amor Brujo** (L'amour sorcier) [The demon lover] ..... *Chester*

1. Introduction and scene, 2. At the Gypsies (The evening), 3. Song of love's sorrow, 4. The ghost, 5. Dance of terror, 6. The magic circle (The fisherman's story), 7. Midnight (The magic spell), 8. Ritual dance of the fire, 9. Scene, 10. Song of the will-o'-the-wisp, 11. Pantomime, 12. Dance of the love-play, 13. Final (The morning bells)

2 (2nd alt. Picc.), 1 (alt. Engl. H.), 2, 1—2, 2—Tymp., Small bells—Piano—Str.—Voice in Nos. 3, 10 and 12 **19**

comp. 1913/14; 1st perf. at the Teatro de Lara, Madrid, 1915

1072 **Récit du pêcheur** [The fisherman's song] and **Pantomime** from "El Amor Brujo" [The demon lover] ..... *Chester*

1. The magic circle, 2. Pantomime

2 (2nd alt. Picc.), 1, 2, 1—2, 2—Tymp.—Piano—Str. **5**

1st perf. with El Amor Brujo

1595 **3 Dances** from the Ballet **"El Sombrero a Tres Picos"** (Le tricorne) [The three-cornered hat] ..... *Chester*

1. The neighbors, 2. The miller's dance (Farruca), 3. Finale dance

2 (2nd alt. Picc.), 3, 2, 2—4, 3, 3, 1—Tymp., Perc., Xyl.—Cel., Harp, Piano—Str. **12**

1st perf. (in rev. form) at the Alhambra Theatre, London, July 22, 1919, Ansermet conducting

FAURÉ, Gabriel (Urbain) Pamiers, Ariège (France) 1845—1924 Paris

***926** **op. 50, Pavane** for orchestra and chorus (ad lib.) ..... *Hamelle*

2, 2, 2, 2—2 Horns—Str.—Vocal quartet (ad lib.) **5**

comp. 1887; 1st perf. Paris 1888

279 **op. 80, Pelléas et Mélisande,** Orchestral suite, from the music to Maeterlinck's play ..... *Hamelle*

1. Prelude, 2. Entr'acte—The spinner, 3. Sicilienne, 4. The passing of Mélisande

2, 2, 2, 2—4, 2—Tymp.—Harps—Str. **16**

comp. 1897; 1st perf. London, June 21, 1898

463 **Sicilienne** from "Pelléas et Mélisande" ..... *Hamelle*

2, 1, 1, 1—2 Horns—Tymp.—Harp—Str. **3**

orig. comp. as op. 78, Sicilienne for Vc. and Piano (see also Part VI); 1st perf. with op. 80

1058 **Prelude** to **"Pénélope"**, Lyric poem in 3 acts, text by René Fauchois... *Heugel*

2, 3, 3, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **5**

1st perf. Monte Carlo, March 4, 1913

FAURÉ, Gabriel (Urbain)—Cont'd

763 **op. 112, Masques et Bergamasques,** Orchestral suite from the opera of the same name.....*Durand*
1. Overture, 2. Minuet, 3. Gavotte, 4. Pastorale
2, 2, 2, 2—2, 2—Tymp.—Harp—Str. **14**
1st perf. Monte Carlo, 1919

FAURÉ — RABAUD

875 **op. 56, Dolly,** Suite, Six pieces for Piano duet, orch. by Henry Rabaud.....*Hamelle*
1. Berceuse, 2. Mew, 3. Dolly's garden, 4. Kitty-waltz, 5. Tenderness, 6. Spanish dance (Pas espagnol)
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **17**
comp. 1893/96; orch. 1906; 1st perf. Paris 1906, Rabaud conducting

FENNEY, William J. Handsworth, Birmingham (England) 1891—

2347 **Romance in Early Spring**.....*Chester*
2, 2, 2, 2—2 Horns—Tymp.—Str. Score and parts in MS **5**
comp. 1915; 1st perf. Birmingham, March 30, 1916, Granville Bantock conducting

FÉVRIER, Henry Paris 1876—

1239 **L'Angoisse de Guido** [Guido's anguish], Prelude to act III of **"Monna Vanna"**, opera on Maurice Maeterlinck's text.....*Heugel*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **6**
1st perf. Paris 1909

FIBICH, Zdeněk Šebořice, near Časlav (Bohemia) 1850—1900 Prague

1883 **op. 6, Othello,** Symphonic poem.....*Fr. A. Urb.*
3, 2, 3, 2—4, 4, 3, 1—Tymp., Cymb., Triangle—Harp—Str. **10**
Parts in MS
comp. and 1st perf. Prague, 1873, Smetana conducting

1613 **op. 26, Overture** to the comedy "Noc na Karlštejně" [A night at Karlstein].....*Fr. A. Urb.*
2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **7**
comp. 1886; 1st perf. Prague, March 25, 1886, Adolf Čech conducting

1884 **op. 35, Veseloherní Ouvertura** [Comedy overture].....*Fr. A. Urb.*
2, 2, 2, 2—2, 2—Tymp.—Str. **6**
Score and parts in MS; score copied from the composer's orig. MS
comp. 1873, 1st public perf. Prague, April 29, 1883, Kopecki conducting (private 1st perf. two years previously, at Tabor)

1507 **op. 38, Symphony II,** E♭ major.....*Fr. A. Urb.*
3, 3, 3, 2—4, 2, 3, 1—Tymp.—Str. **25**
comp. 1892; 1st perf. Prague, April 9, 1893, the composer conducting

285 **op. 39, V podvečer—Am Abend** [In the evening], Idyl for orchestra.....*Fr. A. Urb.*
3, 3, 2, 2—4 Horns—Tymp., Cymb., Triangle—Harp—Str. **8**
comp. 1893; 1st perf. Prague, April 8, 1895, Adolf Čech conducting

FIEDLER (August) Max Zittau 1859—

1794 **op. 11, Lustspiel-Ouverture** [Comedy Overture].....*Ries & E.*
2, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **12**
comp. 1913; 1st perf. Essen, 1915, the composer conducting

2436 **op. 15, Serenade,** G major, for small orchestra.....*Ries & E.*
2, 2, 2, 2—2, 2—Tymp., Triangle, Small drum—Str. **25**
copyright 1932

FIELITZ, Alexander von Leipzig 1860—

265 **op. 37, Vier Stimmungsbilder** [Four characteristic pieces].....*B. & H.*
1. Idyl, 2. Entr'acte, 3. Hymn, 4. Capriccioso
3, 3, 2, 2—4, 2, 3—Tymp.—Harp—Str. **8**
comp. 1900; 1st perf. Berlin 1901, the composer conducting

FINZI, Gerald

1892 **A Severn Rhapsody** for chamber orchestra.....*Stainer & Bell*
1, 1 (alt. Engl. H.), 1 (alt. Bass-Clar.)—1 Horn—Str.
1st perf. London, Dec. 1, 1925

FITELBERG, Gregorz Dinaburg (Livonia, then Russia) 1879—

284 **op. 16, Symphony** in E minor.....*B. & H.*
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **20**
comp. 1903; 1st perf. Warsaw 1905

1614 **op. 25, Rapsodja Polska** (Polnische Rhapsodie) [Polish rhapsody]..... *U. E.*
4, 4, 4, 4—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Glockenspiel—Harp—Str. **24**
comp. 1913; 1st perf. Cracow 1917

1615 **op. 26, W Głębi Morza** (In der Meerestiefe) [At the bottom of the sea], Tone-picture in the form of an overture..... *U. E.*
4, 4, 4, 4—6, 3, 3, 1—Tymp., Cymb., Gong, Bass-drum—Harp—Str. **30**
comp. 1915; 1st perf. Cracow 1917

FITELBERG, Jerzy

2376 **Der schlecht gefesselte Prometheus** [Loosely bound Prometheus], Concert suite from the ballet..... *U. E.*
1. Overture, 2. Ballad, 3. The death of Damocles, 4. Berceuse, 5. Tango, 6. Final
3, 2 (2nd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc.—Piano—Str. Score and parts in MS **35**
comp. 1929; not yet perf.; information received June 1932

FLOTOW, Friedrich Freiherr von
Manor Teutendorf (Mecklenburg) 1812—1883 Darmstadt

1253 **Overture to "Martha"**.....*Choudens*
2, 2, 2, 2—4, 2, 3, 1 (Ophicl.)—Tymp., Triangle, Bass-drum, Side-drum—Str. **9**
comp. 1847; opera 1st perf. Vienna, Nov. 25, 1847

FOERSTER, Josef Bohuslav Detenice (Bohemia) 1859—

2373 **op. 7, In den Bergen** [In the mountains], Symphonic poem..... *U. E.*
1. Melancholy, 2. Sunny day, 3. Reverie in the evening, 4. Village festival
2, 2, 2, 2—4 Horns—Tymp., Triangle—Str. **30**
Score and parts in MS
comp. 1884; 1st perf. Prague, Jan. 1886, the composer conducting

1616 **op. 44, Meine Jugend** [My youth], Symphonic poem..... *U. E.*
3, 2, 3, 2—4, 2, 3, 1—Tymp., Triangle, Bass-drum—Harp—Str. **25**
comp. 1912; 1st perf. Prague 1912, the composer conducting

FOOTE, Arthur (William) Salem, Mass. 1853—

159 **op. 24, Symphonischer Prolog: "Francesca da Rimini"**.....*A. P. Schmidt*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.
1st perf. Boston 1893

FRANCHETTI, Alberto (Baron) Turin 1860—

64 **Nella Foresta Nera** [In the Black Forest], Symphonic impressions.....*Ric.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle—Harp—Str. **9**
comp. 1900; 1st perf. Rome 1901

FRANCK, César (Auguste) Liège 1822—1890 Paris

184 **Morceau Symphonique** [Symphonic piece] from **"Rédemption"** (Second part, No. V).....*Heugel*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **7**
"Rédemption", symphonic poem, comp. 1872; 1st perf. at a Concert Spirituel at the Odéon, Paris, April 10 (Passion Week), 1873, Colonne conducting

122 **Les Éolides** [The Eolians], Symphonic poem after the poem by Leconte de Lisle.....*Enoch*
2, 2, 2, 2—4, 2—Tymp., Cymb.—Harp—Str. **11**
comp. 1876; 1st perf. same year, at a concert at the Porte Saint Martin, Paris, Lamoureux conducting

814 **Le Chasseur Maudit** [The accursed hunter], Symphonic poem.....*Grus & Cie.*
3, 2, 2, 4—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Str. **15**
comp. 1882; 1st perf. at the Société Nationale, Paris, March 31, 1883

280 **Symphony** in D minor.....*Hamelle*
2, 3, 3, 2—4, 2, 2 Corn., 3, 1—Tymp.—Harp—Str. **37**
comp. 1886/88; 1st perf. by the Société des Concerts du Conservatoire, Paris, Feb. 17, 1889

1254 **Psyché,** Symphonic poem.....*Bornemann*
1. Psyché asleep, 2. Psyché carried off by the Zephyrs, 3. The gardens of Eros, 4. Psyché and Eros
3, 3, 3, 4—4, 2, 2 Corn., 3, 1—Tymp.—2 Harps—Str. **21**
comp. 1887/88; 1st perf. at the Société Nationale, Paris, March 10, 1888

503 **Ballet Allégorique** from **"Hulda"**, opera in 4 acts and epilogue, libretto by Ch. Grandmougin, after Björnstjerne-Björnson.....*Choudens*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 4—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **20**
ballet comp. 1882; opera 1882/84; 1st perf. Theatre of Monte Carlo, March 4, 1894

FRANCK — BUSSER

Huit Pièces Brèves [Eight short pieces] from **"L'Organiste"**, arr. for small orchestra by Henri Busser.....*Enoch*
comp. 1888/89; arr. 1904; 1st perf. Paris same year, Busser conducting

1284 **— Series I,** Nos. 1—4
1, 1, 1, 1—1, 1—Tymp.—Str. **10**

1517 **— Series II,** Nos. 5—8
1 (alt. Picc.), 1 (alt. Engl. H.), 1, 1—1, 1—Tymp.—Harp—Str. **9**

FRANCK — PIERNÉ

508 **Prélude, Choral et Fugue,** orch. by Gabriel Pierné.....*Enoch*
3 (3rd alt. Picc.), 3, 3, 4; Sarrus.—4, 3, 3, 1—Tymp., Cymb., Bass-drum—2 Harps—Str. **12**
comp. 1884 for Piano; orch. 1903; 1st perf. at the Concerts Colonne, Paris, same year

FRANCK — ROPARTZ

***1617** **Nocturne** (No. 2a, E♭ minor), text by L. de Fourcaud; orch. by J. Guy Ropartz.....*Enoch*
2, 1 (alt. Engl. H.), 2, 2—Horn—Harp—Str.—Solo Voice **3**
comp. 1884; orch. 1904; 1st perf. Nancy same year, Ropartz conducting

FRANCKENSTEIN, Clemens (Freiherr) von Wiesentheid (Lower Franconia) 1875—

1834 **op. 45, Variationen** über ein Thema von Giacomo Meyerbeer [Variations on a Meyerbeer theme] ..... *Sim.*
3, 3, 3, 3—4, 2, 3, 1—Tymp., Triangle, Side-drum, Glockenspiel—Harp—Str.

1950 **op. 47, Rhapsodie** ..... *U. E.*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **30**
comp. 1926; 1st perf. Munich 1926, the composer conducting

FRANZ, Robert (orig. R. F. Knauth) Halle-on-the-Saale 1815—1892 ib.

1353 **Hebräische Melodie** [Hebrew melody] "Beweinet, die geweint an Babels Strand", arr. for full orchestra by Johann N. Cavallo ..... *Leuckart*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Triangle—Harp—Str. **3**

FREDERIK THE GREAT, see **FRIEDRICH II., der Grosse**

FRIEDRICH II., der Grosse (Frederik II., King of Prussia)
Berlin, 1712—1786 Sans-Souci, near Potsdam

1619 **Symphony III,** D major, ed. by Gustav Lenzewski, sen. ..... *Vieweg*
2, 2, 0, 1—2 Horns—Cemb. (or Piano)—Str.
(Symphonies Nos. I, II, IV for Strings alone, see Part II)

FRISCHEN, Josef Garzweiler (Rhinelands) 1863—

1618 **op. 14, Ein rheinisches Scherzo** [A scherzo from the Rhine] ..... *U. E.*
3, 3, 3, 2—4, 2, 3—Tymp., Cymb., Triangle—Harp—Str. **8**
comp. 1902; 1st perf. at the Gürzenich Concerts, Cologne, 1904, the composer conducting

FUCHS, Robert Frauenthal (Styria) 1847—1927 Vienna

443 **op. 45, Symphony II,** E♭ major ..... *Sim.*
2, 2, 2, 3—4, 2, 3—Tymp.—Str. **28**
comp. 1887 (finished Sept. 15); 1st perf. by the Philharmonic Orchestra, Vienna, Dec. 18, 1887, Hans Richter conducting

GABRIEL-MARIE, see **MARIE, Gabriel**

GADE, Niels Wilhelm Copenhagen 1817—1890 ib.

168 **op. 20, Symphony IV,** B♭ major ..... *Kistner & S.*
2, 2, 2, 2—4, 2—Tymp.—Str. **20**
comp. 1849; 1st perf. Copenhagen 1850, the composer conducting

GANNE, Louis Gaston Buxières-les-Mines, Allier (France) 1862—1923 Paris

2324 **Extase,** Reverie ..... *Enoch*
2, 2, 2, 2—2, 0, 3, 1 (ad lib.)—Tymp., Triangle—Harp (or Piano), Organ (ad lib.)—Str. (with Vl. and Vc. Soli) **3**
comp. 1888; 1st perf. Paris 1889, the composer conducting

1307 **Illys,** Suite Byzantine; from the ballet "La princesse au Sabbat" [The princess at the witches' revels] ..... *Cost.*
1. Byzantine cortege, 2. Orientale, 3. Nocturne, 4. Bacchanal
2, 1, 2, 1—2, 0, 2 Corn. 3—Tymp., Perc.—Harp—Str.

GARDINER, Henry Balfour London 1877—

1620 **Overture to a Comedy** ..... *Novello*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Glockenspiel—Harp—Str. **7**
an early comp., rev. in 1911; 1st perf. by the New Symphony Orchestra at Queen's Hall, London, May 1, 1911

GARDINER, Henry Balfour—Cont'd

1076 **Shepherd Fennel's Dance,** based upon the story of "The Three Strangers" from Thomas Hardy's Wessex Tales.....*Boosey & Hawkes*
3, 3, 2, 3—4, 2, 3, 1—Tymp., Perc.—2 Harps—Str. (or: 2, 1, 2, 1—2, 2, 1—Tymp., Perc.—Str.)
1st perf. at a Promenade Concert, London, 1911

GAUBERT, Philippe Cahors (France) 1879—

1434 **Rhapsodie** sur des thèmes populaires [Rhapsody on popular themes], for symphonic orchestra; arr. for small orch. by L. Gaubert-Elgé.....*Lemoine*
1. In the mountains, 2. Festival
1, 1, 2, 1—2, 2, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str.

2052 **Poème Pastoral,** Symphonic suite.....*Selva*
1a. Joyously, 1b. Idyll, 2. Dawn, 3. Dance
3, 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str.
1st perf. at the Concerts Lamoureux, Paris, Feb. 1911, Chevillard conducting

GEEHL, Henry Ernest London 1881—

2190 **Suite Espagnole** [Spanish suite].....*Novello*
1. Andalusian waltz, 2. Little serenade, 3. Moorish intermezzo, 4. Bolero—Finale
2 (2nd alt. Picc.), 2, 2, 2—2, 0, 2 Corn., 3—Tymp., Perc.—Str. **18**
Score, Wind parts, Perc. in MS
comp. 1900; 1st perf. at the Guildhall School of Music, London, Dec. 11, 1901

GERMAN, Edward (orig. Edward German Jones)
Whitchurch, Shropshire (England) 1862—

1520 **Gipsy Suite,** Four characteristic dances.....*Novello*
1. Valse (Lonely life), 2. Allegro di bravura (The dance), 3. Menuetto (Love duet), 4. Tarantella (The revel)
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **12**
1st perf. at Crystal Palace, London 1892

1518 **Three Dances** from the music to Shakespeare's Henry VIII.....*Novello*
1. Morris dance, 2. Shepherd's dance, 3. Torch dance
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp., Perc.—Str. **9**
comp. for the perf. of the play at the Lyceum Theatre, London, Jan. 1892

GERNSHEIM, Friedrich Worms 1839—1916 Berlin

1338 **op. 32, Symphony I,** G minor.....*Sim.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **36**
comp. 1874/75; 1st perf. Rotterdam, Feb. 1875, the composer conducting

GILCHRIST, W. W. Jersey City, N. J. 1846—1916 Easton, Pa.

2464 **Symphony** (No. 1), in C.....*unpubl.*
1. Introduction: Vivace—Impetuoso, 2. Adagio, 3. Scherzo: Vivace, 4. Finale: Molto Allegro
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **40**
Score and parts in MS
comp. 1891; 1st perf. by the Manuscript Society and the Philadelphia Symphony Society, Philadelphia 1892, the composer conducting

2465 **Symphonic Poem,** G major.....*unpubl.*
2, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **20**
Score and parts in MS
comp. about 1910; 1st perf. by the Philadelphia Orchestra, Stokowski conducting, at the unveiling of a bas-relief tablet, erected in memory of the composer, in the corridor of the Academy of Music, Philadelphia

GILSE, Jan van Rotterdam 1881—

2098 **Variaties** over een St. Nicolaasliedje (Variationen über ein holländisches Liedchen) [Variations on a Santa Claus song]..... *Alsbach*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp.—Str.

GLAZOUNOV, Alexander (Constantinovich) Petersburg ‡865—

308 **op. 3, Ouverture I** sur trois thèmes grecs [Overture on three Greek themes]..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp (ad lib.)—Str. **15**
comp. 1881; 1st perf. Petersburg 1882, Anton Rubinstein conducting; rev. 1884

423 **op. 5, Symphony I,** E major..... *Bel.*
2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str. **42**
comp. 1881; 1st perf. Petersburg, March 17, 1882, Balakirev conducting; subsequently re-orch. five times

309 **op. 6, Ouverture II** sur des thèmes grecs [Overture on Greek themes].... *Bel.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1882; 1st perf. Petersburg 1883, Balakirev conducting

247 **op. 7, Serenade**..... *Bel.*
2, 2, 2, 2—4, 2—Tymp., Triangle, Tamb.—Str. **6**
comp. 1883; 1st perf. Petersburg 1885, Balakirev conducting

426 **op. 8, Pamyati Geroya — A la mémoire d'un héros** [In memory of a hero], Elegy..... *Bel.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **10**
comp. 1885; 1st perf. Petersburg 1886, George Dütch conducting

428 **op. 9, Suite Caractéristique**..... *Bel.*
1. Introduction and Rustic dance, 2. Intermezzo scherzando, 3. Carnival, 4. Pastorale, 5. Oriental dance, 6. Elegy, 7. Procession
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **40**
comp. 1884; 1st perf. Petersburg 1885, Rimsky-Korsakov conducting

1186 **op. 11, Serenade II** for small orchestra, F major..... *Bel.*
2, 1, 2, 2—2 Horns—Str. **6**
comp. 1884; 1st perf. Petersburg 1885, Rimsky-Korsakov conducting

1224 **op. 12, Poème lyrique,** Andantino for full orchestra..... *Bel.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str. **11**
comp. 1884; 1st perf. Petersburg 1885, George Dütch conducting

427 **op. 13, Stenka Razin,** Symphonic poem, based upon the famous old legend of Ataman Stenka Razin..... *Bel.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Gong—Harp—Str. **16**
comp. 1884; 1st perf. Petersburg 1885, George Dütch conducting

435 **op. 14, 2 Peswi — 2 Morceaux** [2 pieces] for orchestra..... *Bel.*
1. Idyl, 2. Oriental reverie
2, 2, 2, 2—4 Horns—Harp ad lib.—Str. (No. 2 with Ob. Solo) **10**
comp. 1884; 1st perf. Petersburg 1885, George Dütch conducting

424 **op. 16, Symphony II,** F♯ minor..... *Bel.*
3 (3rd alt. Picc.), 2 (1st alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Cymb., Drum—Str. **45**
comp. 1886; 1st perf. Petersburg same year, George Dütch conducting

422 **op. 18, Mazurka**..... *Bel.*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Drum—Str. **8**
comp. 1888; 1st perf. Petersburg same year, the composer conducting

1083 **op. 19, La Forêt** [The forest], Fantasy..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **18**
comp. 1887; 1st perf. Petersburg 1888, Rimsky-Korsakov conducting

GLAZOUNOV, Alexander (Constantinovich) — Cont'd

1351 **op. 21, Svadebnoye Shestvie — Marche de Noces** [Wedding march]....*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Drum—Harp—Str. 6
comp. 1888; 1st perf. Petersburg same year, the composer conducting

333 **op. 26, No. 4, Slavianskij Prasdnik — Une fête Slave** [A Slav feast], from the Slav Quartet; Symphonic sketch.....*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. 10
comp. 1888; 1st perf. Petersburg 1889, the composer conducting

1005 **op. 28, More — Das Meer** [The sea], Fantasy.....*Bel.*
3 (3rd alt. Picc.), 3, 3, 3—6, 4, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.)—Str. 20
comp. 1888; 1st perf. Petersburg 1889, the composer conducting

401 **op. 29, Vostochnaya Rapsodia — Rhapsodie Orientale**.....*Bel.*
1. Evening, 2. Dance of the young folk, 3. Ballad of an old man, 4. Fanfares, 5. The warriors' feast
3 (3rd alt. Picc.), 3, 4 (3rd alt. Picc. Clar.), 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. 22
comp. 1889; 1st perf. Petersburg 1890, the composer conducting

397 **op. 30, Le Kremlin — Der Kreml** [The Kremlin], Symphonic picture in 3 parts.....*Bel.*
3 (3rd alt. Picc.), 3, 3, 3—8, 3, 3 Corn., 3, 6—Tymp., Perc.—Harp—Str. 16
comp. 1890; 1st perf. Petersburg same year, the composer conducting

291 **op. 33, Symphony III,** D major.....*Bel.*
3 (3rd alt. Picc.), 2 (1st alt. Engl. H.), 2, 2—4, 3, 3, 1—Tymp., Small bells—Str. 40
comp. 1890; 1st perf. Petersburg same year, A. Liadov conducting

915 **op. 34, Vesna — Printemps** [Springtime], Musical picture.....*Bel.*
3 (3rd alt. Picc.), 3, 3, 2—4, 0, 3, 1—Tymp., Small bells—Harp—Str. 12
comp. 1892; 1st perf. Petersburg 1893, the composer conducting

*1535 **op. 40, Torshestvennij Marsh — Marche Triomphale** [Triumphal march] for large orchestra with chorus (ad lib.).....*Bel.*
3 (3rd alt. Picc.), 3, 4, 3—4, 3, 3, 1—Tymp., Perc.—Str.—Vocal chorus quartet ad lib. 16
comp. for the World's Columbian Exposition in Chicago, 1893

303 **op. 45, Carnaval,** Overture.....*Bel.*
3 (3rd alt. Picc.), 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Organ ad lib.—Str. 9
comp. 1895; 1st perf. Petersburg same year, the composer conducting

434 **op. 46, Chopiniana,** Suite of works by Frederik Chopin; orch. by A. Glazounov.....*Bel.*
1. Polonaise (op. 40, No. 1), 2. Nocturne (op. 15, No. 1), 3. Mazurka (op. 50, No. 3), 4. Tarantella (op. 43)
3, 2, 2, 2—4, 2, 3—Tymp., Perc.—Str. 14
comp. 1894; 1st perf. Petersburg same year

297 **op. 47, Valse de Concert**.....*Bel.*
3, 2, 3, 2—4, 2, 3—Tymp., Perc.—Harp—Str. 13
comp. 1893; 1st perf. Petersburg 1894, Rimsky-Korsakov conducting

425 **op. 48, Symphony IV,** E♭ major.....*Bel.*
3 (1st alt. Picc.), 2 (2nd alt. Engl. H.), 3, 2—4, 3, 3, 1—Tymp.—Str. 32
comp. 1893; 1st perf. Petersburg 1894, the composer conducting

GLAZOUNOV, Alexander (Constantinovich)—Cont'd

89 **op. 50, Torshestvennoye Shestvie—Cortège solennel** [Solemn procession]..... *Bel.*
3, 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **6**
comp. 1894; 1st perf. Petersburg same year, the composer conducting

1255 **op. 51, Deuxième Valse** [Waltz II]..... *Bel.*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Drum (ad lib.)—Harp—Str. **10**
comp. 1894; 1st perf. Petersburg same year, the composer conducting

289 **op. 53, Fantaisie**..... *Bel.*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1894; 1st perf. Petersburg same year, the composer conducting

402 **op. 55, Symphony V,** B♭ major..... *Bel.*
3 (3rd alt. Picc.), 2, 3, 2—4, 3, 3, 1—Tymp., Cymb., Drum—Harp—Str. **36**
comp. 1895; 1st perf. Petersburg 1896, the composer conducting

op. 57, Raymonda, Ballet in 3 acts
comp. 1896; 1st perf. Petersburg 1897

91 — **Introduction**..... *Bel.*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 2—4, 3, 3, 1—Tymp.—Harp—Str. **8**

92 — **Grand Coda,** Act II..... *Bel.*
3, 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Str.

668 **op. 57a, Suite from "Raymonda"**..... *Bel.*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **40**
1st perf. with op. 57

395 **op. 58, Symphony VI,** C minor..... *Bel.*
3 (3rd alt. Picc.), 2, 3, 2—4, 3, 3, 1—Tymp., Cymb., Triangle, Drum—Str. **38**
comp. 1895; 1st perf. Petersburg 1896, the composer conducting

1378 **op. 67a, Zimma—L'hiver** [The winter], First picture of the ballet "Les Saisons" [The seasons]..... *Bel.*
Introduction—4 Variations: Frost, Ice, Hail, Snow
3, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Small bells, Drum—Cel., Harp—Str. **8**
comp. 1899; 1st perf. Petersburg 1900

1392 **op. 67b, Osenj—L'automne** [Fall], Fourth picture of the ballet "Les Saisons" [The seasons]..... *Bel.*
Bacchanal—Petit Adagio—Variation (The satyr)
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Cel., Harp—Str. **10**
comp. and 1st perf. with op. 67a

1487 **op. 68, Pas de caractère** [Characteristic dance] in Slav-Hungarian style . . *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str. **3**
comp. 1900; 1st perf. Petersburg same year, the composer conducting

431 **op. 69, Intermezzo Romantico**..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **5**
comp. 1901; 1st perf. Petersburg 1902, the composer conducting

292 **op. 73, Torshestvennaya Ouvertura—Ouverture Solennelle** [Solemn overture]..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Cymb., Drum—Str. **11**
comp. 1897; 1st perf. Petersburg 1898, the composer conducting

GLAZOUNOV, Alexander (Constantinovich)—Cont'd

1168 **op. 76, Marche** sur un thème russe [March on a Russian theme].....*Bel.*
3, 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Str. 6
comp. 1899; 1st perf. Petersburg same year, the composer conducting

1101 **op. 77, Symphony VII,** F major.....*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Drum—Harp—Str. 30
comp. 1900; 1st perf. Petersburg 1901, the composer conducting

1134 **op. 78, Ballade**.....*Bel.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. 7
comp. 1902; 1st perf. Petersburg same year, the composer conducting

987 **op. 79, Iz Srednikh Byekov—Moyen Âge** [From the middle ages], Suite.....*Bel.*
1. Prelude, 2. Scherzo, 3. Troubadour's serenade, 4. The crusaders
3, 2 (2nd alt. Engl. H.), 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp, Pianino (ad lib.)—Str. 20
comp. 1903; 1st perf. Petersburg 1904, the composer conducting

966 **op. 81, Baletnaya Stsena—Tanzscene** [Dance scene].....*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. 12
comp. 1904; 1st perf. Petersburg same year, the composer conducting

1201 **op. 83, Symphony VIII,** E♭ major.....*Bel.*
5 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Drum—Str. 40
comp. 1905; 1st perf. Petersburg same year, the composer conducting

930 **op. 84, Pyesny Soodby—Das Lied des Schicksals** [The song of destiny], Dramatic overture.....*Bel.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp.—Harp—Str. 12
comp. 1907; 1st perf. Petersburg same year, the composer conducting

op. 85, 2 Préludes.....*Bel.*
comp. 1908; 1st perf. Petersburg same year, the composer conducting

429 **— No. 1, Pamyati V. V. Stassova—À la mémoire de Wladimir Stassoff** [In memory of W. St.]
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp, Piano—Str. 4

430 **— No. 2, Pamyati N. A. Rimskago-Korssakova—À la mémoire de N. Rimsky-Korsakov** [In memory of R.-K.]
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 2—Tymp., Cymb., Gong, Drum—Harp—Str. 7

90 **op. 87, Pamyati Gogolia—À la mémoire de Gogol** [In memory of Gogol], Symphonic prologue.....*Bel.*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. 8
comp. 1909; 1st perf. Petersburg same year, the composer conducting

433 **op. 88, Finskaya Fantasya—Fantaisie Finnoise** [Finnish Fantasy]....*Bel.*
3, 3, 3, 3—4, 3, 3, 2—Tymp., Perc.—Harp—Str. 15
comp. 1910; 1st perf. Helsingfors, Nov. 7, 1910, the composer conducting

432 **op. 89, Finskie Yeskissi—Finnische Skizzen** [Finnish sketches].....*Bel.*
1. From "Kalevala", 2. Festive procession
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. 10
comp. 1912; 1st perf. Petersburg same year, the composer conducting

371 **op. 90, No. 2, La danse de Salomée,** to Oscar Wilde's drama "Salome".*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. 7
comp. 1909; 1st perf. Petersburg same year, the composer conducting

GLAZOUNOV, Alexander (Constantinovich)—Cont'd

1300 **op. 91, Torshestvennoye Shestvie—Cortège Solennel** [Solemn procession]..... *Bel.*
3, 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Str. **7**
comp. 1909; 1st perf. at the twenty-fifth anniversary of the Russian Symphonic Concerts, Petersburg, Nov. 23, 1909, the composer conducting

***1347** **op. 97, Ej uchnem,** Song of the Volga boatmen..... *Bel*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.—Vocal chorus quartet ad lib. **4**
comp. 1905; 1st perf. Petersburg 1906, Siloti conducting

1521 **op. 99, Karyalan taru—Légende Carélienne** [Karelian legend]..... *Bel.*
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 2—Tymp., Perc.—Cel., 2 Harps—Str. **10**
comp. 1915; 1st perf. Petersburg same year, the composer conducting

246 **Polonaise,** No. 8 of op. 52, "Scènes de ballet"..... *Bel.*
3, 2 (2nd alt. Engl. H.), 3, 2—4, 3, 3, 1—Tymp., Perc.—Str.
Variations on a Russian theme, see **RUSSIAN COMPOSERS**

GLEBOV, Igor (Pen name) see **ASSAFIEFF, Boris (Vladimirovich)**

GLIÈRE, Reinhold (Moritsovich) Kiev 1874—

556 **op. 8, Symphony I,** E♭ major..... *Bel.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **35**
comp. 1899; 1st perf. at the Russian Musical Society, Moscow 1901, W. J. Safonoff conducting

557 **op. 25, Symphony II,** C minor..... *Bel.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **45**
comp. 1907; 1st perf. by the Philharmonic Orchestra, Berlin 1908, Koussevitzky conducting

396 **op. 33, Die Sirenen—Les Sirènes** [The Sirens], Symphonic poem for large orchestra..... *Bel.*
4, 3, 4, 3—6, 3, 3, 1—Tymp., Cymb., Gong, Small bells—Cel., 2 Harps—Str. **15**
comp. 1908; 1st perf. at the Russian Musical Society, Moscow 1909, Emil Cooper conducting

op. 42, Ilia Mourometz, Symphony III, B minor, in four parts..... *Jurg.*
comp. 1909/11; 1st perf. at the Russian Musical Society, Moscow 1912, Emil Cooper conducting

851 **— Part I "Pèlerins errants. Ilia Mourometz et Sviatogor"** [Errant pilgrims]
4 (3rd alt. Picc. II), 4, 4, 4—8, 4, 4, 1—Tymp., Perc.—Cel., 2 Harps—Str. **20**

961 **— Part II, "Solovei-le-Brigand"** [Solovei the brigand]
4 (3rd alt. Picc. II), 4, 4, 4—8, 4, 4, 1—Tymp., Perc.—Cel., 2 Harps—Str. **25**

834 **— Part III, "Chez Vladimir Beau Soleil"**
4 (3rd alt. Picc. II), 4, 4, 4—6, 4, 4, 1—Tymp., Perc.—Cel., 2 Harps—Str. **6**

984 **— Part IV, "Les prouesses et la pétrification d'Ilia Mourometz"** [Ilia Mourometz' heroic deeds and his petrifaction]
4 (3rd alt. Picc. II), 4, 4, 4—8, 4, 4, 1—Tymp., Perc.—Cel., 2 Harps—Str. **20**

GLIÈRE, Reinhold (Moritsovich)—Cont'd

2123 **op. 64, Zaporojzi—Die Saporoger Kosaken** [The Saporojzi Cossacks] Symphonic tone-picture ballet..... *U. E. and Mussektor*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Str. **16**
comp. 1921; 1st perf. Moscow 1926, the composer conducting

1865 **Overture** to the opera **"Schah-Senem"**..... *U. E. and Mussektor*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **13**
comp. 1925; 1st perf. Moscow 1926, the composer conducting

2398 **Tanec Sovietskyk Matrosov—Danse des matelots Russes** [Dance of the Russian sailors], "Yablotchko" from the ballet "Red Poppy"..... *U. E. and Mussektor*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Str. **8**

GLINKA, Michael (Ivanovich)
Novospasskoi, Govt. Smolensk (Russia) 1804—1857 Berlin

632 **Valse-Fantaisie** [Waltz fantasy]; new edition, rev. and corr. by N. Rimsky-Korsakov and A. Glazounov.....*Bel.*
2, 2, 2, 2—2, 2, 1—Tymp., Triangle—Str. **5**
comp. 1839; rev. 1856

310 **Caprice Brillant** on the theme of the "Jota Aragonese"; new edition rev. and corr. by N. Rimsky-Korsakov and A. Glazounov.....*Bel.*
2, 2, 2, 2—4, 2, 3, 1 (Ophicl.)—Tymp., Cymb., Bass-drum, Cast.—Harp—Str. **9**
comp. Madrid 1845

229 **Kamarinskaia,** Fantasy on two Russian themes; new edition, rev. and corr. by N. Rimsky-Korsakov and A. Glazounov.....*Bel.*
2, 2, 2, 2—4, 2, 1—Tymp.—Str. **7**
comp. 1848

256 **Souvenir d'une nuit d'été à Madrid** [Souvenir of a summer night in Madrid], Fantasy on Spanish themes; new edition rev. and corr. by N. Rimsky-Korsakov and A. Glazounov.....*Bel.*
2, 2, 2, 2—4, 2, 1—Tymp., Perc.—Str. **10**
comp. 1847/50

"La vie pour le Zaar" (Ivan Soussanin) [A life for the Tsar]
opera comp. 1835; 1st perf. at the Imperial Opera, Petersburg, Dec. 9, 1836

381 — **Overture,** arr. for small orchestra by F. Hoffmann.....*Schott*
2, 1, 2, 1 (or: 1, 0, 2, 0)—2, 2, 1—Tymp.—Str. **10**
arr. publ. 1859

1006 — **Tänze** [Dances].....*Jurg.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **10**

1135 — **Krakowiak**.....*Jurg.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str.

1031 — **Mazurka**.....*Jurg.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str.

Russlan and Ludmila, opera
comp. 1840; 1st perf. Petersburg, Dec. 9, 1842

230 — **Overture**.....*Schott*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **4**

1454 — **Marsch und Orientalische Tänze** (Marsh Chernomoro i Vostotchnie Tantsi) [March (from the Black Sea) and Oriental dances].....*Jurg.*
3, 2, 2, 3—4, 2, 3—Tymp., Perc.—Str.

GLINKA, Michael (Ivanovich)—Cont'd

*670 **Knyas Kholmsky,** Music to N. Kukolnik's tragedy "Prince Kholmsky", for orchestra and solo voices.....*Jurg.*

1. Overture, 2. Prelude to act II, 3. Hebrew song (Rachel's song), 4. Iljinischna's song, 5. Prelude to act III, 6. Rachel's dream, 7. Prelude to act IV, 8. Prelude to act V

2, 2, 2, 2—2, 2, 1—Tymp., Str.—2 female solo voices—Chorus quartet in No. 4 (added for concert performance) **21**

comp. between 1838 and 1842

GLINKA — BALAKIREV

1098 **Pervonatchalnaya Polka**—La Première Polka [The first polka], orch. by M. Balakirev.....*Jurg.*

3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

comp. for Piano duet

GLINKA — KASANLI, see **KASANLI, Glinkiana**

GLUCK, Christoph Willibald (Ritter von)

Erasbach (Upper Palatinate) 1714—1787 Vienna

1167 **Vier Sätze** [Four movements] from "Don Juan"; arr. by Hermann Kretzschmar.....*B. & H.*

2, 2, 0, 2—2, 0, 1—Str. **25**

ballet comp. 1761; arr. 1894; 1st perf. Leipzig 1895, Kretzschmar conducting

Serenade and Gavotte from "Don Juan", see **Part II, LEICHTE TÄNZE** (Nos. 7, 8)

902 **Overture to "Alceste",** with execution marks and ending by Felix Weingartner.....*B. & H.*

2, 2, 2, 3 (3rd ad lib.)—2, 0, 3—Str. **9**

opera comp. 1767; 1st perf. Vienna, Dec. 16, 1767

942 **Balletmusik from "Paris and Helena";** arr. and ed. by Carl Reinecke.....*B. & H.*

1. Aria of the athletes, 2. Chaconne, 3. Gavotte

0, 2, 2, 2—2, 2, 3—Tymp.—Str. **10**

opera 1st perf. Vienna 1770; Ballet music arr. 1874; 1st perf. Leipzig 1875, Reinecke conducting

10 **Overture to "Iphigenia in Aulis",** opera in three acts; adapted by Richard Wagner (with Wagner's ending).....*B. & H.*

2, 2, 2, 3—4, 3—Tymp.—Str. **10**

opera 1st perf. at the Grand Opéra, Paris, April 19, 1774

1021 **Airs de Ballet,** 1st Suite, arr. by F. A. Gevaert.....*Durand*

1. Dance of the athletes, 2. Menuet, 3. Passacaglia (all from "Iphigenia at Aulis"; Nos. 1 and 3 included in "Helena and Paris" also)

2, 2, 2, 2—2, 2—Tymp.—Str. **18**

arr. 1876; 1st perf. Paris 1878

490 **Airs de Ballet,** 2nd Suite, arr. by F. A. Gevaert.....*Durand*

1. Air, 2. Dance of the slaves, 3. Tambourin (all from "Iphigenia at Aulis"), 4. Gavotte (from "Armida"), 5. Grande Chaconne (from "Iphigenia at Aulis" and "Orpheus")

2, 2, 2, 2—2, 2—Tymp., Tamb.—Str. **22**

arr. 1878; 1st perf. Paris 1879

334 **Ballet-Suite I,** arr. by Felix Mottl.....*Peters*

1. Introduction (from "Don Juan")—Air gai, Lento, Air gai repeated (from "Iphigenia at Aulis"), 2. Dance of the blest (from "Orpheus"), 3. Musette (from "Armide"), 4. Air gai, Sicilienne, Air gai repeated (from "Armide")

3, 2 (1st alt. Engl. H.), 2, 2—4, 2—Tymp., Triangle, Tamb.—Str. **18**

arr. 1896; 1st perf. Karlsruhe same year, Mottl conducting

GLUCK, Christoph Willibald (Ritter von)—Cont'd

997 **Ballet-Suite II,** arr. by Felix Mottl.....*Peters*
1. March (from "Alceste")—Minuet (from "Iphigenia at Aulis")—March (repeated), 2. Grazioso (from "Paris and Helena"), 3. Dance of the slaves (from "Iphigenia at Aulis")
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp., Triangle, Tamb.—Str. 15
arr. 1899; 1st perf. Karlsruhe 1900, Mottl conducting

GNESSIN, Michail (Fabianovich) Rostov on the Don 1883—

648 **op. 4, D'après Shelley** [After Shelley], D major, Symphonic fragment. .*Jurg.*
3, 3, 3, 3—4, 2, 3, 1—Tymp.—2 Harps—Str.

1624 **op. 41, Jüdisches Orchester auf dem Ball beim Bürgermeister** [Jewish orchestra at the Burgomaster's ball], from the music to Gogol's "Revisor" for the perf. at the Meyerhold Theater at Moscow.... *U. E. and Mussektor*
1. Felicitation, Fantasy, 2. Quadrille
1, 1, 2, 1—1, 1—Cymb., Triangle, Drum—Cemb. (ad lib.), Piano—Str. 15
comp. 1928; 1st perf. Moscow 1929

GODARD, Benjamin (Louis Paul) Paris 1849—1895 Cannes

op. 46, Scènes Poétiques [Poetic Scenes].....*B. & B.*
1st perf. at the Concerts du Châtelet, Paris, Nov. 1, 1879 18

231 — **No. 1, Dans le bois** [In the forest]
2, 2, 2, 4—4 Horns—Tymp.—Str.

232 — **No. 2, Dans les champs** [Amid fields]
2, 2, 2, 4—4 Horns—Str.

233 — **No. 3, Sur la montagne** [On the mountain]
2, 2, 2, 4—4, 2, 3, 1—Tymp., Bass-drum—Str.

234 — **No. 4, Au village** [In the village]
2, 2, 2, 4—4, 2, 3, 1—Tymp., Cymb.—Str.

494 **op. 108, Scherzetto II**.....*Durand*
2, 1, 1, 2—2 Horns—Str. 2
comp. 1891; 1st perf. Paris 1892

1329 **op. 119, Menuet Pompadour**.....*Hamelle*
1, 1, 1, 1—Horn—Str. 3
comp. and 1st perf. Paris 1892

op. 126, Scènes Italiennes.....*Durand*
comp. and 1st perf. Paris 1892

1279 — **No. 1, Sérénade Florentine**
3, 2, 2, 2—2, 2, 3, 1—Tymp., Cymb., Glockenspiel, Bass-drum—Str. 5

1561 — **No. 2, Sicilienne**
2, 1, 1, 1—Horn—Tymp.—Str. 3

495 — **No. 3, Tarantelle**
3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Bass-drum (all ad lib.)—Str. 3

Jocelyn (op. 100), opera in 4 acts; after "Lamartine", by Armand Silvestre and Victor Capoul
1st perf. at the Théâtre de la Monnaie, Brussels, Feb. 25, 1888

43 — **Suite I**.....*Choudens*
1. Prelude, 2. In the mountains, 3. Gavotte, 4. Carillon
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc., Bells (back-scene)—Harp—Str.

*44 — **Suite II**.....*Choudens*
1. The eagle grotto, 2. Berceuse, 3. Scene from the ball
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.—No. 2 with Solo Vl., Solo Vc. or Voice

GOEDICKE, Alexander (Feodorovich) Moscow 1877—

1409 **op. 7, Ouverture Dramatique**.....*Jurg.*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **20**
comp. 1898; 1st perf. Moscow 1900, A. Litvinov conducting

1322 **op. 15, Symphony I,** F minor.....*Jurg.*
3 (3rd alt. Picc.), 2, 3, 2—4, 3, 3, 1—Tymp., Cymb.—Str. **30**
comp. 1902; 1st perf. at the Siloti concerts, Petersburg 1903, the composer conducting

2144 **op. 16, Symphony II,** A major.....*Ed. Russe*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc.—Str. **30**
comp. 1907; 1st perf. Moscow same year, Koussevitzky conducting

1626 **op. 25, Gallskij Nabeg — L'Invasion Gauloise** [The invasion of the Gauls], Introduction to the opera "Virinea".....*U. E. and Mussektor*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **8**
comp. 1925; 1st perf. Moscow 1926, by Persimfans (orchestra without conductor)

2397 **op. 26, Navoyne — Im Kriege** [In the war] (From the diary of a soldier killed in action), Six improvisations.....*U. E. and Mussektor*
Introduction: 1. In the trenches, 2. Attack, 3. Calm, 4. Funeral march, 5. Battle, 6. Finale
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **20**
comp. 1926; 1st perf. Moscow 1928, Chajkin conducting

1625 **op. 30, Symphony III,** C minor.....*Mussektor*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **35**
comp. 1922; 1st perf. Moscow 1923, the composer conducting

van GOENS, Daniel born Holland, end of 19th century; died young, probably at Nice

1525 **op. 12, No. 1, Romance sans paroles** [Romance without words]....*Hamelle*
2, 0, 2, 2—2 Horns—Str. **4**

GOLDMARK, Carl Keszthely (Hungary) 1830—1915 Vienna

37 **op. 13, Sakuntala,** Overture.....*Schott*
2, 3, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str. **19**
comp. 1864; 1st perf. Vienna, Dec. 1865, Otto Dessoff conducting

2047 **op. 19, Scherzo** in E minor.....*Doblinger*
2, 2, 2, 2—2, 2—Tymp.—Str. **8**
comp. 1870; 1st perf. Vienna, March 1871, Otto Dessoff conducting

153 **op. 26, Ländliche Hochzeit** [Rustic wedding], Symphony in 5 movements.....*Schott*
1. Wedding march, 2. Nuptial hymn, 3. Serenade, 4. In the garden, 5. Dance
2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str. **45**
comp. 1875; 1st perf. Vienna, March 5, 1876, Hans Richter conducting

161 **op. 31, Penthesilea,** Overture.....*Schott*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **18**
comp. 1880; 1st perf. Vienna, Dec. 5, 1880, Hans Richter conducting

502 **op. 36, Im Frühling** [Springtime], Overture.....*Schott*
2, 2, 2, 2—4, 3, 3, 1—Tymp.—Str. **10**
comp. 1889; 1st perf. Vienna, Dec. 1, 1889, Hans Richter conducting

948 **op. 38, Ouverture zum "Gefesselten Prometheus" des Aeschylos** [Overture to Aeschylos' "Prometheus Bound"].....*Sim.*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 4, 1—Tymp.—Str. **16**
comp. 1888/89; 1st perf. Berlin, Nov. 25, 1889

GOLDMARK, Carl—Cont'd

839 **op. 44, Sappho,** Overture.....*Sim.*
3, 3, 3, 2—4, 3, 4, 1—Tymp.—Harp—Str. **13**
comp. 1892; 1st perf. at a Philharmonic Concert, Vienna, Nov. 26, 1893

1424 **op. 45, Scherzo** in A major.....*Peters*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **8**
comp. 1893; 1st perf. Vienna, March 1894, J. N. Fuchs conducting

1148 **op. 49, In Italien** [In Italy], Overture.....*Schott*
3, 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **12**
comp. 1903; 1st perf. Vienna, Jan. 1904, Ernst von Schuch conducting

118 **op. 53, Aus Jugendtagen** [From youthful days], Overture.....*Doblinger*
3 (Picc. alt. 3rd Fl.), 3, 3, 3—6, 3, 4, 1—Tymp., Perc.—Harp—Str. **14**
comp. 1911; 1st perf. Vienna, Nov. 10, 1912, Felix von Weingartner conducting

Die Königin von Saba [Queen of Sheba], op. 27, opera
comp. 1873; 1st perf. at the Vienna Opera, March 10, 1875

1419 **— Introduction** to Act II, Nocturnal piece and Festive music.....*Schweers & Haake*
3, 3, 3, 2—4, 3, 3, 1—Tymp., Cymb.—Harp—Str. **6**

127 **— Balletmusik** (Act III).....*Schweers & Haake*
3, 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **11**

1225 **Introduction** to Act II of the opera **"Die Kriegsgefangene"** [The captive woman].....*J. Schuberth*
2, 3, 3, 2—4, 3, 3, 1—Tymp., Cymb.—Harp—Str. **7**
comp. 1897; 1st perf. at the Vienna Opera, Jan. 7, 1899

GOLDMARK, Rubin New York 1872—

1948 **The Call of the Plains**.....*C. Fischer*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3, 1—Tymp., Cymb., Triangle—Harp—Str.
comp. summer 1915 or 1916 as Violin and Piano work, written for Mischa Elman; orch. by the composer 1922 and 1st perf. by the New York Symphony Orchestra, season 1923/24, Damrosch conducting

1980 **Samson,** Tone-poem.....*Schirmer*
1. Samson, 2. Delilah, 3. The betrayal, 4. In the temple
3 (3d alt. Picc.), 3, 3, 3—4, 4, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **24**
copyright 1916

1621 **A Negro Rhapsody**.....*U. E.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **14**
comp. 1923; 1st perf. at San Francisco same year, Alfred Hertz conducting

GOLESTAN, Stan Vaslui (Roumania) 1875—

2348 **Première Rapsodie Roumaine** [First Roumanian rhapsody].....*Durand*
3, 3 (if no Engl. H. available, Voice instead), 2, 3—4, 2, 3—Tymp., Perc.—2 Harps—Str. **11**
comp. 1910/12

GOOSSENS, Eugene London 1893—

385 **op. 17a, "Tam o'Shanter",** Scherzo.....*Chester*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp, Piano—Str. **3**
comp. 1918/19; 1st perf. at the Royal Philharmonic Society, London, April 29, 1919, the composer conducting

GOOSSENS, Eugene—Cont'd

2217 **op. 20, Four Conceits**.....*Chester*
1. The gargoyle, 2. Dance memories, 3. A walking tune, 4. The marionette show
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Cel., Harp—Str. Parts in MS **7**
comp. 1918; 1st perf. Liverpool, Nov. 13, 1918, the composer conducting

GOTTHELF, Felix M.-Gladbach 1857—

1932 **op. 7, Ein Frühlingsfest** [A springtime festival], Symphonic fantasy.....*Ries & E.*
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Glockenspiel—Str. **13**
comp. 1892; 1st perf. Cologne 1893, the composer conducting

GOUNOD, Charles (François) Paris 1818—1893 Saint-Cloud

36 **Faust Ballet,** composed and added for the performances of the opera at the Académie Imperiale de Musique of Paris.....*Choudens*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 2 Corn., 3, 1 (Ophicl.)—Tymp., Perc.—4 Harps—Str. **16**
1st perf. Paris, March 3, 1869

235 **Marionetten-Trauermarsch** [Funeral march of the marionettes].....*B. & B.*
2, 2, 2, 2—2, 2, 3, 1 (Ophicl.)—Tymp., Triangle, Bass-drum—Str. **6**
comp. and 1st perf. Paris 1879

GRÄDENER, Hermann (Theodor Otto) Kiel 1844—1929 Vienna

2058 **op. 14, Sinfonietta,** C major.....*Brockhaus*
3, 2, 2, 2—4, 2—Tymp.—Str. **25**
comp. 1908; 1st perf. Vienna, March 20, 1909, the composer conducting

1781 **Symphony II,** C minor.....*U. E.*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 4—Tymp., Cymb., Triangle—Str. **56**
comp. 1903; 1st perf. Vienna, Feb. 1903, Hellmesberger conducting

GRAENER, Paul Berlin 1872—

1475 **op. 22, Aus dem Reiche des Pan** [From the realms of Pan], Suite.....*Kistner & S.*
1. Pan dreams in the moonlight, 2. Pan sings of love and longing, 3. Pan dances, 4. Pan sings the world a lullaby
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3—Tymp., Perc.—Harp—Str. **15**
comp. and 1st perf. Berlin 1920

1622 **op. 39, Symphony,** D minor.....*U. E.*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—6, 3, 3, 1—Tymp., Cymb., Gong—Harp—Str. **30**
comp. 1910; 1st perf. Salzburg 1912

2233 **op. 41, Romantische Phantasie** [Romantic Fantasy].....*Hansen*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **18**
comp. 1921; 1st perf. Copenhagen 1922

978 **op. 44, Musik am Abend** [Evening music], 3 movements for small orchestra.....*Sim.*
2, 2 (2nd alt. Engl. H.), 2, 2—2, 2—Triangle—Harp—Str. **15**
comp. 1913; 1st perf. Leipzig 1915

1823 **op. 55, Variationen über ein russisches Volkslied** [Variations on a Russian folk-song] (Ej uchnem—Dubinushka).....*B. & B.*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 4, 3, 1—Tymp., Perc.—Harp—Str. **19**
comp. 1920; 1st perf. Leipzig 1921

GRAENER, Paul—Cont'd

1478 **op. 60, Waldmusik** [Forest music]..... *Kistner & S.*
3 (3rd alt. Picc.), 3, 3, 3—6, 4, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1922; 1st perf. Berlin 1923

1822 **op. 67, Divertimento** for small orchestra..... *B. & B.*
2 (2nd alt. Picc.), 2, 2, 2—2, 1—Tymp.—Str. **18**
comp. 1923; 1st perf. Berlin 1924

GRAINGER, Percy Aldridge Brighton, Melbourne (Australia) 1882—

1436 **In a Nutshell,** Suite..... *Schirmer*
1. Arrival platform humlet, 2. Gay but wistful, 3. Pastoral, 4. "The Gum-suckers" march
3, 3, 3, 3 (or: 3, 3, 2, 2)—4, 3, 3, 1—Tymp., Perc., Deagan Steel Marimba, Deagan Wooden Marimbaphone, Deagan Swiss Staff Bells, Deagan Nabimba (4 to 8 Perc. players)—Cel., Harp, Piano—Str. **18**
copyright 1916

1387 **The Warriors,** Music to an imaginary ballet for orchestra and 3 Pianos... *Schott*
3, 3, Bass-Ob. or Heckelphone ad lib., 3, 3—6, 4, 3, 1—Tymp., Perc.—Wooden Marimba, Steel Marimba, Bar-Piano or Dulcitone, Staff-bells or Bell-Piano, Tubular Bells (all ad lib.) (5 to 8 Perc. players)—Cel., 2 Harps, 3 Pianos—Str. **18**
comp. 1913/16

Hill-Song No. 1 see **Part Ib**

GRANADOS, Enrique Lérida, Catalonia (Spain) 1867—1916 died at sea

***1979** **op. 21, Dante,** Symphonic poem..... *Schirmer*
1. Dante e Virgilio, 2. Paolo e Francesca
3 (3rd alt. Picc.), 3, 3, 4—4, 3, 4, 6—Tymp., Gong, Bass-drum—2 Harps—Str.—Female Voice Solo in No. 2
copyright 1915

GRANADOS — LAMOTE de GRIGNON

740 **Tres Danzas Españolas** [Three Spanish dances], orch. by J. Lamote de Grignon..... *Union Mus. Esp.*
1. Oriental, 2. Andaluza, 3. Rondalla
3, 3 (3rd alt. Engl. H.), 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **13**
comp. for Piano

GRECHANINOV, Alexander (Tikhonovich) Moscow 1864—

2118 **op. 6, Symphony,** B minor..... *Gutheil*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Small bells (ad lib.)—Harp—Str. **30**
Wind parts, Perc., Harp in MS
comp. 1894; 1st perf. Petersburg 1895, Rimsky-Korsakov conducting

1623 **op. 27, Symphony II,** A minor..... *Gutheil*
1. Pastorale, 2. Andante, 3. Scherzo, 4. Finale
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str. **32**
comp. 1908/09; 1st perf. at the Russian Music Society, Moscow, March 14, 1909, the composer conducting

2209 **op. 100, Symphony III,** E major..... *Mussektor*
3, 2, 2, 3—4, 2, 3, 1—Tymp., Perc.—Str. **35**
Score and parts in MS
comp. 1920/23; 1st perf. Kiev, May 29, 1924, the composer conducting

GREEF, Arthur de Louvain (Belgium) 1862—

1533 **Suite d'orchestre,** G major ..... *Cranz*
1. Largo, 2. Rigadoon, 3. Orientale, 4. Norwegian "Springdands"
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp., Perc.—Harp—Str.

1105 **Quatre Vieilles Chansons Flamandes** [Four old Flemish folk-songs]... *Chester*
1. The solitary rose, 2. Hoepsasa, 3. Wounded is my heart, 4. The Duke of Alva's statue
2 (2nd alt. Picc.), 2 (1st alt. Engl. H.), 2, 2—2, 2, 3, 1—Tymp., Perc.—Harp—Str. **16**
comp. 1894; 1st perf. at Queen's Hall, London, Oct. 4, 1896, the composer conducting

GRÉTRY, André Ernest Modeste Liège 1742—1813 Montmorency, near Paris

343 **Ballet-Suite,** Three dance pieces from the heroic ballet "Céphale et Procris", arr. for concert performance by Felix Mottl ..... *Peters*
1. Tambourin, 2. Minuet (The nymphs of Diana), 3. Gigue
2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp., Triangle, Tamb.—Str. **15**
ballet 1st perf. at the Grand Opéra, Paris 1775; arr. 1900; 1st perf. Karlsruhe 1901, Mottl conducting

1473 **Overture** to the comic opera **"L'épreuve villageoise"** [A rustic trial], arr. for concert perf. by Gustav F. Kogel ..... *B. & H.*
2, 2, 0, 2—2, 2—Tymp.—Str. **3**
comp. and 1st perf. Paris 1784

GRÉTRY — FRANKO

1938 **Kleine Ballett-Musik** [Little ballet music], arr. for orchestra and rev. by Sam Franko ..... *Ries & E.*
1. Solemn dance, 2. Nimble dance, 3. Gavotte, 4. March of the Janizaries
1 (alt. Picc.), 2, 2, 2—2, 2—Tymp., Perc.—Str. **12**
arr. 1930; 1st perf. Berlin same year

GRIEG, Edvard (Hagerup) Bergen (Norway) 1843—1907 ib.

248 **op. 11, Im Herbst** [In autumn], Concert overture ..... *Peters*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **11**
comp. 1865; 1st perf. Christiania 1867

593 **op. 46, Peer Gynt-Suite I** ..... *Peters*
1. Morning-mood, 2. Åse's death, 3. Anitra's dance, 4. In the hall of the mountain-king
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **15**
comp. 1874/75; 1st perf. Christiania, Feb. 24, 1876

596 **op. 51, Altnorwegische Romanze** [Old Norwegian romance] with variations ..... *Peters*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **20**
comp. 1892; 1st perf. Bergen 1893, the composer conducting

48 **op. 55, Peer Gynt-Suite II** ..... *Peters*
1. The rape of the bride (Ingrid's lamentation), 2. Arabian dance, 3. Peer Gynt's home-coming, 4. Solveijg's song
3 (1st alt. 2nd Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **14**
comp. and 1st perf. with Suite I, op. 46

128 **op. 56, Drei Orchesterstücke** [Three orchestral pieces] from the music to **"Sigurd Jorsalfar"** (tragedy by Björnson); rev. and completed for concert perf. by the composer ..... *Peters*
1. Introduction (In the king's hall), 2. Intermezzo (Borghild's dream), 3. March of homage
2 (alt. 2 Picc.), 2, 2, 2—4, 3, 3, 1—Tymp. Perc.—Harp—Str. **20**
comp. 1870; 1st perf. Christiania, May 17, 1870

GRIEG, Edvard (Hagerup)—Cont'd

594 **op. 56, No. 3, Huldigungsmarsch** [March of homage] from the music to "Sigurd Jorsalfar" ..... *Peters*
2, 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **8**
same as No. 3 of above

599 **op. 64, Symphonische Tänze** [Symphonic dances] on Norwegian themes ..... *Peters*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle—Harp—Str. **35**
comp. 1898; 1st perf. Bergen same year, the composer conducting

595 **Lyrische Suite** [Lyric suite], orch. by the composer from Lyric Pieces, op. 54 ..... *Peters*
1. Shepherd's boy, 2. Norwegian rustic march, 3. Nocturne, 4. March of the dwarfs
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **16**
orig. comp. for Piano about 1872

GRIEG — HALVORSEN

597 **op. 19, No. 2,** Norwegischer Brautzug im Vorüberziehen [Passing Norwegian bridal procession], orch. by Johan Halvorsen ..... *Peters*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str. **4**
comp. for Piano; orch. and 1st perf. Christiania 1903, Halvorsen conducting

GRIEG — SITT

598 **op. 35, Norwegische Tänze** [Norwegian dances], orch. by Hans Sitt... *Peters*
1. D minor, 2. A major, 3. G major, 4. D minor
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Harp—Str. **17**
comp. for Piano; orch. 1890; 1st perf. same year, Leipzig, Sitt conducting

GRIFFES, Charles Tomlinson Elmira, N. Y. 1884—1920 New York

1978 **The Pleasure-Dome of Kubla Khan,** Symphonic poem for grand orchestra (after the poem by Samuel Taylor Coleridge); orch. rev. by Frederick A. Stock ..... *Schirmer*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str. **13**
1st perf. (orig. version) Boston, Nov. 28, 1919, Pierre Monteux conducting

GROSSMANN, Louis (Ludwig) Turka, Govt. Kalisch (Russia) 1835—1915 Warsaw

1627 **Ukrainische Ouverture** [Ukrainian overture] to Anton Malczewski's "Maria" ..... *Zimm.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **20**
comp. 1897; 1st perf. Warsaw 1898, the composer conducting

GROSZ, Wilhelm Vienna 1894—

1628 **op. 14, Ouverture zu einer Opera Buffa** [Overture to an opera buffe] ..... *U. E.*
2 (2nd alt. Picc.), 2, 2, 2—3, 2, 1—Cel., Harp, Piano—Tymp., Perc.—Str. **10**
comp. 1921; 1st perf. Vienna 1922, Rudolf Nilius conducting

GRUENBERG, Louis T. Russia 1883—

2177 **op. 28, Jazz-Suite** ..... *Cos-Cob-Press*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **18**
comp. 1929; 1st perf. Cincinnati 1930, Fritz Reiner conducting

GUARNIERI, Antonio de Venice 1881—

1918 **Una noche a l'oriente** [An oriental night], Habanera, No. 2 of "Impressioni di Spagna" [Impressions from Spain] ..... *Ric.*
4 (3rd and 4th alt. 2 Picc.), 4 (1st Engl. H. alt. 3rd Ob.), 4, 4—4, 4, 3, 1—Tymp., Perc.—Cel., Harp—Str. **4**
comp. 1903; 1st perf. at La Scala, Milan, 1903, Toscanini conducting

GUERRINI, Guido Faenza (Italy) 1890—

1913 **L'ultimo viaggio di Odisseo** [Odysseus' last journey], Symphonic poem. . *Ric.*
Nostalgia and visions—The Aedo's song—The Sirens—The tempest—Calipso
4 (3rd alt. 2nd Picc.), 3, 4, 4—4, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **20**
comp. 1921; 1st perf. at the Augusteo, Rome, Jan. 20, 1924, Molinari conducting

GUIMET, Emile

1305 **Grand Ballet** from Act III of **"Taï-Tsoung"**, Opera in 5 acts..... *Choudens*
1. The poetries—Play of the flowers, 2. Improvised painting, 3. The pudding-sleeves' step, 4. Dance with the fan, 5. Martial dance
2, 2, 2, 2—4, 2, 3, 1—Tymp., Bass-drum—Harp—Piano Solo—Str.

GUIRAUD, Ernest New Orleans, La. 1837—1892 Paris

1020 **op. 10, Overture "Arteveld"**..... *Durand*
3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **8**
comp. 1882; 1st perf. Paris, same year

483 **Danse Persane** [Persian dance], Ballet tune..... *Durand*
4, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.)—Str. **5**
comp. 1880; 1st perf. Paris, same year

810 **Suite d'Orchestre** in four parts..... *Durand*
1. Prelude, 2. Intermezzo, 3. Andante, 4. Carnival
2, 2, 2, 2—4, 2, 2 Corn., 3, Ophicl.—Tymp., Cymb., Triangle, Bass-drum—Str. **16**
comp. 1891; 1st perf. Paris 1892, the composer conducting

1112 **Suite d'Orchestre II**, in four parts..... *Durand*
1. Short march, 2. Divertissement, 3. Reverie, 4. Finale
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 2 Corn., 3,1—Tymp., Cymb., Bass-drum—Str. **18**
comp. 1885; 1st perf. Paris 1887, the composer conducting

861 **Chasse Fantastique** [Fantastic hunt], Symphonic poem inspired by a passage in Victor Hugo's "Beau Pécopin"..... *Durand*
3, 2, 2, 2—4, 4, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str. **8**
comp. 1886; 1st perf. Paris 1887

1845 **Overture** to **"Gretna-Green"**, Ballet..... *Durand*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 2 Corn., 3, 1 (Ophicl.)—Tymp., Cymb., Triangle, Bass-drum—Str. **6**
comp. 1872; 1st perf. at the Grand Opéra, Paris 1873

1281 **Scène et Valse** from **"Gretna-Green"**..... *Durand*
2 (2nd alt. Picc.), 2, 2, 2—4, 0, 2 Corn., 3, 1 (ad lib.)—Tymp., Cymb., Triangle, Bass-drum—Str. **5**
1st perf. with Overture above

1074 **Overture** to the comic opera **"Piccolino"**..... *Durand*
2, 2, 2, 2—4, 0, 2 Corn., 3—Tymp., Cymb., Triangle, Bass-drum—Str. **7**
comp. 1876; 1st perf. at the Opéra Comique, Paris same year

GÜNTHER, Felix Trautenau (Bohemia) 1886—

2196 **Deutsches Rokoko** [German rococo], Suite for small orchestra, taken from old masters..... *Ries & E.*
1. Overture (Adagio by Josef Meck), 2. Siciliano (by J. Ph. Kirnberger), 3. Andante grazioso (by Fr. L. Benda), 4. Halb-Steyrischer [Half-Styrian] (by Michael Haydn), 5. Aria (by Emperor Joseph I.), 6. Presto (by Georg Böhm), 7. Finale (Vivace by J. Ph. Kirnberger)
1, 1, 2, 1—2 Horns—Str. **20**
comp. 1929; 1st perf. Berlin 1930, Kunwald conducting

HAARKLOU, Johannes Söndfjord, near Bergen 1847—1925 Oslo

1149 **op. 14, No. 1, Springdans** [Springing dance]..... *Reinecke*
2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str. **4**
publ. 1921

2063 **op. 14, No. 2, Sörgemarsch** [Funeral march] for Mathias Skeibrok.. *Reinecke*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **5**
publ. 1921

2064 **op. 15, Norwegischer Hochzeitsmarsch** [Norwegian wedding march]..... *Reinecke*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. **6**
publ. 1921

1849 **op. 42, Overture** to the opera **"Marisagnet"** [Holy Virgin's legend]..... *Reinecke*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **18**
publ. 1922

1091 **op. 44, St. Olaf Legende**..... *Reinecke*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **5**
publ. 1922

994 **op. 45, Westminster Abbey,** Suite..... *Reinecke*
1. Praeludium, 2. The hour of death, 3. At Handel's tomb
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **17**
publ. 1922

2065 **op. 46, Requiem uden Ord** [Requiem without words] in memory of Johan Svendsen..... *Reinecke*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **10**
publ. 1922. Svendsen died in 1911

2066 **op. 49, Symphony III,** C major..... *Reinecke*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **31**
publ. 1922; 1st perf. Leipzig same year, Scherchen conducting

HAAS, Joseph Maihingen (Bavaria) 1879—

1817 **op. 45, Variationen und Rondo** über ein altdeutsches Volkslied [on an Old German folk-song]..... *Leuckart*
2, 2, 2, 2—4, 2—Tymp.—Harp—Str.

HADLEY, Henry (Kimball) Somerville, Mass. 1871—

1977 **op. 46, Symphonic Fantasia**..... *Schirmer*
3 (3rd alt. Picc.), 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—Harp—Str. **16**

1976 **op. 62, The Culprit Fay,** A Rhapsody for grand orchestra, after Joseph Rodman Drake's poem..... *Schirmer*
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **15**
copyright 1910

1960 **op. 99, The Ocean,** Tone-poem..... *Birchard*
3 (3rd alt. Picc.), 3, 3, 3—6 (2 ad lib.), 4, 3, 1—Tymp., Perc.—2 Harps—Str.

HAHN, Reynaldo Caracas (Venezuela) 1875—

La Fête chez Thérèse [The feast at Theresa's], Two orchestral suites from the ballet..... *Heugel*
comp. 1908; 1st perf. Grand Opéra, Paris 1910

1629 **— Suite I**
1. Dance of the grisettes, 2. Mimi Pinson's waltz, 3. Violent dance
4, 2, 2, 3; Sax.—4, 2, 2 Corn., 3—Tymp., Perc.—2 Harps, Piano—Str. **10**

HAHN, Reynaldo—Cont'd

La Fête chez Thérèse—Cont'd

1630 **— Suite II**

1. Courteous dance, 2. Trying-on scene, 3. Mournful dance, 4. Mimical duet, 5. Pompous menuet

3 (3rd alt. Picc.), 2, 2, 3; Sax.—4, 2, 2 Corn., 3—Tymp., Cymb., Triangle, Bass-drum—2 Harps, Piano—Str. **14**

HALFFTER ESCRICHE, Ernesto Madrid 1905—

1523 **Sinfonietta,** D major ..... *Eschig*

1, 1, 1, 1—2, 1, 1—Tymp., Drum, Small-drum—Str. (with Vl., Vc., Cb. Soli) **35**

comp. 1923/27; 1st perf. Madrid, April 1927, the composer conducting

HALPHEN, Fernand

2367 **Sicilienne** ..... *Enoch*

Fl., Ob., Horn—Harp (or Piano)—Str. **4**

comp. 1895; 1st perf. Paris 1897

HALVORSEN, Johan Drammen (Norway) 1864—

1093 **op. 17, No. 1, Aftenlandskab** [Evening landscape], from **"Gurre"**, Incidental music to Holger Drachmann's drama of the same name (Dramatic Suite No. 2) ..... *Hansen*

2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str. (or: 1, 0, 2—2, 2, 1—Str.) **4**

comp. 1900; 1st perf. same year at the National Theater, Christiania

1119 **op. 17, No. 2a, Introduction and Serenade** from **"Gurre"** ..... *Hansen*

2, 2, 2, 2—2 Horns—Triangle—Harp—Str. (or: 1, 0, 2, 1 (or Tromb.)—2, 0, 1 (or Bn.)—Str.) **3**

1st perf. with op. 17, No. 1, above

1169 **op. 19, No. 1, Symphonic Intermezzo** from **"Kongen"** [The king], Incidental music to Björnson's drama of the same name (Dramatic Suite No. 3) ..... *Hansen*

2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Side-drum—Harp—Str.—(or: 1, 0, 1—2, 2, 1—Tymp.—Str.) **5**

comp. 1904; 1st perf. same year, at the National Theater, Christiania

1136 **op. 21, Fossegrimen,** Dramatic Suite No. 4, from the incidental music to the gnome-play by Sigurd Eldegard ..... *Hansen*

1. Fossegrimen, 2. Fairy dance, 3. Wedding march, 4. Melodrama and Aud's song, 5. Fanitullen [a wild rustic dance]

2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. (with Vl. Solo) **22**

comp. 1906; 1st perf. same year, at the National Theater, Christiania

775 **op. 31a, Suite ancienne** [Ancient suite], In memory of Ludvig Holberg ..... *Hansen*

1. Intrata, 2. Air con variazioni, 3. Gigue, 4. Sarabande, 5. Bourrée

2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp., Triangle—Str. **25**

comp. 1916; 1st perf. same year, Christiania

682 **op. 33, Serenade** for orchestra ..... *Norsk Musikforlag*

2, 1, 2, 2—Harp—Str.

comp. 1912; 1st perf. Christiania 1914

200 **Vasantasena,** Suite from the incidental music to the old Indian play of the same name ..... *Peters*

1. Prelude, 2. Dance of the Bayaderes, 3. Hymn to Brahma, 4. Still life, Dance and bacchanals

2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **20**

comp. 1896; 1st perf. at the National Theater, Christiania 1901

HALVORSEN, Johan—Cont'd

981 **Tanzscene aus "Königin Tamara"** [Dance scene from "Queen Tamara"], Oriental character piece ..... *Hansen*
2 (2nd alt. Picc.), 3 (2nd Ob. ad lib.), 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Tamb.—Str. **4**
comp. 1903; 1st perf. same year, at the National Theater, Christiania

1051 **Rhapsodie Norvégienne No. 1** ..... *Hansen*
2 (alt. 2 Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str.
comp. 1921; 1st perf. same year, at the Philharmonic Society, Christiania

1150 **Rhapsodie Norvégienne No. 2** ..... *Hansen*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **11**
comp. and perf. with Rhapsody I, above

2377 **Bergensiana,** Rococo-Variations on an old melody from Bergen ..... *Hansen*
2 (2nd alt. Picc.), 2, 2, 2—2, 2, Bass-Tromb.—Tymp., Perc.—Mandoline—Str. **6**
comp. 1928; 1st perf. Oslo 1929

HAMERIK, Asger (orig. Hammerich) Copenhagen 1843—1923 Frederiksberg

62 **op. 19, Jüdische Trilogie** [Hebrew trilogy] ..... *B. & H.*
1. Overture, 2. Lament, 3. Triumphal symphony
2, 2, 2, 2—4, 2, 3—Tymp., Bass-drum, Gong—Harp—Str. **13**
comp. 1878

Nordische Suiten [Nordic Suites]

266 **— No. I, op. 22,** C major ..... *B. & H.*
1. In the woods, 2. Folk-song, 3. Springing dance, 4. Minuet, 5. Wedding march
2, 2, 2, 2—4, 2, 3—Tymp., Bass-drum—Harp—Str. **12**
comp. 1871

1196 **— No. II, op. 23, "Heldenlied"** [Heroic poem], G minor ..... *André*
1. Myth, 2. Drapa [Heroic lay], 3. Springing dance
2, 2, 2, 2—4, 2, 3—Tymp., Bass-drum—Harp—Str. **16**
comp. 1873; 1st perf. Baltimore, Md., 1874, the composer conducting

1288 **— No. III, op. 24,** A minor ..... *André*
1. The bard's lay, 2. Halling dance, 3. Legend, 4. Springing dance
2, 2, 2, 2—4, 2, 3—Tymp., Triangle, Bass-drum—Harp—Str. **18**
comp. 1874; 1st perf. Baltimore, Md., 1875, the composer conducting

1151 **— No. IV, op. 25,** D major ..... *B. & H.*
1. On the sea, 2. Folk-tune, 3. The mermaid's dance, 4. Love song, 5. To the shore
2, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Bass-drum—Harp—Str. **24**
comp. 1876; 1st perf. Baltimore, Md., 1877, the composer conducting

1846 **— No. V, op. 26,** A major ..... *André*
1. On the ocean, 2. Serenade, 3. Scherzo, 4. In folk-song style, 5. Praise to the ocean
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Bass-drum—Harp—Str. **20**
comp. 1878; 1st perf. Baltimore, Md., 1879, the composer conducting

1632 **op. 29, Symphonie poétique,** No. 1, F major ..... *André*
2, 2, 2, 2—4, 2, 3—Tymp., Cymb.—Str. **21**
comp. 1879; 1st perf. Baltimore, Md., 1881, the composer conducting

HAMERIK, Asger—Cont'd

1848 **op. 30, Oper ohne Worte** [Opera without words] for orchestra.....*André*
1. In the woods—Hunters' song—Chorus of chattering women, 2. Maiden's romance—Interrupted serenade—Love duet, 3. Rustic waltz—Bridal song—Procession to the village church
2, 2, 2, 2—2, 2, 3—Tymp., Perc.—Str. 33
comp. 1881; 1st perf. Baltimore, Md., 1883, the composer conducting

1847 **op. 32, Symphonie tragique,** No. 2, C minor.....*André*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. 38
comp. 1881; 1st perf. Baltimore, Md., 1882, the composer conducting

1182 **op. 33, Symphonie lyrique,** No. 3, E major.....*André*
2, 2, 2, 2—4, 2, 3—Tymp., Cymb.—Str. 31
comp. 1885; 1st perf. Baltimore, Md., 1886, the composer conducting

1312 **op. 35, Symphonie majéstueuse,** No. 4, C major.....*André*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Bass-drum—Harp—Str. 40
comp. 1888; 1st perf. Baltimore, Md., 1889, the composer conducting

34 **op. 36, Symphonie sérieuse,** No. 5, G minor.....*B. & H.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp.—Str. 25
comp. 1892; 1st perf. Baltimore, Md., 1893, the composer conducting

1256 **Prelude** to act IV of the opera **"Tovelille"**, op. 12.....*André*
A summer evening in the woods—Love scene
2, 2, 2, 2—4 Horns—Str. 12
comp. 1868

HÄNDEL, Georg Friedrich (George Frederic HANDEL)
Halle-on-the-Saale (Germany) 1685—1759 London

Concerti grossi, From Chrysander's compl. edition of Handel's works, rev. and arr. for practical use by Max Seiffert.....*B. & H.*
op. 3 (Nos. 1-6) comp. about 1720, publ. 1734

2312 — **No. 1,** B♭ major (op. 3, No. 1)
2, 2, 0, 2—2 Cemb. (princ. and rip.)—Str. (Viole divisi) 8

2313 — **No. 2,** B♭ major (op. 3, No. 2)
2 Ob., Bn.—2 Cemb. (princ. and rip.)—Str. (2 Vl., Vc. concertino; Tutti 6, 6, 4, 2, 2) 12

2314 — **No. 3,** G major (op. 3, No. 3)
Fl. or Ob.—2 Cemb. (princ. and rip.)—Str. (1 Vl. concertino; Tutti 6, 6, 4, 2, 2) 8

2315 — **No. 4,** F major (op. 3, No. 4)
2 Ob., Bn.—2 Cemb. (princ. and rip.)—Str. (6, 6, 4, 2, 2) 12

2316 — **No. 5,** D minor (op. 3, No. 5)
2 Ob., Bn.—2 Cemb. (princ. and rip.)—Str. (6, 6, 4, 2, 2) 10

2317 — **No. 6,** D major (op. 3, No. 6)
2 Ob., Bn.—2 Cemb. (princ. and rip.)—Str. (6, 6, 4, 2, 2) 7

2318 — **No. 7,** C major
2 Ob., Bn.—2 Cemb. (princ. and rip.)—Str. (2 Vl., Vc. concertino; Tutti 6, 6, 4, 2, 2) 18
completed Jan. 25, 1736; 1st perf. at Covent Garden, London, Feb. 19, 1736, at the 1st perf. of the "Alexanderfeast"

— **Nos. 8-10,** see **Part VIII**

— **No. 11,** see **Part IV**

— **Nos. 12-23 (op. 6, Nos. 1-12),** see **Part II**

HÄNDEL, Georg Friedrich—Cont'd

Concerti grossi—Cont'd

2441 — **No. 24,** F major

2 Ob., Bn., 2 Horns—Cemb., Organ—Str.

comp. about 1714, and after thorough changes included in the "Water Music", 1715

2442 — **No. 25, Wassermusik** [Water Music], F major

1. Overture: Grave—Allegro, 2. Adagio e staccato, 3. Allegro, 4. Tempo di Minuetto, 5. Air a/b, 6. Menuet a/b, 7. Bourrée a/b/c, 8. Hornpipe a/b/c, 9. Allegro moderato, 10. Andante allegro, 11. Alla Hornpipe, 12. Menuet, 13. Aria, 14. Loure, 15. Air a/b/c, 16. Menuet, 17. Menuet, 18. Affettuoso, 19. Cantabile, 20. Coro: Pomposo

1 (alt. Picc.), 2, 0, 1—2, 2—2 Cemb.—Str.

comp. in orig. form for a celebration on the Thames in honor of King George I, on July 17, 1717, according to a contemporary report recently discovered in the State Archives at Berlin; enlarged for concert perf. (to the present form) about 1740

2443 — **No. 26, Feuerwerksmusik** [Fireworks music], D major

1. Overture: Grave — Andante allegro — Lentement — Andante allegro, 2. Bourrée, 3. La paix: Largo alla Siciliana, 4. La réjouissance a/b/c, 5. Menuet I, 6. Menuet II a/b/c

Ob. I/II/III (4 players Ob. I, 2 each of II/III), Bn. I/II (4 of each), Trump. Solo I/II (3 of each), Horns I/II/III (3 of each), Tymp. (3)—Strings: 8, 6, 2, 8 (Vc. and Cb.) **16**

comp. for the Royal Fireworks, perf. in Greene Park, London, April 27, 1749

2319 — **No. 27, Doppelchöriges Orchesterkonzert** [Double-chorus Concerto], B♭ major (7 movements) (Vol. 47, p. 144 in Chrysander's compl. edition)

Cemb. I/II, Str.—†Each chorus: 2 Ob., 2 Bn. **12**

†(From the arranger's preface: "The double-chorus of the concerto is formed by the Woodwinds only. Each Wind part should, therefore, be at least doubly supplied (8 Ob., 4 Bn.), such as to make evident the contrast of Concertino and Concerto grosso")

probably comp. about 1747; mainly based on parts from Handel's Oratorios: 1st perf. London, probably year of composition

2320 — **No. 28, Doppelchöriges Orchesterkonzert** [Double-chorus Concerto], F major (Vol. 47, p. 159 in Chrysander's compl. edition)

Organ, Cemb., Str.—†Each chorus: 2 Ob., Bn., 2 Horns

†(From the arranger's preface: ". . . To observe the style, care must be taken that the Wind instruments be well augmented: 8 Horns, 8 Ob., 4 Bn., i. e. 2 players for each desk, is suggested as the minimum; the strings being in proportion of 1:2 with this number")

2321 — **No. 29, Doppelchöriges Orchesterkonzert** [Double-chorus Concerto], F major (vol. 47, Supplement, p. 203 in Chrysander's compl. edition)

Organ, Cemb., Str.—†Each chorus: 2 Ob., Bn., 2 Horns **16**

†See note to Concerto No. 28

comp. London, between 1740 and 1750

2325 **Concerto grosso,** C major, arr. for concert use by Felix Mottl..... *Peters*

2, 2, 2, 2—2, 2—Tymp.—Str. (2 Vl., Vc. concertino) **11**

No. 7 in Seiffert's edition (see above); arr. 1904; 1st perf. Munich same year, Mottl conducting

1273 **Pastoral Symphony** from the oratorio **"The Messiah"** (including Mozart's additional accompaniment)..... *Novello*

2, 2, 2, 2—2 Horns—Str. **4**

"The Messiah" comp. 1741; 1st perf. Dublin, April 13, 1742, Handel conducting

2435 **Overture "Siroe",** ed. by Dr. F. H. Cowen..... *Goodwin & Tabb*

2 Ob., 2 Bn. (2nd ad lib.), Str.

opera "Siroe" comp. and 1st perf. London 1728

for other **Overtures** see **Part II**

HÄNDEL — ELGAR

1636 **Overture,** D minor, arr. for full orchestra by Edward Elgar..... *Novello*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Organ (ad lib.)—Str. **6**
arr. 1923; 1st perf. at the Worcester Festival, Sept. 1923

HÄNDEL — HARTY

866 **Suite from the Water Music,** F major, arr. for orchestra by Hamilton Harty..... *Murdoch*
1. Allegro, 2. Air, 3. Bourrée, 4. Horn-pipe, 5. Andante, 6. Allegro deciso
2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp.—Str. **16**
for dates of complete work see Concerto grosso No. 25, above; Suite arr. 1918; 1st perf. same year at the Hallé Concerts, Manchester, Harty conducting

900 **Suite from the Music for the Royal Fireworks,** D major, arr. for orchestra by Hamilton Harty..... *Murdoch*
1. Overture, 2. Alla Siciliana, 3. Bourrée, 4. Menuetto
0, 2, 0, 2—4, 3—Tymp., Side-drum—Str. **8**
for dates of complete work see Concerto grosso No. 26, above; Suite arr. 1923; 1st perf. same year at the Hallé Concerts, Manchester, Harty conducting

HANSON, Howard (Harold) Wahoo, Nebraska 1896—

1991 **op. 24, Lux Aeterna,** Symphonic poem for full orchestra, with Viola obligato..... *Schirmer*
(Publ. by the Society for the publication of American music, 1927)
3, 2, 2, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str. (with Va. Solo) **18**
completed 1923

1959 **op. 26, Pan and the Priest,** Symphonic poem..... *Birchard*
3, 2 (2nd alt. Engl. H.), 2, 3—4, 3, 3, 1—Tymp., Perc.—Piano—Str. **10**
comp. 1923/26; 1st perf. at Queen's Hall, London, Oct. 1926, Sir Henry Wood conducting

HARDER, Knud

1107 **Japanisches Fest** [Japanese festival], Scherzo..... *Ries & E.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Gong, Triangle—Harp—Str. **12**
comp. 1911; 1st perf. Berlin 1912

HARTY (Sir Herbert) Hamilton Hillborough (Ireland) 1879—

2032 **An Irish Symphony**..... *Boosey & Hawkes*
1. On the shores of Lough Neagh, 2. The fair-day, 3. In the Antrim Hills, 4. The 12th of July
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **36**
comp. 1906; entirely rev. 1924; 1st perf. same year, at the Hallé Concerts, Manchester, the composer conducting

1637 **With the Wild Geese,** Poem for orchestra (based on two parts from Emily Lawless' epic poem of the same name)..... *Novello*
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3, 1—Tymp., Cymb., Side-drum, Bass-drum—Harp—Str. **18**
comp. 1911; 1st perf. at the Cardiff Festival same year, the composer conducting

HAUSEGGER, Siegmund von Graz, Styria (Austria) 1872—

2084 **Dionysische Phantasie** [Dionysiac fantasy], Symphonic poem..... *Ries & E.*
4 (Picc. alt. 4th Fl.), 4, 4, 3—4, 4, 3, 1—Tymp., Perc.—2 Harps—Str. **18**
comp. from Christmas 1896 to Whitsuntide 1897; 1st perf. by the Kaim orchestra, Munich, Feb. 1899, the composer conducting

HAUSEGGER, Siegmund von—Cont'd

2192 **Barbarossa,** Symphonic poem in three movements.....*Ries & E.*
1. The people's distress, 2. The magic mountain, 3. The awakening
3, 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.)—Str. **50**
comp. 1899; 1st perf. by the Kaim orchestra, Munich 1900, the composer conducting

1638 **Aufklänge** [First melodies], Symphonic variations on a children's song .....*Ries & E.*
3 (3rd alt. Picc.), 3, 3, 3—6, 3—Tymp., Cymb., Triangle, Glockenspiel—Cel., 2 Harps (2nd ad lib.)—Str. **30**
comp. 1917; 1st perf. at the Berlin Festival of the "Allgemeiner Deutscher Musikverein", Spring 1918, the composer conducting the Philharmonic Orchestra

HAYDN, Franz Joseph Rohrau, Lower Austria 1732—1809 Vienna

2127 **Symphony No. 1‡,** D major.....*B. & H.*
†2 Ob., 2 Horns—Str. **8**
comp. 1759; 1st perf. same year at Lukavec (Bohemia), Haydn conducting

2249 **Symphony No. 2,** C major.....*B. & H.*
†2 Horns—Str. **10**
comp. about 1760; 1st perf. probably same year at Lukavec

2250 **Symphony No. 3,** G major.....*B. & H.*
†2 Ob., 2 Horns—Str. **12**
comp. about 1761; 1st perf. probably same year at Eisenstadt

2251 **Symphony No. 4,** D major.....*B. & H.*
†2 Ob., 2 Horns—Str. **12**
comp. about 1761; 1st perf. probably same year at Eisenstadt

2252 **Symphony No. 5,** A major.....*B. & H.*
†2 Ob., 2 Horns—Str. **12**
comp. about 1761; 1st perf. probably same year at Eisenstadt

2253 **Symphony No. 6** (Le Matin), D major.....*B. & H.*
†1, 2, 0, 1—2 Horns—Str. (with Vl. and Vc. Soli in MS) **18**
comp. about 1761; 1st perf. probably same year at Eisenstadt

635 **Symphony No. 7 (Le Midi),** C major.....*B. & H.*
2, 2, 0, 1—2 Horns—Str. (with 2 Vl. and Vc. Soli) **30**
comp. 1761; 1st perf. same year at Eisenstadt, Haydn conducting

1007 **Symphony No. 8 (Le Soir)** (also called "La Tempestà"), G major...*B. & H.*
1, 2, 0, 1—2 Horns—Str. **15**
comp. about 1761; 1st perf. at Eisenstadt 1761, Haydn conducting

2141 **Symphony No. 9,** C major.....*B. & H.*
2 Fl., 2 Ob.—2 Horns—Str. **9**
comp. 1762; 1st perf. same year at Eisenstadt, Haydn conducting

2254 **Symphony No. 10,** D major.....*B. & H.*
†2 Ob., 2 Horns—Str. **9**
comp. before 1763; 1st perf. year of comp. at Eisenstadt

2255 **Symphony No. 11,** E♭ major.....*B. & H.*
†2 Ob., 2 Horns—Str. **13**
comp. before 1763; 1st perf. year of comp. at Eisenstadt

‡The enumeration of the Symphonies follows the numbers of B. & H.'s new edition throughout. Where a Symphony is published by a firm other than B. & H., the actual number of the edition is stated secondarily. The numbers according to B. & H.'s old edition (of 30 Symphonies) are added in brackets. A complete list of the old and their corresponding new numbers is given after the Symphonies; as well as a list of the Symphonies designated by special names

†Wind parts in MS, String parts especially made

HAYDN, Franz Joseph—Cont'd

2256 **Symphony No. 12‡**, E major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **9**
comp. and 1st perf. at Eisenstadt 1763

2413 **Symphony No. 13,** D major ..... *B. & H.*
†Fl., 2 Ob., 4 Horns, Tymp.—Str. **14**
comp. and 1st perf. 1763 at Eisenstadt, Haydn conducting

2257 **Symphony No. 14,** A major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **10**
comp. before 1764; 1st perf. year of comp. at Eisenstadt

2304 **Symphony No. 15,** D major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **17**
comp. before 1764; 1st perf. year of comp. at Eisenstadt

2414 **Symphony No. 16,** B♭ major ..... *B. & H.*
†2 Ob.—Str. Score in MS **10**
comp. Eisenstadt about 1764; 1st perf. there, Haydn conducting

2283 **Symphony No. 17,** F major ..... *B. & H.*
†2 Horns—Str. **12**
comp. about 1764; 1st perf. year of comp. at Eisenstadt

2258 **Symphony No. 18,** G major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **10**
comp. about 1764; 1st perf. year of comp. at Eisenstadt

2305 **Symphony No. 19,** D major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **8**
comp. about 1764; 1st perf. year of comp. at Eisenstadt

2306 **Symphony No. 20,** C major ..... *B. & H.*
†2 Ob., 2 Horns, 2 Trump., Tymp.—Str. **11**
comp. about 1764; 1st perf. year of comp. at Eisenstadt

2354 **Symphony No. 21,** A major ..... *B. & H.*
†2 Ob., 2 Horns—Str.
comp. and 1st perf. at Eisenstadt 1764

2284 **Symphony No. 22 (Der Philosoph),** E♭ major ..... *B. & H.*
†2 Engl. H., 2 Horns—Str. **15**
comp. and 1st perf. at Eisenstadt 1764

2355 **Symphony No. 23,** G major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **14**
comp. 1764; 1st perf. same year at Eisenstadt, Haydn conducting

2356 **Symphony No. 24,** D major ..... *B. & H.*
†Fl. (Solo), 2 Ob., 2 Horns—Str. **15**
comp. 1764; 1st perf. same year at Eisenstadt, Haydn conducting

2259 **Symphony No. 25** ..... *B. & H.*
†2 Fl., 2 Horns—Str. **11**
comp. about 1765; 1st perf. at Eisenstadt, year of comp., Haydn conducting

‡The enumeration of the Symphonies follows the numbers of B. & H.'s new edition throughout. Where a Symphony is published by a firm other than B. & H., the actual number of the edition is stated secondarily. The numbers according to B. & H.'s old edition (of 30 Symphonies) are added in brackets. A complete list of the old and their corresponding new numbers is given after the Symphonies; as well as a list of the Symphonies designated by special names

†Wind parts (and Tymp., where contained) in MS, String parts especially made

HAYDN, Franz Joseph—Cont'd

2357 **Symphony No. 26‡ (Lamentatione. Weihnachtssymphonie)** [Lamentation. Christmas Symphony], D minor ..... *B. & H.*
†2 Ob., 2 Horns—Str. **14**
comp. about 1765; 1st perf. at Eisenstadt, year of comp., Haydn conducting

2260 **Symphony No. 27,** G major ..... *B. & H.*
†2 Ob.—Str. **9**
comp. about 1765; 1st perf. at Eisenstadt, year of comp., Haydn conducting

1870 **Symphony No. 28,** A major ..... *B. & H.*
2 Ob., 2 Horns—Str. **11**
comp. 1765; 1st perf. same year at Eisenstadt, Haydn conducting

2261 **Symphony No. 29,** E major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **17**
comp. 1765; 1st perf. same year at Eisenstadt, Haydn conducting

2262 **Symphony No. 30 (Alleluja),** C major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **11**
comp. 1765; 1st perf. same year at Eisenstadt, Haydn conducting

1102 **Symphony No. 31 (Mit dem Hornsignal) (Auf dem Anstand)** [With the bugle call—In the ambush], D major ..... *B. & H.*
Fl., 2 Ob.—4 Horns—Str. **20**
comp. 1765; 1st perf. same year at Eisenstadt, Haydn conducting

2263 **Symphony No. 32,** C major ..... *B. & H.*
†2 Ob., 2 Horns, 2 Trump.—Tymp.—Str. **13**
comp. before 1766; 1st perf. year of comp. at Eisenstadt, Haydn conducting

2264 **Symphony No. 33,** C major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **16**
comp. before 1767; 1st perf. year of comp. at Esterhaz, Haydn conducting

2358 **Symphony No. 34** ..... *B. & H.*
†2 Ob., 2 Horns—Str. **15**
comp. before 1767; 1st perf. year of comp. at Esterhaz, Haydn conducting

2359 **Symphony No. 35,** B♭ major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **18**
comp. Dec. 1, 1767; 1st perf. same month at Eisenstadt, Haydn conducting

2415 **Symphony No. 36,** E♭ major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **15**
comp. before 1769 at Eisenstadt; 1st perf. there, Haydn conducting

2265 **Symphony No. 37,** C major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **13**
comp. before 1769; 1st perf. year of comp. at Esterhaz, Haydn conducting

2360 **Symphony No. 38,** C major ..... *B. & H.*
†2 Ob., 2 Horns, 2 Trump.—Tymp.—Str. **16**
comp. before 1769; 1st perf. year of comp. at Esterhaz, Haydn conducting

2361 **Symphony No. 39,** G minor ..... *B. & H.*
†2 Ob., 2 Horns in B♭, 2 Horns in G—Str. **15**
comp. before 1770; 1st perf. year of comp. at Esterhaz, Haydn conducting

2416 **Symphony No. 40,** F major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **12**
comp. and 1st perf. before 1770 at Eisenstadt or Esterhaz

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†Wind parts (and Tymp., where contained) in MS, String parts especially made

HAYDN, Franz Joseph—Cont'd

1527 **Symphony No. 44‡ (Trauer-Symphonie)**, E minor (Old ed. No. 29)..*B.& H.*
Fl., 2 Ob., 2 Horns—Str. Score in MS **15**
comp. before 1772; 1st perf. year of comp., Haydn conducting

579 **Symphony No. 45 (Abschieds-Symphonie)** [Farewell], F♯ minor (Old ed. No. 18).....*B.& H.*
2 Ob., Bn., 2 Horns—Str. **22**
comp. 1772; 1st perf. autumn of same year at Esterhaz, Haydn conducting

2140 **Symphony No. 48 (Maria Theresia)**, C major (Old ed. No. 25)....*B.& H.*
2 Ob., 2 Horns, 2 Trump., Tymp.—Str. Score in MS **15**
comp. 1772; 1st perf. same year at Esterhaz, Haydn conducting

2445 **Symphony No. 49 (La Passione)**, F minor.....*B.& H.*
2 Ob., 2 Horns—Str.
comp. 1768

286 **Symphony No. 51**, B♭ major; publ. as No. 5 of a selection of 6 unknown symphonies comp. between 1761 and 1776; rev. and ed. with execution marks completed by Carl Banck .....*Kistner & S.*
Fl., 2 Ob., 2 Horns—Str. **16**
comp. before 1774; 1st perf. year of comp. at Esterhaz, Haydn conducting

850 **Symphony No. 54**, G major; publ. as No. 2 of a selection of 6 unknown symphonies comp. between 1761 and 1776; rev. and ed. with execution marks completed by Carl Banck.....*Kistner & S.*
2 Ob., 2 Bn., 2 Horns, Tymp.—Str. (without Vc.) **19**
comp. 1774; 1st perf. same year at Esterhaz, Haydn conducting

1526 **Symphony No. 55 (Der Schulmeister)** [The schoolmaster], E♭ major (Old ed. No. 3).....*B.& H.*
2 Ob., Bn., 2 Horns—Str. Score in MS **15**
comp. 1774; 1st perf. probably same year at Esterhaz

899 **Symphony No. 56**, C major; publ. as No. 4 of a selection of 6 unknown symphonies comp. between 1761 and 1776; rev. and ed. with execution marks completed by Carl Banck.....*Kistner & S.*
2 Ob., 2 Bn., 2 Horns, 2 Trump., Tymp.—Str. **18**
comp. 1774; 1st perf. same year at Esterhaz, Haydn conducting

931 **Symphony No. 60 (Il distratto)**, C major; publ. as No. 6 of a selection of 6 unknown symphonies comp. between 1761 and 1776; rev. and ed. with execution marks completed by Carl Banck.....*Kistner & S.*
2 Ob., 2 Horns, 2 Trump., Tymp.—Str. **17**
comp. 1775; 1st perf. Vienna, Jan. 1776

2417 **Symphony No. 64**, A major, newly ed. by Ludwig Landshoff (1931)..*Peters*
2 Ob., 2 Bn., 2 Horns—Str. **16**
comp. before 1778 at Eisenstadt or Esterhaz; 1st perf. there, Haydn conducting

1808 **Symphony No. 73 (La Chasse)** [The hunt], D major (Old ed. No. 26).....*B.& H.*
1, 2, 0, 2—2 Horns—Str. **25**
comp. 1781; 1st perf. same year at Esterhaz, Haydn conducting

2139 **Symphony No. 75**, D major (Old ed. No. 23).....*B.& H.*
1, 2, 0, 1—2, 2—Tymp.—Str. Score in MS **14**
comp. before 1782; 1st perf. year of comp., probably at Esterhaz, the composer conducting

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HAYDN, Franz Joseph—Cont'd

1809 **Symphony No. 76‡**, E♭ major (Old ed. No. 21).....*B. & H.*
1, 2, 0, 2—2 Horns—Str. Score in MS **14**
comp. before 1782; 1st perf. year of comp., probably at Esterhaz, Haydn conducting

1257 **Symphony No. 78**, C minor (André Nos. VI or 32).....*André*
1, 2, 0, 2—2 Horns—Str. **14**
comp. before 1782; 1st perf. year of comp., probably at Esterhaz, Haydn conducting

1839 **Symphony No. 81**, G major (Old ed. No. 22).....*B. & H.*
1, 2, 0, 2—2 Horns—Str. **16**
comp. 1784; 1st perf. same year at Esterhaz, Haydn conducting

649 **Symphony No. 82 (L'ours)** [The bear], C major (No. 17 in André's ed. and B. & H. old ed.).....*André*
1, 2, 0, 2—2, 2—Tymp.—Str. **17**
comp. 1786; 1st perf. probably same year at Paris

1970 **Symphony No. 83 (La poule)** [The hen] (Old ed. No. 24) (also called Paris Symph. No. 2).....*B. & H.*
1, 2, 0, 2—2 Horns—Str. Score in MS **15**
comp. 1786; 1st perf. probably same year at Paris

1226 **Symphony No. 84**, E♭ major (André Nos. IV or 31).....*André*
1, 2, 0, 2—2 Horns—Str. **17**
comp. 1786; 1st perf. probably same year at Paris

580 **Symphony No. 85 (La Reine)** [The queen], B♭ major (Old ed. No. 15).....*B. & H.*
1, 2, 0, 2—2 Horns—Str. **26**
comp. about 1786; 1st perf. year of comp., probably at Esterhaz, Haydn conducting

943 **Symphony No. 86**, D major (Old ed. No. 10).....*B. & H.*
1, 2, 0, 2—2, 2—Tymp.—Str. **16**
comp. about 1786; 1st perf. year of comp. at Esterhaz, Haydn conducting

518 **Symphony No. 88**, G major (Old ed. No. 13).....*B. & H.*
1, 2, 0, 2—2, 2—Tymp.—Str. **22**
comp. about 1786; 1st perf. year of comp. at Esterhaz, Haydn conducting

1871 **Symphony No. 89**, F major (Old ed. No. 20).....*B. & H.*
1, 2, 0, 2—2 Horns—Str. **16**
comp. 1787; 1st perf. same year at Esterhaz, Haydn conducting

1301 **Symphony No. 90**, C major (Old ed. No. 27).....*B. & H.*
1, 2, 0, 2—2 Horns—Str. **16**
comp. about 1787; 1st perf. probably year of comp. at Esterhaz, Haydn conducting

1311 **Symphony No. 91**, E♭ major (Old ed. No. 28) (Score publ. by André as No. 28, op. 66, No. 3).....*B. & H.*
1, 2, 0, 2—2 Horns—Str. **15**
comp. 1787; 1st perf. probably same year at Esterhaz, Haydn conducting

581 **Symphony No. 92 (Oxford-Symphonie)**, G major (Old ed. No. 16).....*B. & H.*
1, 2, 0, 2—2 Horns—Tymp.—Str. **18**
comp. 1788; 1st perf. probably same year at Esterhaz, Haydn conducting

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HAYDN, Franz Joseph—Cont'd

992 **Symphony No. 93‡**, D major (Old ed. No. 5).....*B. & H.*
2, 2, 0, 2—2, 2—Tymp.—Str. **16**
comp. 1791; 1st perf. London, March 11, 1792

578 **Symphony No. 94 (Paukenschlag)** [Kettledrum stroke] (Engl. name Surprise Symphony), G major (Old ed. No. 6).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **20**
comp. 1791; 1st perf. London, March 1792, Haydn conducting

1137 **Symphony No. 95**, C minor (Old ed. No. 9).....*B. & H.*
1, 2, 0, 2—2, 2—Tymp.—Str. **22**
comp. 1791; 1st perf. same year at London, Haydn conducting

1089 **Symphony No. 96** (The Miracle), D major (Old ed. No. 14).....*B. & H.*
2, 2, 0, 2—2, 2—Tymp.—Str. **26**
comp. 1791; 1st perf. London, Feb. 1792, Haydn conducting

1210 **Symphony No. 97**, C major (Old ed. No. 7).....*B. & H.*
2, 2, 0, 2—2, 2—Tymp.—Str. **25**
comp. 1791; 1st perf. same year at London, Haydn conducting

1152 **Symphony No. 98**, B♭ major (Old ed. No. 8).....*B. & H.*
1, 2, 0, 2—2, 2—Tymp.—Str. **19**
comp. 1791; 1st perf. London, March 1791, Haydn conducting

1176 **Symphony No. 99**, E♭ major (Old ed. No. 3).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **16**
comp. 1793; 1st perf. London 1794, Haydn conducting

592 **Symphony No. 100 (Militär-Symphonie)** [Military], G major (Old ed. No. 11).....*B. & H.*
1, 2, 2, 2—2, 2—Tymp., Cymb., Triangle, Bass-drum—Str. **22**
comp. 1794; 1st perf. London, May 1794, Haydn conducting

576 **Symphony No. 101 (Die Uhr)** [The Clock], D minor (Old ed. No. 4).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **25**
comp. 1794; 1st perf. London, May 1795, Haydn conducting

1334 **Symphony No. 102**, B♭ major (Old ed. No. 12).....*B. & H.*
2, 2, 0, 2—2, 2—Tymp.—Str. **30**
comp. 1794/95; 1st perf. London 1795, Haydn conducting

577 **Symphony No. 103 (Paukenwirbel)** [Kettledrum roll], E♭ major (Old ed. No. 1).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **25**
comp. 1795; 1st perf. same year at London, Haydn conducting

77 **Symphony No. 104** (Salomon or London Symphony No. 7), D major (Old ed. No. 2).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **24**
comp. 1795; 1st perf. same year at London, Haydn conducting

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HAYDN, Franz Joseph—Cont'd

List of Symphonies with old and corresponding new numbers

Old	New	Old	New
1	103 (Paukenwirbel)	16	92 (Oxford)
2	104 (Salomon)	17	82 (L'ours)
3	99	18	45 (L'adieu)
4	101 (Die Uhr—The clock)	19	Armida-Overture (not 77)
5	93	20	89
6	94 (Paukenschlag—Surprise)	21	76
7	97	22	81
8	98	23	75
9	95	24	83 (La poule)
10	86	25	48 (Maria Theresia)
11	100 (Military)	26	73 (La chasse)
12	102	27	90
13	88	28	91
14	96 (The Miracle)	29	44 (Trauer)
15	85 (La Reine)	30	55 (Der Schulmeister)

List of Symphonies, known under special names

6 — Le matin — Der Morgen — The morning
7 — Le midi — Mittag
8 — Le soir — Der Abend — The evening — La Tempestà
22 — Der Philosoph — The philosopher
26 — Lamentazione — Weihnachts-Symphonie
30 — Hallelujah — Alleluja
31 — Mit dem Hornsignal — Auf dem Anstand — With the bugle call — In the ambush
43 — Merkur — Mercury
44 — Trauer-Symphonie
45 — L'adieu — Abschieds-Symphonie — Farewell
48 — Maria Theresia
49 — La passione
53 — L'imperiale (not contained in this collection)
55 — Der Schulmeister — The schoolmaster
59 — Feuer-Symphonie (not contained in this collection)
60 — Il distratto
63 — La Roxelane (not contained in this collection)
69 — Laudon-Symphonie (not contained in this collection)
73 — La chasse — Die Jagd — The hunt
82 — L'ours — Der Bär — The bear
83 — La poule — The hen
85 — La Reine
92 — Oxford-Symphonie
94 — Paukenschlag — Kettledrum stroke — Surprise
96 — The Miracle
100 — Militär-Symphonie — The military
101 — Die Uhr — The clock
103 — Paukenwirbel — Mit dem Paukenwirbel — Kettledrum roll
104 — Salomon
82 to 87 known as the Paris Symphonies
93 to 104 known as the London Symphonies

HAYDN, Franz Joseph—Cont'd

876 **Symphony,** E♭ major; publ. as No. 3 of a selection of 6 unknown symphonies comp. between 1761 and 1776; rev. and ed. with dynamics completed by Carl Banck..... *Kistner & S.*
(orig. attributed to Haydn, the work was found to be by Gottfried van SWIETEN)
2 Ob., 2 Horns, Str. 7
comp. before 1782; 1st perf. unknown

1838 **Symphony,** B♭ major..... *B. & H.*
(erroneously) publ. as Symphony No. 19; it is the Overture to the opera "Armida" (Overture No. 14)
1, 2, 0, 2—2 Horns—Str. Score in MS 5
opera comp. 1783; 1st perf. Esterhaz, Feb. 1784, Haydn conducting

2421 **12 Deutsche Tänze** [12 German dances]; publ. for the 1st time 1931, ed. by Otto Erich Deutsch..... *Kistner & S.*
(publ. as No. 4 of "Das Musik-Kränzlein", ed. by H. J. Moser)
2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp.—Str. (without Viola) 7
comp. for and 1st perf. at the masked ball of the Pensionfund Society of the Vienna Masters of Plastic Arts, on Nov. 25, 1792, in the Imperial Redoutensäle; since 1829 the comp. had been lost for more than 100 years

2418 **Overture,** D major, by H. Lemacher and P. Mies (1931)..... *Tonger*
1, 2, 0, 2—2 Horns—Str. 4
(for perf. by small orchestras without Wind instruments and Basses, an arr. for Strings and Piano 4 hands has been made)

Overture to "Armida" see **Symphony,** B♭ major, above

939 **Overture to "L'isola disabitata"** [The desert island], arr. for grand orchestra and ed. by Josef Liebeskind..... *Reinecke*
2, 2, 2, 2—2, 2—Tymp.—Str. 6
opera comp. 1779; 1st perf. same year at Esterhaz, Haydn conducting

HAYDN (Johann) Michael Rohrau, Lower Austria 1737—1806 Salzburg

Symphony, G major, see **MOZART, Symphony No. 37** (K. 444)

HEINICHEN, Johann David

Pastorale, arr. by Richard Fricke, for Str., Wind instruments (ad lib.), Cemb. see **Part II**

HEINRICH XXIV, Prinz Reuss, jr. l. see **REUSS, Heinrich XXIV** etc.

HELLMESBERGER, Joseph (father) Vienna 1828—1893 ib.

827 **Gewitter-Scene** [Storm scene] (Making use of an Etude by Mayseder).. *U. E.*
2, 2, 0, 2—2 Trump.—Tymp.—Harp—Str. 8

Ball Scene, see **Part II**

HERBERT, Victor Dublin 1859—1924 New York

1170 **op. 31, Suite Romantique** [Romantic suite]..... *Sim.*
1. Visions, 2. Morning serenade, 3. Love's triumph, 4. Wedding feast
3 (3rd alt. Picc.), 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str.

1217 **Irish Rhapsody**..... *Schirmer*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. 17
copyright 1910

HERVEY, Arthur Paris 1855—1922 London

1276 **Life Moods,** Variations for orchestra..... *Boosey & Hawkes*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp, Organ (ad lib.)—Str. (or: 2, 1, 2, 1—2, 2, 1—Tymp., Perc.—Str.)

HESELTINE, Philip (Pseudonym Peter WARLOCK) London 1894—1930 ib.

2082 **An Old Song** for small orchestra.....*Chester*
1, 1, 1—Horn—Str. (div.) **3**
publ. 1923; 1st perf. Birmingham, Nov. 16, 1924, Adrian Boult conducting

HEUBERGER, Richard (Franz Joseph) Graz, Styria (Austria) 1850—1914 Vienna

447 **op. 11, Variations** on a Schubert theme.....*Kistner & S.*
2, 2, 2, 2—2, 2—Tymp.—Str. **30**
comp. 1878; 1st perf. Vienna 1879, the composer conducting

HINDEMITH, Paul Hanau (Hessen-Nassau) 1895—

1325 **Nusch-Nuschi-Tänze,** Dances from Nusch-Nuschi, a play for Burmese marionettes, op. 20.....*Schott*
2, 3, 4, 3—2, 2, 3, 1—Tymp., Perc.—Cel., Harp—Str. **12**
comp. 1920; 1st perf. Stuttgart 1921, Fritz Busch conducting

1339 **op. 38, Konzert** for orchestra.....*Schott*
2 (2nd alt. Picc.), 2, 3, 3—3, 2, 2, 1—Tymp., Perc.—Str. **17**
comp. 1924; 1st perf. Duisburg, July 1925, Scheinpflug conducting

HOFMANN, Heinrich (Karl Johann) Berlin 1842—1902 Gross-Tabarz (Thuringia)

2083 **op. 16, Ungarische Suite** [Hungarian suite], using Hungarian national tunes.....*Ries & E.*
1. In the coronation hall, 2. Romance, 3. In the Puszta [Hungarian steppes]
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str. **20**
comp. 1872; 1st perf. Berlin 1873, Bilse conducting

105 **op. 94, Irrlichter und Kobolde** [Will-o'-the-wisps and gnomes], Scherzo.....*B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str. **7**
publ. 1888

HOLBROOKE, Joseph (Josef) Croydon (England) 1878—

2050 **op. 17, No. 8 "Pontorewyn",** Music to the Welsh play by T. E. Ellis.....*Novello*
1. Act I, March, 2. Scene II "Orewyn", Evening, 3. Finale
1, 1, 1, 1—2, 2, 3—Tymp., Cymb., Triangle, Side-drum—Str. **8**
comp. 1911; 1st perf. Cardiff 1914, Basil Cameron conducting

2051 **op. 25, The Raven,** Tone poem No. 1, after Edgar Allan Poe.....*Novello*
4 (Picc. alt. 4th Fl.), 4, 3, 4—4, 4, 3, 1—Tymp., Cymb., Gong, Bass-drum—Harp—Str. **25**
comp. 1905; 1st perf. at the Crystal Palace Concerts, London, March 5, 1905, Sir August Manns conducting

2349 **op. 32, The Viking,** Poem No. 2, after Longfellow's poem "The skeleton in armour".....*Chester*
3, 3, 4, 3—4, 2, 2 Corn., 3, 1—Tymp., Bass-drum, Cymb., Gong—2 Harps—Str. Parts in MS **30**
comp. 1898; 1st perf. Liverpool and Antwerp in 1900

2213 **op. 37, No. 1, Three Blind Mice,** Symphonic variations on an old English air.....*Chester*
3, 3, 2, 3 (or 3, 3, 3, 4)—4 (or 8), 2, 3, 1—Tymp., Perc.—Harp—Str. **20**
comp. 1906; 1st perf. (as printed in score) Nov. 9, 1900; according to information from the composer 1st perf. at the Promenade Concerts, London 1906, Sir Henry Wood conducting

HOLBROOKE, Joseph—Cont'd

2380 **op. 38, Dreamland,** Suite No. 2 ..... *Weekes*
1. Ensemble, 2. The dance, 3. Dreaming, 4. Hilarité
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
Score, Wind, Percussion and Harp parts in MS

1633 **op. 40, Les Hommages,** Symphony No. 1 ..... *Chester*
1. Festiva (Marcia Heroique) (Hommage à Wagner), 2. Serenata (Hommage à Grieg), 3. Elegiae Poeme (Hommage à Dvořák), 4, Introduction and Russian Dance (Hommage à Tschaikowsky)
5, 3, Ob. d'amore, 6 (Alto-Clar. or Basset-Horn), 4—Sax.: Soprano, Alto, Tenor, Bass—4, 5, 4, 1—Tymp., Perc.—Harp—Str. **25**
3 Fl., 2 Ob., 2 Clar., 2 Bn., Str. printed, all other parts in MS
comp. 1907; 1st perf. at the Promenade Concerts, London 1908, Sir Henry Wood conducting

2212 **op. 40, No. 2, The Girl I left behind me,** Variations No. 2 ..... *Chester*
3, 3, 3, 3 (or 5, 5, 5, 5)—4 (or 8), 2, 2 Corn., 3, 1—Tymp., Perc.—2 (or 4) Harps—Str. **15**
comp. 1908; 1st perf. by the Ostend Orchestra, at the Belgian Festival, Queen's Hall, London, the composer conducting

2388 **op. 60, Auld Lang Syne,** Variations No. 3, Scotch ..... *Chester*
3, 3, 4, 3, Bassethorn (ad lib.)—4 (or 8), 4, 3, 1, Euphonium (ad lib.)—Tymp., Perc.—Cel., Harp—Str. Parts in MS **20**
comp. 1906

HOLMÈS, Augusta (Mary Anne) Paris 1847—1903 ib.

281 **Andromeda and the Storm King,** Dramatic scene from the symphonic poem "Andromeda"; arr. and orch. by Ross Jungnickel ..... *Jungnickel*
3, 3, 3, 2—4, 4, 3, 1—Tymp., Cymb., Triangle, Bass-drum—4 Harps (optional Piano and Organ)—Str. **9**
re-orch. 1921; 1st perf. at the Strand Theater, New York, Sept. 1921. Carlo Eduardo conducting

HOLST, Gustav (Theodore) Cheltenham (England) 1874—

1501 **op. 10, Suite de Ballet** in E♭ major ..... *Novello*
1. Danse rustique, 2. Valse, 3. Scene de nuit, 4. Carnival
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **12**
comp. 1899; 1st perf. same year at St. James' Hall, London, the composer conducting

2245 **op. 21, A Somerset Rhapsody** ..... *Boosey & Hawkes*
2 (2nd alt. Picc.), 2 (Ob. and Oboe d'amore), 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str. **13**
comp. 1906; rewritten 1907; 1st perf. at Queen's Hall, London, April 6, 1910, Edward Mason conducting

op. 22, Two Songs without words for small orchestra ..... *Novello*
comp. 1906; 1st perf. London, July 19, 1906, Holst conducting

1121 **— (a) Country Song**
2 (2nd alt. Picc.), 1, 2, 2—2 Horns—Str. **8**

2042 **— (b) Marching Song**
2, 1, 2, 2—2, 2, 1—Tymp., Bass-drum, Side-drum—Str. **8**

1227 **op. 29, No. 1, Beni Mora,** Oriental suite ..... *Curwen*
3 (3rd alt. Picc.), 3, 2, 2—4, 3, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.)—Str. (or: 2, 2, 2, 2—2, 2, 1—Drums—Str.) **16**
comp. 1910; 1st perf. at Queen's Hall, London, May 1, 1912, Holst conducting

HOLST, Gustav (Theodore)—Cont'd

*2036 **The Planets,** Suite for large orchestra (op. 32).....*Curwen*

1. Mars, the bringer of war, 2. Venus, the bringer of peace, 3. Mercury, the winged messenger, 4. Jupiter, the bringer of jollity, 5. Saturn, the bringer of old age, 6. Uranus, the magician, 7. Neptune, the mystic

4 (2 Fl. alt., 2 Picc. and 1 Bass-Fl.), 4 (3rd alt. Bass-Ob.), 4, 4—6, 4, 3, 2—Tymp., Perc.—Cel., 2 Harps, Organ—Str.—In No. 7 female vocal chorus in 6 parts, back scene (or: 3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str.—Chorus **55**

comp. 1914/16; 1st complete perf. at Queen's Hall, London, Nov. 15, 1920, Coates conducting (Suite without Nos. 2 and 7 previously perf. 1919 at a Philharmonic Concert)

1090 Japanese Suite, ed. by Charles Woodhouse (op. 33).....*Boosey & Hawkes*

Prelude — Song of the fisherman, 1. Ceremonial dance, 2. Dance of the marionette
Interlude — Song of the fisherman, 3. Dance under the cherry tree
Finale — Dance of the wolves

This suite was written for the Japanese dancer Michio Ito who supplied all the themes excepting that of the Marionette dance

2 (2nd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp, Organ (optional)—Str. **13**

comp. 1915; 1st perf. at Queen's Hall, London, Sept. 1919, Holst conducting (or at the Coliseum 1916 ?)

1775 op. 40, No. 1, A Fugal Overture.....*Novello*

3, 3, 3, 3—4, 3, 3, 1—Tymp., Bass-drum, Jingles (Sleigh bells), Glockenspiel—Str. (or: 2, 2, 2, 2—2, 2, 2—Str.) **6**
Wind parts and Perc. in MS

comp. 1922; 1st perf. at Queen's Hall, London, Oct. 11, 1923, Holst conducting

630 op. 47, Egdon Heath.....*Novello*

2, 3, 2, 3—4, 3, 3, 1—Str. (or: 2, 2, 2, 2—2, 2, 3, 1—Str.) **15**

comp. for the New York Symphony Orchestra 1927; 1st perf. by that Orchestra, New York, Feb. 1928, Walter Damrosch conducting

1770 The Ballet from "The Perfect Fool", op. 39, Opera in one act.....*Novello*

3, 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—Cel., Harp—Str.
(or: 3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.) **14**
Str. printed, other parts in MS

ballet comp. 1918; 1st perf. at Queen's Hall, London, Dec. 1921, Eric Coates conducting

HOLTER, Iver (Paul Fredrik) Östre Gausdal (Norway) 1850—

2234 op. 10, Suite from the music to Goethe's "Götz von Berlichingen"....*Hansen*

1. March of homage, 2. Still life, 3. Scene in the woods, 4. Erotic, 5. Secret court, 6. Festive procession

3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **22**

comp. 1897; 1st perf. Oslo 1898

HONEGGER, Arthur Le Havre (France) 1892—

460 Pastorale d'été [A summer pastoral], Symphonic poem.....*Senart*

1, 1, 1, 1—Horn—Str. **7**

comp. 1920; 1st perf. Paris 1921

840 Chant de Joie [Song of joy].....*Senart*

3, 3, 3, 3—4, 3, 3, 1—Cymb., Bass-drum—Cel., Harp—Str. **7**

comp. 1922; 1st perf. at the Schweizer Tonkünstlerfest, Geneva, April 1923, Ansermet conducting

852 Prelude to "La Tempête" [The tempest] by Shakespeare.....*Senart*

2, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **8**

comp. 1922; 1st perf. at the Théâtre des Champs Elysées, Paris, May 1, 1923, Straram conducting

HONEGGER, Arthur—Cont'd

863 **Pacific 231,** Symphonic movement.....*Senart*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Str. **7**
comp. 1923; 1st perf. Paris, May 8, 1924, Serge Koussevitzky conducting

HOWELL, Dorothy Handsworth (England) 1898—

2185 **Lamia,** Symphonic poem.....*Novello*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **13**
Wind, Perc., Harp in MS
1st perf. at Queen's Hall, London 1919

HUBER, Hans Eppenberg (Switzerland) 1852—1921 Locarno

1812 **op. 134, Symphony VI,** A major.....*Leuckart*
3 (3rd alt. Picc.), 2, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str.

HÜE, Georges (Adolphe) Versailles 1858—

1852 **Titania,** Symphonic suite from the musical drama.....*Choudens*
1. The magic paradise — Dance of Philida, 2. Prelude — Hunt — Apparition
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str.
(or: 2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Harp—Str.) **23**
opera comp. 1903; 1st perf. same year at the Opéra Comique, Paris; Suite 1st perf. Paris 1905, Colonne conducting

2369 **Rêverie** for small orchestra.....*Leduc*
Woodwind: 1, 1, 1, 1—Str. **3**
comp. 1911

2368 **Sérénade** for small orchestra.....*Leduc*
Woodwind: 1, 1, 1, 1—Str. **4**
comp. 1911

1283 **Emotions,** Symphonic poem.....*Rouart, Lerolle*
Anguish — Prayer — Uproar — Appeasement — Bells of peace — Trumpets of victory
3, 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—2 Harps—Str. **15**
comp. 1918; 1st perf. Paris 1919, Gabriel Pierné conducting

1966 **Ballet** from **"Le Miracle",** Opera in 5 acts.....*Choudens*
3, 3, 2, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Cel., Harp—Str. **15**
comp. 1909; 1st perf. at the Grand Opéra, Paris 1910; 1st perf. in concert Paris 1912, Chevillard conducting

HUMISTON, William Henry (originally Humberstone) Marietta, Ohio 1869—

22 **A Southern Fantasie,** Melodies from the American south.....*B. & H.*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp.—Str. **8**
comp. 1906; publ. 1911

HUMPERDINCK, Engelbert Siegburg (Rhine provinces) 1854—1921 Neustrelitz

901 **Humoreske,** in E major.....*Wernthal (Schles.)*
2, 2, 2, 2—2, 2—Tymp.—Str. **5**
comp. 1882

302 **Maurische Rhapsodie** [Moorish rhapsody].....*Brockhaus*
1. Tarifa — Elegy at sunset, 2. Tanger — A night in the Moorish coffee-house, 3. Tetuan — A ride in the desert
3, 2, 3, 3—4, 2, 3, 1—Tymp., Cymb., Triangle, Glockenspiel—Str.

HUMPERDINCK, Engelbert—Cont'd

Hänsel und Gretel, Fairy opera

comp. 1890/92; 1st perf. Weimar, Dec. 23, 1893, Richard Strauss conducting

11 — **Overture** ..... *Schott*

3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Tamb.—Str. **8**

1426 — **Knusperwalzer** [Crackle-waltz], arr. for small instrumentation by Hans Steiner ..... *Schott*

2, 2, 2, 2—4 (2 ad lib.), 2, 3 (ad lib.)—Tymp., Triangle, Glockenspiel—Str. **5**

arr. publ. 1895

959 **Tonbilder aus "Dornröschen"** [Tone pictures from "Sleeping beauty"], No. 1, Prelude ..... *Brockhaus*

2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str.

1st perf. Frankfurt-on-Main 1902

1188 **Liebesszene aus "Der Kaufmann von Venedig"** [Love scene from "The merchant of Venice"], act 5 ("In solcher Nacht") [In such a night as this] ..... *Brockhaus*

2, 1, 2, 2—2 Horns—Tymp.—Harp—Str.

1st perf. 1905

1370 **Eine Trauung in der Bastille** [Wedding in the Bastille] from the opera **"Die Heirat wider Willen"** [The marriage against will] ..... *Brockhaus*

2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Cymb., Glockenspiel—Harp—Str. Back-stage: Signal-trumpet, Gong, Side-drum, Organ (or Harmonium)

1st perf. Berlin 1905

Die Königskinder [The kings' children], Fairy opera in three acts

1st perf. 1908

1211 — **Vorspiel** [Prelude] ..... *Brockhaus*

3, 2, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle—Str. **7**

1228 — **Zwei Orchesterstücke** [Two orchestral pieces], (Introductions to acts 2 and 3) ..... *Brockhaus*

3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle—Harp—Str.

1138 **Vorspiel** [Prelude] to **"Die Marketenderin"** [The canteen woman], Ballad-opera in 2 acts ..... *Fürstner*

3, 3, 2, 2—4, 3, 3—Tymp., Cymb., Triangle, Side-drum—Str.

1st perf. Cologne, May 1914

1037 **Vorspiel** [Prelude] to **"Gaudeamus"**, Scene from German students' life ..... *Fürstner*

3, 3, 3, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str.

1st perf. Darmstadt, March 1919

HURLSTONE, William Yeates London 1876—1906 ib.

1639 **Fantasie-Variations** on a Swedish air ..... *Novello*

2 (2nd alt. Picc.), 2, 2, 3—4, 2, 3—Tymp., Cymb., Side-drum—Str. **17**

comp. 1904; 1st perf. London 1905

IBERT, Jacques Paris 1890—

604 **Escales . . .** [Harbors of refuge . . .] (1922) ..... *Leduc*

3 (2nd alt. 2nd Picc.), 3, 2, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str.

1st perf. at the Concerts Lamoureux, Paris, Jan. 6, 1924, Paul Paray conducting

ILYINSKY, Alexander (Alexandrovich) (or ILJINSKY) Tsarskoe Selo 1859—

1229 **op. 4, Suite No. 1** ..... *Jurg.*

1. Introduzione—Corale—Fuga, 2. Minuetto, 3. Andante, 4. Gavotta, 5. Scherzo

3, 2, 2, 2—4, 3, 3, 1—Tymp.—Str. (with Vl. Solo) **20**

ILYINSKY, Alexander (Alexandrovich)—Cont'd

968 **op. 13, Noure and Anitra,** Orchestral suite.....*Jurg.*
1. The Paladin on horseback, 2. The mysterious castle, 3. Gnomes, 4. The enchanted princess—Temptation, 5. Dance of the fairies, 6. Reveries—Paladin and princess, 7. Berceuse, 8. Orgy
3 (Picc. alt. 3rd Fl.), 3 (Engl. H. ad lib.), 3 (Bass-Clar. ad lib.), 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp, Piano—Str. **22**

656 **op. 14, Psyche,** Symphonic fragment for small orchestra.....*Jurg.*
2, 2, 2, 2—4 Horns—Tymp.—Harp (or piano)—Str. **4**

d'INDY (Paul Marie Théodore) Vincent Paris 1851—1931 ib.

1236 **op. 8, La Forêt Enchantée** [The enchanted forest], Symphonic legend on a ballad by Uhland.....*Heugel*
3, 2, 2, 3—4, 2 Corn., 3, 1—Tymp., Cymb., Triangle—8 Harps—Str. **11**
comp. 1878; 1st perf. same year at the Concerts Pasdeloup, Paris

op. 12, Wallenstein, Trilogy after Schiller's dramatic poem
1st complete perf. at the Concerts Lamoureux, Paris, Feb. 26, 1888

572 — **No. 1, Le Camp de Wallenstein** [Wallenstein's Camp].....*Durand*
3, 2, 2, 4—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Bass-drum, Triangle—Str. **8**
comp. 1879; 1st perf. at the Société Nationale, Paris 1880

499 — **No. 2, Max et Thécla** (The Piccolomini).....*Durand*
3, 2, 2, 4—4, 2, 2 Corn., 3, 1—Tymp.—Str. **10**
comp. 1873; 1st perf. at the Concerts Pasdeloup, Paris, Jan. 25, 1874, under the title of "Piccolomini"

573 — **No. 3, La Mort de Wallenstein** [Wallenstein's death].....*Durand*
3 (3rd alt. Picc.), 2, 3, 4—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Bass-drum—8 Harps—Str. **15**
comp. 1874; 1st perf. at a Concert Populaire, Paris, March 14, 1880

1294 **op. 16, No. 1, Serenade** and **op. 17, No. 1, Valse**.....*Hamelle*
1, 1, 1, 1—Corn.—Tymp.—Str. **5**
orig. comp. for Piano 1882; orch. by the composer 1887; 1st perf. Paris 1892

909 **op. 21, Saugefleurie,** A legend for orchestra from a fairy tale by Robert de Bonnières.....*Hamelle*
3, 2, 3, 4—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Triangle—2 Harps—Str. **15**
comp. 1884; 1st perf. at the Concerts Lamoureux, Paris 1885

667 **op. 25, Symphony,** for orchestra and Piano, on a French Highland Song.....*Hamelle*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 3—4, 2, 2 Corn., 3, 1—Perc., Tymp.—Harp, Piano—Str. **32**
also called "Symphonie Cevenole"; comp. 1886; 1st perf. at the Concerts Lamoureux, Paris 1887,

op. 33, Tableaux de voyage, see **op. 36**

1634 **op. 34, Karadec,** Orchestral suite from the incidental music to the play by André Alexandre.....*Heugel*
1. Prelude, 2. Song, 3. Wedding in Brittany
1, 1, 1, 1 (or 2, 2, 2, 2)—2 Horns—Tymp., Triangle—Str. **10**
comp. 1890; 1st perf. at the Théâtre Moderne, Paris 1892

d'INDY (Paul Marie Théodore) Vincent—Cont'd

2094 **op. 36, Tableaux de voyage** [Travel pictures], Six pieces for orchestra.... *Leduc*
(cover title and title page of score printed as op. 33, Tableaux de voyage, 13 pieces)
1. Préambule [Preamble], 2. En marche [On the way], 3. Le glas [The death knell], 4. Lac vert [The green lake], 5. La poste [The postal station], 6. Le rêve [The dream]
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Harp—Str.
orig. comp. for Piano (13 pieces) 1889; orchestral suite scored by the composer 1891

475 **op. 42, Istar,** Symphonic Variations..... *Durand*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle—2 Harps—Str. **17**
comp. 1896; 1st perf. at a Concert Ysaye, Brussels 1897

570 **op. 47, Médée** [Medea], Orchestral suite to the tragedy by Catulle Mendès..... *Durand*
2 (2nd alt. Picc.), 2 (1st alt. Engl. H.), 2, 2—3, 2, 3—Tymp., Cymb.—Harp—Str. **24**
comp. 1898; 1st perf. at the Théâtre Sarah Bernhardt, Paris 1898

569 **op. 57, Symphony II,** B♭ major..... *Durand*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 4—Tymp., Perc.—2 Harps—Str. **36**
comp. 1902/03; 1st perf. at the Concerts Lamoureux, Paris 1904

803 **op. 61, Jour d'été à la montagne** [A Summer day in the mountains], from "Les Heures de la Montagne" by Roger de Pampelonne..... *Durand*
1. At daybreak, 2. Day (The afternoon under the pine trees), 3. Evening
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 4—Tymp., Perc.—2 Harps, Piano—Str. **33**
comp. 1905; 1st perf. at the Concerts Colonne, Paris 1906

571 **op. 62, Souvenirs** [Recollections], Orchestral poem, In memory of the beloved..... *Durand*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 4—Tymp.—2 Harps—Str. **12**
comp. 1906; 1st perf. at the Société Nationale, Paris 1907

737 **op. 70, Symphony III,** Sinfonia brevis De Bello Gallico [Short symphony "The Gallic war"), D major..... *Rouart, Lerolle*
3, 3, 4, 3—4, 4 (1 alt. Corn.), 4—Tymp., Perc.—Cel., 2 Harps—Str. **30**
comp. 1916/18; 1st perf. at the Société Nationale, Paris, May 1919, the composer conducting

872 **op. 77, Poème des Rivages** [The poetry of the seashore]..... *Rouart, Lerolle*
1. Calm and light, 2. Delightful azure, 3. Green sky-line, 4. The mystery of the sea
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4 Sax. (Alto, 2 Tenor, Baritone)—4, 4, 4—Tymp., Cymb., Xyl., Bass-drum—Cel., 2 Harps, Piano—Str. **45**
comp. 1919/21; 1st perf. at the Concerts Colonne, Paris, Feb. 26, 1922, Pierné conducting

"Fervaal" (op. 40)
comp. 1889/95; 1st perf. at the Théâtre de la Monnaie, Brussels, March 12, 1897

102 — **Introduction** to Act I..... *Durand*
2, 2, 2, 2—4, 1, 3—Str. **7**

498 — **Prelude** to Act III..... *Durand*
4, 3, 4, 4—4, 4, 4, 1; 2 Bugle-horns, Alto and Baritone Sax-horns—Tymp., Cymb., Bass-drum, Triangle—Str. **5**

802 **Introduction Symphonique** [Symphonic Introduction] to Act II of **"L'Étranger"** [The Stranger] (op. 53)..... *Durand*
3, 3, 3, 3—4, 3, 4—Tymp., Cymb., Triangle—Harps—Str. **6**
comp. 1898/1901; 1st perf. at the Théâtre de la Monnaie, Brussels, Jan. 7, 1903

d'INDY (Paul Marie Théodore) Vincent—Cont'd

1190 **La Queste de Dieu** [In search of God], Descriptive symphony from the "Légende de Saint Christophe" (op. 67).....*Rouart, Lerolle*
3, 3, 3, 3—6, 3, 4; 3 Bugle-horns—Tymp., Perc.—2 Harps, Piano—Str. **12**
comp. 1908/15; 1st perf. at the Paris Opera, June 9, 1920

INGHELBRECHT, D. E. Paris 1880—

1234 **La Nursery,** Six children's tunes for small orchestra.....*Leduc*
1 (alt. Picc.), 1, 2, 1—2, 1 (alt. Corn.), 1—Tymp., Perc.—Harp—Str. **14**
comp. 1911; 1st perf. at the Société Nationale, Paris 1912, the composer conducting

2232 **La Metamorphose d'Ève** [Metamorphosis of Eve], for small orchestra.....*Senart*
1, 1, 2, 1—2, 1, 1—Tymp., Perc.—Harp (or Piano)—Str. **10**
comp. 1928; according to information given by the composer, the 1st perf. was to take place at the Concerts Colonne, Paris 1931, the composer conducting

INGRAM, John

356 **La Mort de Melisande** [The death of Melisande].....*B. & H., New York*
3, 2 (2nd alt. Engl. H.), 2, 3—4, 2, 3, 1—Tymp., Perc.—Cel., Harp—Str.

IPPOLITOV-IVANOV, Michael (Michailovich) Gatchina (Russia) 1859—

1866 **op. 1, Yar-Chmel** [Exhilarating time], Spring overture.....*unpublished*
2, 2, 2, 2—4, 2, 3—Tymp., Gong, Triangle—Str. **12**
Score copied from the composer's orig. MS; one set of parts in MS, duplicates photostated
comp. 1881; 1st perf. at the Rubinstein concerts, Petersburg, Jan. 23, 1883, the composer conducting

1868 **op. 2, Symphonic Scherzo**.....*unpublished*
2, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **12**
Score copied from the composer's orig. MS; one set of parts in MS, duplicates photostated
comp. 1882; 1st perf. at the Conservatory, Petersburg, May 20, 1882, the composer conducting

27 **op. 10, Esquisses Caucasiennes** [Caucasian sketches], Orchestral suite.....*Jurg.*
1. In a narrow pass, 2. In the village, 3. In the mosque, 4. Cortege of the Sardar
3, 3, 2, 2—4, 2, 2 Corn. (ad lib.), 2, 2—Tymp., Perc.—Harp—Str. **20**
comp. summer 1894; 1st perf. at the Russian Music Society, Moscow, Feb. 1895, Saffonov conducting

1008 **op. 42, Iverija,** Suite [2nd series of Caucasian sketches].....*Jurg.*
1. Introduction—Lamentation of the princess Ketevana, 2. Cradle song, 3. Lesghinka [a dance], 4. Georgian march
3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **30**
comp. summer 1905; 1st perf. at the Russian Music Society, Moscow, winter 1906, the composer conducting

717 **op. 46, Symphony I,** E minor.....*Jurg.*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **32**
comp. 1907; 1st perf. at the Russian Music Society, Moscow, winter 1908, the composer conducting

IPPOLITOV-IVANOV, Michael (Michailovich)—Cont'd

1029 **op. 48, Rhapsodie Arménienne** [Armenian rhapsody] on national themes ..... *Jurg.*
2, 2, 2, 2—3, 2—Tymp., Perc.—Str. (with Vl. Solo) **12**
comp. 1909; 1st perf. at the Armenian Music Society, Moscow 1909, the composer conducting

1549 **op. 50, Sur le Volga** [On the Volga], Musical picture ..... *Jurg.*
1, 1, 0, 1—1, 1—Str. Score in MS **4**
comp. 1910; 1st perf. Moscow, same year

*1965 **op. 54, "Mtzyri"** [The lay-brother], Symphonic poem (after Lermontov) for large orchestra and one solo voice (ad lib.) ..... *Mussektor and U.E.*
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Cel., Harp—Str.—Solo voice ad lib. **18**
comp. 1922; 1st perf. at the Russian Music Society, Moscow 1922, the composer conducting

1635 **op. 55, Marche Turque** [Turkish march] ..... *Mussekior*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **5**
comp. 1928; 1st perf. Baku 1929, W. Suk conducting

1872 **op. 56, "Yz pyesen Ossiana"** [From the songs of Ossian], Three musical pictures ..... *Jurg.*
1. Lake Ljano, 2. Kolmja's lamentation, 3. Ossian's monologue on the death of a contemporary hero
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3, 1—Tymp., Cymb., Gong, Bass-drum—Cel., Harp—Str. Score and parts in MS **25**
comp. 1925; 1st perf. at the Moscow Conservatory, winter 1927, N. Golovanov conducting

1914 **op. 61, Episodes of the life of Schubert** ..... *unpublished*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **15**
Score is the composer's own and only MS; one set of parts in MS, duplicates photostated
comp. 1929; not yet performed; information received winter 1931

IRELAND, John Inglewood, Bowden, Cheshire (England) 1879—

1009 **The Forgotten Rite,** Prelude ..... *Augener*
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3—Tymp.—Cel., Harp—Str. **8**

2021 **Symphonic Rhapsody "Mai-Dun"** ..... *Augener*
3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Str. **13**
comp. 1919; 1st perf. London 1921

IVANOV, Michail (Michailovich) Moscow 1849—1927 Rome

741 **op. 20, Suite Orientale** ..... *Bessel*
1. March, 2. On the Bosporus, 3. Reverie, 4. Oriental dance, 5. In the harem
3 (Picc. alt. 3rd Fl.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

1382 **Bal Nasyekomwikh—Bal des Insectes** [The insects' ball], Scherzo from "Kuznetchik Musikant" (Le grillon musicien) [The cricket musician] ..... *Bessel*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Small Bells—Harp—Str.

JACOBI, Frederick San Francisco, Cal. 1891—

2434 **Indian Dances** ..... *U.E.*
1. Buffalo dance, 2. Butterfly dance, 3. War dance, 4. Corn dance
3, 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Piano, Harp—Str. **17**
comp. 1927/28; 1st perf. by the Boston Symphony Orchestra at Cambridge, Mass., Nov. 8, 1928, Serge Koussevitzky conducting

JANÁČEK, Leoš Hukvaldy (North Moravia) 1854—1928 *Mor. Ostrava*

2391 **op. 3, Suite** (posthumous work) ..... *U. E.*
2, 2, 2, 2—3, ?—Tymp., Triangle—Harp—Str. **14**
Score and parts in MS
1st perf. on the Radio, Frankfurt-on-Main, July 1930, Rosbaud conducting

1640 **Sinfonietta**, rev. by Dr. P. A. Pisk ..... *U. E.*
4 (4th alt. Picc.), 2 (2nd alt. Engl. H.), 3, 2—4, 12, 4, 1; 2 Bass-Trump., 2 Tenor-Tubas—Tymp., Cymb., Bells—Harp—Str. **25**
comp. 1926; 1st perf. same year at Brno

JAQUES-DALCROZE, Emile Vienna 1865—

535 **Tanz-Suite** in 4 movements ..... *Sim.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

JARNACH, Philipp Noisy (France) 1892—

1545 **op. 19, Morgenklangspiel** [Sounds of the morn], Romancero II ..... *Schott*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3—Tymp., Cymb.—Harp—Str. **15**
comp. 1925; 1st perf. at the Gewandhaus, Leipzig, Nov. 1926

JÄRNEFELT, Armas Viborg (Finland) 1869—

842 **Korsholm,** Symphonic poem ..... *B. & H.*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **18**
comp. 1894

522 **Praeludium** for small orchestra ..... *B. & H.*
1 Picc., 1, 2, 1—2, 2—Tymp., Cymb., Triangle, Small Bells—Str. **3**
comp. 1900; 1st perf. Viborg 1901, the composer conducting

271 **Berceuse** [Cradle song] ..... *B. & H.*
2 Clar., Bn., 2 Horns—Str. **4**
comp. 1903; 1st perf. Viborg, same year, the composer conducting

Suite for orchestra ..... *Hansen*
publ. 1919

1050 **— No. 1, Introduction—Israels Fángenskap** [Israel's captivity], ed. and rev. by Julia A. Burt
2, 3, 3, 2—4, 2, 3, 1—Tymp., Cymb.—Str.
(or: 1, 0, 2—2, 2, 1—Tymp.—Str. **6**

— No. 2, Elitzebas klagan, see Part II

1494 **— No. 3, Danse,** ed. and rev. by Julia A. Burt
2 (alt 2 Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.
(or: 1, 0, 2—2, 2, 1—Tymp.—Str.) **6**

JIRÁK, Karl Boleslav Prague 1891—

2353 **op. 22, Ouverture zu einer Komödie von Shakespeare** (Předehra k Shakespeareovské komédii) [Overture to a Shakespeare comedy] ..... *U. E.*
3, 3, 4, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **18**
Parts in MS
comp. 1926; 1st perf. Prague, Feb. 24, 1927, the composer conducting

JITOMIRSKY, Alexander (Matvejevich) Kherson 1881—

2179 **op. 7, Prelude** ..... *Mussektor*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3, 1—Tymp., Gong, Small Bells—Cel., 2 Harps—Str.

JONGEN, Joseph Liège 1873—

1557 **op. 24, Fantaisie** on two popular Walloon Christmas carols ..... *Durand*
3, 3, 2, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **15**
comp. 1909; 1st perf. Brussels 1911

JUON, Paul Moscow 1872—

1067 **op. 23, Sinfonie,** A major ..... *Schles.*
3, 3, 2, 3—4, 2, 3, 1—Tymp.—Harp—Str. **40**
comp. 1900; 1st perf. Berlin 1901, Fritz Steinbach conducting

2379 **op. 27, Kammersinfonie** [Chamber Symphony], B♭ major ..... *Schles.*
Ob., Clar., Bn., Horn—Piano—Str. (no 2nd Vl.) **35**
(see also op. 27a in Part Ib)
comp. 1904; 1st perf. Gothenburg 1907, Tor Aulin conducting, the composer at the Piano

470 **op. 31, Vaegtervise** (Song of the townhall clock), Fantasy on Danish folk melodies ..... *Schles.*
3 (3rd alt. Picc.), 3, 2, 3—6, 2, 3, 1—Tymp., Perc.—Harp—Str. **35**
comp. 1906; 1st perf. at the Gürzenich, Cologne, 1907, Fritz Steinbach conducting

342 **op. 40, Eine Serenadenmusik** ..... *Schles.*
2, 1, 2, 2—2 Horns—Tymp., Triangle—Str. **30**
comp. 1908; 1st perf. Berlin 1910, Fritz Steinbach conducting

JURASSOVSKY, Alexander

1505 **op. 8, Les Fantômes (Phantoms),** Symphonic poem ..... *Jurg.*
3, 3, 3, 3—6, 3, 3, 1—Tymp., Cymb., Bass-drum, Small Bells—2 Harps—Str.
comp. 1912

KAJANUS, Robert Helsingfors (Finland) 1856—

1647 **op. 8, Rhapsodie No. 2,** F major ..... *Kistner & S.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str. **10**
comp. 1885; 1st perf. Helsingfors 1886, the composer conducting

KALAFATI, Wassili (Pavlovich) Eupatoria (Crimea) 1869—

549 **op. 8, Phantasie-Ouverture** ..... *Bel.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str.

967 **op. 12, Symphony,** A minor ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.

548 **op. 14, Polonaise** ..... *Bel.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.

KALINNIKOV, Wassilij (or Basile) **(Sergeijvich)**
Woina, Govt. Orlov (Russia) 1866—1901 Yalta (Crimea)

858 **Symphony I,** G minor ..... *Jurg.*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Triangle—Harp—Str. **35**
comp. 1895; 1st perf. Moscow 1896

661 **Symphony II,** A major ..... *Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str.

321 **Intermezzo I,** F♯ minor ..... *Jurg.*
2, 2, 2, 2—2, 2, 1—Tymp.—Str. **4**
publ. 1901

322 **Intermezzo II,** G major ..... *Jurg.*
2, 2, 2, 2—2, 2, 1—Tymp., Triangle—Str. **5**
publ. 1901

742 **Le cèdre et le palmier** [The cedar and the palm], Symphonic poem ..... *Jurg.*
2, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **7**
publ. 1901

KALINNIKOV, Wassilij—Cont'd

660 **Suite,** D major ..... *Jurg.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **17**
publ. 1902

1412 **Tsar Boris,** Music to the drama by Count Alexej Tolstoi (Overture and entr'actes) ..... *Jurg.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1 (ad lib.)—Tymp., Cymb., Triangle, Bass-drum—Harp (ad lib.)—Str. **20**
comp. and 1st perf. Moscow 1899

KALLIWODA, Johann Wenzeslaus Prague 1801—1866 Carlsruhe

1038 **op. 242, Concert-Ouverture No. XVII** ..... *Kistner & S.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **8**
comp. 1863; 1st perf. Donaueschingen 1864, the composer conducting

KAMINSKI, Heinrich Tiengen, near Waldshut (Black forest) 1886—

1648 **Concerto grosso** for Double Orchestra ..... *U. E.*
Soli: 2 Vl., 2 Va., 2 Vc. **30**
Each orchestra: 1, 1, 0, 1—1, 1—Tymp., Triangle (orchestra I also Gong and Tamb., orchestra II Cymb. also)—Str. (Str. as numerous as possible)
1 Piano Large folio score
comp. 1922/23; 1st perf. Kassel, June 1923

KAREL, Rudolf Pilsen (or Plzen), Bohemia 1880—

832 **op. 6, Slavisches (Slovanské) Scherzo-Capriccio** [Slavic Scherzo-Capriccio] ..... *Sim.*
3 (3rd alt. Picc.), 2, 2, 2—4, 3 (3rd ad lib.), 3—Tymp., Cymb., Triangle, Small Bell—Harp—Str. **8**
comp. 1904; 1st perf. Prague, same year

op. 16, Slavische Tanzweisen (Slovanské tanečni nálady) [Slavic dance tunes] ..... *Sim.*
comp. 1912; 1st perf. Prague, same year, Karl Nebdal conducting

1059 **— No. 1, C major**
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **4**

1127 **— No. 2, G major**
3 (Picc. alt. 3rd Fl.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **3**

1814 **op. 23, Démon,** Symphonic poem for large orchestra ..... *Sim.*
4 (3rd alt. 2nd Picc.), 3, 4, 3—4, 4, 3, 1—Tymp., Perc.—Piano (alt. Cel.), Harp—Str. **12**
comp. in Russia 1918/19; 1st perf. Prague 1921, Vaclav Talich conducting

KARGANOV — HARTMANN — HAPPICH Gennari (Ossipovich) KARGANOV (or Karganoff), Kwarelia, Georgia (Russia) 1858—1890 Rostov on the Don

2310 **In the Gondola,** No. 6 of op. 20, Album Lyrique; from the Violin and Piano transcription by Arthur Hartmann (publ. B. & H.) orch. by William F. Happich ..... *unpublished*
1, 1, 1, 1—Horn—Harp—Str. Score and parts in MS
arr. for the Symphony Club exclusively

KARLOWICZ, Mieczyslaw Wiszniewo (Lithuania) 1876—1909 Zakopane (Polish-Tatra)

129 **op. 9, Wiederkehrende Wellen** (Powracające Fale) [Returning waves] Tone poem ..... *Schles.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str.

KARLOWICZ, Mieczyslaw—Cont'd

1649 **op. 10, Odwieczne pieśni—Uralte Lieder** [Primeval melodies]..... *Gebethner*
1. The song of the eternal yearning, 2. The song of love and death, 3. The song of the universe
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Gong, Triangle—Str.

710 **op. 11, Rapsodja Litewska** [Lithuanian rhapsody]..... *Gebethner*
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3—Tymp., Cymb., Triangle—Str.

708 **op. 12, Stanislaw i Anna Oświecimowie** [Stanislaus and Anna of Oswiecim]..... *Gebethner*
4 (Picc. alt. 4th Fl.), 4, 4, 4—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str.

709 **op. 13, Smutna Opowieść — Eine traurige Erzählung** [A sad tale]..... *Gebethner*
4 (3rd alt. Picc.), 4, 4, 4—6, 3, 3, 1—Tymp., Gong, Triangle—Str.

KASANLI, Nikolai (Ivanovich) Tiraspol, Govt. Kherson 1869—1916 Petersburg

1460 **Villa près de la mer—Villa am Meer** [Villa at the sea], Fantasy inspired by Arnold Böcklin's picture..... *Bel.*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str.
comp. 1913

1851 **Notch Karnavala—Nuit de Carnaval** [Carnival night], Fantasy for orchestra..... *Bel.*
3, 3, 3, 3—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
comp. Nice 1914

1498 **Glinkiana,** Orchestral suite of Piano compositions by Michail Glinka; orch. by N. Kasanli..... *Jurg.*
1. Fugue, 2. Parting—Nocturne, 3. Scottish theme with variations
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str.

1650 **Overture to "Miranda"** (or "The last fight"), Dramatic opera in 3 acts..... *Zimm.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **8**
publ. 1911

KATTNIGG, Rudolf Obersdorf, near Treffen (Carinthia) 1895—

1651 **op. 5, Burleske Suite**..... *U. E.*
1. Praeludium, 2. Allegretto scherzando, 3. Intermezzo, 4. Rondo giocoso
3 (3rd alt. Picc.), 3, 2, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **32**
comp. 1922; 1st perf. Vienna, Feb. 1924, Reichwein conducting

KAUN, Hugo Berlin 1863—1932 ib.

op. 43, Two Symphonic Poems, composed to Longfellow's **"Song of Hiawatha"**..... *Rahter*
comp. 1900; 1st perf. Chicago 1901, Theodore Thomas conducting

109 **— No. 1, "Minnehaha"**
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 2—Tymp., Cymb., Gong, Bass-drum—2 Harps—Str. **12**

110 **— No. 2, "Hiawatha"**
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 2—Tymp., Cymb., Bass-drum—2 Harps—Str. **15**

1171 **op. 44, Maria Magdalena,** Symphonic prologue to Hebbel's drama..... *Kahnt*
3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Cymb., Gong—Harp—Str. **12**
comp. 1895; 1st perf. Chicago 1897, Theodore Thomas conducting

KAUN, Hugo—Cont'd

1652 **op. 60, Sir John Falstaff,** Symphonic poem.....*Ries & E.*
3 (3rd alt. Picc.), 2, 3, 3—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **20**
finished Jan. 1905, 1st perf. Berlin same year, Weingartner conducting

op. 70, Originalkompositionen (Original compositions) for small orchestra.....*Vieweg*
comp. 1906; 1st perf. Berlin 1907, Weingartner conducting

1653 — **No. 1, Fröhliches Wandern** [Light-hearted roving]
2, 0, 2, 1—2 Horns—Str. **8**

1654 — **No. 2, Idyll,** Waltz
2, 0, 2, 1—2 Horns—Str. **6**

— **No. 3,** for Strings alone, see Part II

1655 — **No. 4, Variationen**
2, 0, 2, 1—2 Horns—Str. **12**

1656 — **No. 5, Elegie**
2, 1, 2, 1—2 Horns—Tymp. (ad lib.)—Str. **6**

1657 — **No. 6, Rondo**
2, 0, 2, 1—2, 2, 1—Tymp.—Str. **8**

op. 76, Drei einfache Stücke [Three simple pieces] for small orchestra..*Vieweg*
comp. 1907; 1st perf. Berlin 1908, Leo Blech conducting

1658 — **No. 1, Scherzo**
2, 2, 2, 2—4 (2 ad lib.), 2—Tymp.—Str. **8**

1085 — **No. 2, Notturno**
2, 2, 2, 2—2 Horns—Harp (ad lib.)—Str. **8**

1659 — **No. 3, Intermezzo**
2, 2, 2, 2—4, 2—Tymp.—Str. **6**

1084 **op. 90, Am Rhein** [On the Rhine], Overture.....*Zimm.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Triangle—Harp (ad lib.)—Str. **12**
comp. 1912; 1st perf. Berlin same year, Theo Spiering conducting

1139 **op. 92, Erste Suite (Märkische)** [First suite (From the March of Brandenburg)].....*Zimm.*
1. The heath of the March, 2. Evening, 3. Minuet, 4. Nocturnal song, 5. Of memorable times
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **35**
comp. 1912; 1st perf. Berlin 1913

1660 **op. 96, Symphony III,** E minor.....*Zimm.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Bass-drum—Cel., Harp—Str. **45**
comp. 1912/13; 1st perf. Cassel 1913, Robert Laugs conducting

***2164** **op. 99, Feierlicher Einzugsmarsch** [Festive entrance march].....*Zimm.*
3, 2, 2, 3—4, 3, 3, 1; 3 Corn. and 3 Trump. back-stage—Tymp., Cymb., Bass-drum, Small drum—Str.—Vocal chorus (ad lib.) at the end **10**
comp. 1915; 1st perf. Berlin, same year, A. Thierfelder conducting

2194 **op. 107 "Hanne Nüte",** A story of birds and men.....*Zimm.*
3, 2, 2, 2—4, 3, 3—Tymp.—Harp—Str. Score in MS **12**
comp. 1917; 1st perf. Rostock 1918, Heinrich Schulz conducting

KELLEY, Edgar Stillman Sparta, Wisc. (U. S. A.) 1857—

1958 **op. 10, Aladdin,** A Chinese Suite ..... *Schirmer*

1. At the wedding of Aladdin and the princess, 2. In the palace garden—Serenade, 3. The flight of the genius with the palace, 4. The return—Feast of lanterns

3, 2 (2nd alt. Engl. H.), 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp, Mandolin—Str.

1st perf. by the San Francisco Symphony Orchestra, April 1894, the composer conducting

1989 **The Pit and the Pendulum,** Symphonic poem after the narrative of Edgar Allan Poe ..... *Schirmer*

(publ. for the Society for the publication of American music)

3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str.

1st perf. at the Cincinnati May Festival of 1925 after receiving the prize awarded by the National Federation of Music Clubs; the composer conducting

KISTLER, Cyrill Gross Aitingen, near Augsburg 1848—1907 Kissingen

514 **op. 68, Valse-Serenade** ..... *Bosworth*

1, 1, 1, 1—Horn—Harp (or Piano) ad lib.—Str.

KLENAU, Paul (August) von Copenhagen 1883—

1661 **Paolo und Francesca,** Symphonic fantasy, on Dante's "Inferno", Canto V ..... *U. E.*

5 (or 3, and 2 Picc. replaced by Organ), 2, 3, 3—6, 4, 3, 1—Tymp., Cymb., Gong, Bass-drum—Cel., 2 Harps—Piano—Str. **17**

comp. 1916/17; 1st perf. Mannheim 1917, Furtwängler conducting

★**1662** **Jahrmarkt bei London** (Bankholiday—Souvenir of "Hampstead Heath") Orchestra fantasy ..... *U. E.*

3, 2, 2, 3—4, 3, 3, 1—Tymp., Perc.—Mandoline, Harp, Piano—Str.—Solo voice (Boy's or Alto voice) **18**

comp. 1921; 1st perf. same year at Vienna, Grevillius conducting

2282 **Ballet-Ouverture** from **"Klein Idas Blumen"** [Little Ida's flowers], Ballet after the fairy tale by H. C. Andersen ..... *U. E.*

3 (3rd alt. Picc.) (or 2), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps (or 1), Mandoline, Piano—Str. Large folio score **12**

comp. 1914; 1st perf. Stuttgart, Jan. 28, 1916

KLOSE, Friedrich Carlsruhe 1862—

1820 **Elfenreigen** [Dance of the elves] ..... *Leuckart*

2, 2, 2, 2—4, 2—Tymp., Cymb., Triangle—2 Harps—Str.

KLUGHARDT, August (Friedrich Martin) Cöthen 1847—1902 Dessau

1663 **op. 67, Auf der Wanderschaft** [On a walking tour], Suite ..... *Zimm.*

1. Jolly fellows, 2. Forest brook, 3. Before the hermitage, 4. The huntsman, 5. Joining the dance, 6. Good-night

2, 2, 2, 2—3, 2, 1—Tymp., Triangle—Str.

191 **op. 71, Symphony V,** C minor ..... *Zimm.*

2 (2nd alt. Picc.), 2, 2, 2—4, 2, 2—Tymp., Triangle—Str.

1664 **op. 87, Drei Stücke** [Three pieces] for orchestra ..... *Zimm.*

1. Capriccio, 2. Gavotte, 3. Tarantella

2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Harp—Str.

KNIPPER, Lew (Constantinovich) Tiflis 1898—

1665 **op. 1, Skazki Gypskogo Bodzka — Märchen eines Gyps-Gottes** [Stories of a plaster God], Suite ..... *Mussektor*

1. Introduction, 2. Dance, 3. The man's lament and the God's dance, 4. The man's curse, 5. The overthrow of the God, 6. Epilogue

3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 2, 3, 1—Tymp., Perc. (5 players at least)—Str. **11**

comp. 1923/24; 1st perf. Moscow, March 8, 1925, Saradjev conducting

1666 **op. 12b, No. 1, Praeludium-Scherzo** ..... *Mussektor and U.E.*

2 (1st alt. Picc.), 2 (2nd alt. Engl. H.), 2, 1—4, 1, 1, 1—Tymp., Perc.—Harp—Str. **4**

comp. 1925; 1st perf. Moscow 1926

2122 **op. 12b, No. 2, Praeludium** ..... *Mussektor and U.E.*

1, 1, 1, 1—2, 1—Tymp., Cymb., Triangle, Tamb.—Str. **3**

comp. 1926; 1st perf. Moscow, same year

2457 **op. 18, Malienkaya Lyricheskaya Suita — Kleine lyrische Suite** [Small lyric suite] for small orchestra ..... *U.E. and Mussektor*

2 (2nd alt. Picc.), 1, 1, 1—2 Horns—Tymp.—Harp—Str.: 7, 6, 6, 5, 4 **9**

comp. 1928

KNORR, Iwan Mewe (West-Prussia) 1853—1916 Frankfurt-on-Main

108 **op. 7, Variationen** on an Ukrainian folk-song ..... *B. & H.*

2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp.—Str. **16**

comp. 1891; 1st perf. Frankfurt-on-Main 1892

KODÁLY, Zoltán Kecskemét (Hungary) 1882—

1667 **Háry János-Suite** ..... *U.E.*

1. Prelude—The story begins, 2. Viennese musical clock, 3. Song, 4. The battle and defeat of Napoleon, 5. Intermezzo, 6. Entrance of the emperor and his court

3 (alt. 3 Picc.), 2, 2 (2nd alt. Sax. alto), 2—4, 3, 3 Corn., 3, 1—Tymp., Perc.—Cel., Cemb. (may be replaced by Clavicembalo or, if necessary, by Piano), Piano—Str. **30**

comp. 1925/26; 1st perf. New York, Dec. 15, 1927, Willem Mengelberg conducting

2168 **Marosszéki Táncok — Marosszéker Tänze** [Dances of Marosszék] .. *U.E.*

2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp., Cymb., Bass-drum, Side-drum—Str. **12**

comp. 1929; 1st perf. Dresden, Nov. 28, 1930, Fritz Busch conducting

2167 **Nyári este — Sommerabend** [Summer evening] ..... *U.E.*

1, 2, 2, 2—2 Horns—Str. **5**

comp. 1906; rev. 1930; 1st perf. (from MS) by the New York Philharmonic Orchestra, April 3, 1930, Toscanini, to whom the work is dedicated, conducting

KOESSLER, Hans Waldeck (Germany) 1853—1926 Ansbach (Bavaria)

1668 **Symphonische Variationen** ..... *U.E.*

3, 2, 2, 3 (3rd ad lib.)—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str. **16**

KOPTIAIEV, Alexander (Petrovich) Petersburg 1868—

664 **op. 11, Poème élégiaque** ..... *Jurg.*

2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **15**

1816 **op. 21, Elegie** ..... *Zimm.*

2, 2, 2, 3—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **3**

publ. 1912

KOPYLOV, Alexander Petersburg 1854—1911 ib.

743 **op. 10, Scherzo,** A major ..... *Bel.*
3, 2, 2, 2—4, 2, 3—Tymp.—Str. **9**
comp. 1888; 1st perf. Petersburg 1889

415 **op. 14, Symphony,** C minor ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **28**
comp. 1889; 1st perf. Petersburg 1890

1373 **op. 31, Konzert-Ouverture** for large orchestra, D minor ..... *Zimm.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Tamb.—Str. **16**
comp. 1910; 1st perf. Petersburg, same year

KORESTCHENKO, Arseny (Nicolaievich) Moscow 1870—

1746 **op. 20, Armyanskaia Suita — Suite Arménienne** [Armenian suite]... *Bessel*
1. Meeting at the brook, 2. Scherzo, 3. Waltz, 4. "Yallui"—Armenian dance, 5. "Lezghinka"—Finale
3, 2 (Engl. H. alt. 2nd Ob.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp, Mandoline, Piano—Str. Parts in MS

KORNAUTH, Egon

op. 17, Ballade see **Part VI**

KORNGOLD, Erich Wolfgang Brünn (Moravia) 1897—

1402 **op. 4, Schauspiel-Ouverture** [Overture to a play] ..... *Schott*
3, 2, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Xyl.—Harp—Str. (with 2 Solo Vl.) **16**
comp. 1911; 1st perf. same year at the Gewandhaus, Leipzig, Arthur Nikisch conducting

1337 **op. 5, Sinfonietta** ..... *Schott*
3 (3rd alt. Picc.), 2 (2 (2nd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str. **50**
comp. 1912; 1st perf. same year at the Philharmonic Concerts, Vienna, Weingartner conducting

454 **op. 11, Suite** from the music to Shakespeare's "Viel Lärmen um Nichts" [Much ado about nothing]; for chamber orchestra ..... *Schott*
1. Overture, 2. Maidens in the bridal chamber, 3. Holzapfel und Schlehwein [Dogberry and Verges] - March of the constables, 4. Intermezzo (Garden scene), 5. Mummery (Hornpipe)
1 (alt. Picc.), 1, 1, 1—2, 1, 1—Tymp., Perc.—Harp, Piano, Harm.—Str. (without Vc.) **22**
comp. 1918; 1st perf. Vienna 1919

455 **op. 13, Sinfonische Ouverture "Sursum Corda"** [Symphonic overture] ..... *Schott*
3 (3rd alt. Picc.), 3, 4, 3—4, 4, 3, 1—Tymp., Perc.—2 Harps, Piano—Str. **18**
comp. 1919; 1st perf. same year, the composer conducting

2169 **Overture to "Der Schneemann"** [The snow-man], Pantomime in two pictures ..... *U. E.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **5**
comp. 1909; 1st perf. at the Vienna Staatsoper, 1910, Franz Schalk conducting

KŐSA, György (Georg) Budapest 1897—

2346 **6 Stücke für grosses Orchester** [6 pieces for large orchestra] ..... *U. E.*
1. Loneliness, 2. Reckless merriment, 3. The sceptic's prayer, 4. Timid yearning, 5. Nevertheless, 6. Hopeless
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **10**
Parts in MS
comp. 1919; 1st perf. by the Philharmonic Orchestra, Budapest, 1922, Dohnanyi conducting

KOTCHETOFF, Nicolai (Rasumnicovich) Oranienbaum, near Petersburg 1864—

1315 **A la balalaïka**, from the Suite No. 2, op. 7 ..... *Jurg.*
2, 2, 2, 2—4 Horns—Str.

KOUNDOUROFF, Aristote G.
Educated in Russia; now living at his birthplace in Greece

1952 **Ōkar** [Icarus], Symphonic poem ..... *unpublished*
4, 2, 3, 3—6, 3, 3, 1—Tymp., Drums, Cymb.—2 Harps—Str.
Score and 1 set of parts in MS, duplicates photostated

1867 **Conte No. 2** [Tale] ..... *unpublished*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str.
Score and 1 set of parts in MS, duplicates photostated
comp. Feb. 1925; orch. (score dated) July 10/13, 1929

KOVACH, K. V.

1785 **Na Bambeij-Yashte** [In the bamboo hut], Abkhasian poem ..... *Mussektor*
1, 1, 2, 1—2, 2, 1—Tymp., Perc.—Harm., Piano—Str.
comp. Sukhum, 1928

1784 **Tvoi Pootj** [Thy way], Abkhasian poem ..... *Mussektor*
1, 1, 2, 1—2, 2, 1—Tymp., Perc.—Harm., Piano—Str.
comp. Sukhum, 1928

KOVAŘOVIC, Karel Prague 1862—1920 ib.

1669 **Valčik** [Waltz] ..... *Fr. A. Urb.*
(No. 10 from "Lípa" [Linden-tree], a collection for small orch. or voice with accompaniment of one or more instruments; ed. by Jan Malát)
1, 1, 1, 1—2, 1—Str. **4**
comp. 1890; 1st perf. Prague 1891

KREIN, Alexander (Abramovich) Nizhni-Novgorod 1883—

1671 **op. 26, Roza e Krest—La Rose et la Croix** [The rose and the cross], Symphonic fragments, based on a poem by Alexander Blok ..... *Mussektor*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Gong—2 Harps—Str.
comp. 1917/21

1670 **op. 35, Symphony I** ..... *Mussektor*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Drum—Cel., 2 Harps—Str.
comp. 1922/25

★**2020** **op. 40, Traurnaja Oda—Trauer Ode** [Mourning ode], To the memory of Lenin; for large orchestra and mixed vocal chorus ..... *Mussektor*
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 1—Tymp., Perc.—2 Harps—Str.—Vocal quartet-chorus
comp. 1925/26

KŘENEK, Ernst Vienna 1900—

1673 **op. 25, Concerto grosso II** ..... *U. E.*
2, 2, 2, 2—2, 1—Str. (with Vl., Va. and Vc. Soli) **35**
comp. 1924; 1st perf. Dresden 1925, Fritz Busch conducting

1888 **op. 54, Potpourri** ..... *U. E.*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 2—0, 3, 1—Tymp., Perc.—Piano—Str. **18**
comp. 1927; 1st perf. Cologne, Nov. 15, 1927, Hermann Abendroth conducting

1674 **op. 58, Kleine Symphonie** [Little symphony] ..... *U. E.*
2, 0, 3, 2—0, 3, 2, 1—Tymp., Perc.—Harp, 2 Mandolines, Guitar, 2 Banjos—Str.: Vl. I/II, Cb. I/II **15**
comp. 1928; 1st perf. Berlin, Nov. 1, 1928, Otto Klemperer conducting

KRETSCHMER, Edmund Ostritz (Saxony) 1830—1908 Dresden

251 **Der Eriks-Gang** und **Krönungsmarsch** [Royal procession and coronation march] from the opera **"Die Folkunger"**.....*Kistner & S.*
2 (2nd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Str. **4**
comp. 1872; 1st perf. Dresden 1874

KŘIČKA, Jaroslav Kelč (Moravia) 1882—

1802 **op. 12, Scherzo Idyllique**.....*Sim.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Str.

1829 **op. 16, Overture** to Maeterlinck's **"Der Blaue Vogel"** (Modrý pták) [The blue-bird].....*Sim.*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

KRIEGER, Johann Philipp

Partie, F major ("Feldmusik", 1704, No. III), for Wind instruments, or Strings, or Wind and Strings, with Cembalo, see **Part II**

KRIUKOFF, Vladimir (Nikolaievich) (or Krjukow) Moscow 1902—

2126 **op. 11, Nieznakomka—L'Inconnue** [The unknown woman], Symphonic prologue to A. Block's drama.....*Mussektor and U. E.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Gong, Bass-drum—Harp—Str. **8**
comp. 1923; 1st perf. Moscow 1924; publ. 1928

KRUG, Arnold Hamburg 1849—1904 ib.

op. 22, Romanische Tänze [Romanesque dances].....*Kistner & S.*
comp. 1879; 1st perf. Hamburg 1880, the composer conducting

448 — **No. 1**, F major
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Tamb., Cast.—Str. **4**

449 — **No. 2**, A major
3, 2, 2, 2—4, 1, 3—Tymp., Cymb., Triangle—Str. **5**

450 — **No. 3**, D minor
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Tamb., Cast.—Str. **5**

451 — **No. 4**, A major
2, 3, 2, 2—4, 2—Tamb.—Str. **4**

452 — **No. 5**, D major
2, 2, 2, 2—4, 2, 3—Tymp., Tamb.—Str. **5**

KÜHNEL, Emil

249 **op. 13, Tempeste** [Storms], From the life of an artist, Overture.....*Bauermann*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Tamb.—Str.

KUULA, Toivo Vasa (Finland) 1883—1918 Viipuri

2157 **op. 9, No. 4, Pirun Polska** [The devil's dance], ed. and rev. by Julia A. Burt.....*Hansen*
1, 1, 2, 1—2, 2, 1—Tymp.—Str. **3**

LACHNER, Franz Rain (Upper Bavaria) 1803—1890 Munich

186 **op. 190, Suite No. VII**, D minor.....*Schott*
1. Overture, 2. Scherzo, 3. Intermezzo, 4. Chaconne and fugue
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
comp. 1874; 1st perf. Munich 1875, the composer conducting

LACOMBE, Paul Carcassonne, Pyrenees (France) 1837—1927 ib.

1095 **op. 31, Suite Pastorale** [Rustic Suite].....*Heugel*
1. Morning in the woods, 2. Morning serenade, 3. Idyl, 4. Rustic march
2 (1 alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str. **18**
comp. 1901

LACOMBE, Paul—Cont'd

1010 **op. 34, Symphony II,** D major ..... *Hamelle*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str. **22**
comp. 1885

1388 **op. 53, Parade Hongroise** [Hungarian parade] ..... *Heugel*
2, 2, 2, 2—2, 0, 2 Corn., 3—Tymp., Triangle—Str. **4**
orig. comp. for Piano Solo; orch. 1890; 1st perf. Carcassonne 1891

1040 **op. 128, Rapsodie** on tunes from the Pays d'oc [Provence] ..... *Enoch*
2, 2, 2, 2—4, 0, 2 Corn., 3—Tymp., Triangle—Str. **7**
comp. 1920; 1st perf. Paris 1921

LACOME (d'ESTALENX), Paul (Jean Jacques) Houga, Gers (France) 1838—1920 ib.

1120 **Clair de Lune** (Moonlight), Suite ..... *Lemoine*
1. Nocturnal march, 2. Invocation, 3. Elves, 4. Fairy minuet and finale
2 (2nd alt. Picc.), 1, 2, 1—2, 2, 3—Tymp., Perc.—Str.

LALO, Edouard (Victor Antoine) Lille 1823—1892 Paris

500 **Divertissement** ..... *Heugel*
3, 2, 2, 2—4, 2, 3, 1 (or Ophicl. Sax.)—Tymp., Triangle—Str. **14**
comp. 1870; 1st perf. at the Concerts Populaires, Paris, Dec. 8, 1872

1467 **Aubade** [Morning serenade] for 10 instruments or small orchestra ..... *Heugel*
1, 1, 1, 1—Horn—Str. (supplemented) (see also Part Ib) **9**
comp. 1871; 1st perf. Paris 1872

744 **op. 27, Allegro Appassionato** ..... *Hamelle*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **6**
comp. and 1st perf. Paris 1875

612 **Rapsodie** ..... *B. & B.*
3, 2, 2, 2—4, 4, 3, Ophicl.—Tymp., Tamb., Triangle, Bass-drum—Harp—Str. **10**
comp. and 1st perf. Paris 1880

908 **Arlequin,** Humorous sketch, Carnival music ..... *Bailly*
3, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle—Str.

482 **Scherzo,** D minor ..... *Durand*
3, 2, 2, 4—4, 2, 2 Corn., 3, Ophicl.—Tymp.—Str. **5**
comp. 1883; 1st perf. Paris 1885

446 **Symphony,** in G minor ..... *Heugel*
3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp.—Str. **34**
comp. 1885; 1st perf. Paris 1887

488 **Overture** to **"Le Roi d'Ys"** [The king of Ys], Opera in 3 acts ..... *Heugel*
2, 2, 2, 2—4, 4, 3, Ophicl.—Tymp., Bass-drum, Side-drum—Str. **11**
comp. 1875/76; 1st perf. of Overture alone, Paris 1876, of complete opera two years later

Namouna, Ballet in 2 acts
comp. 1881; 1st perf. at the Paris Opera, March 6, 1882

641 — **Suite I** ..... *Hamelle*
1. Prelude, 2. Serenade, 3. Theme and variations,
4. Shows of the fair — The feast
2, 2, 2, 4—4, 2, 2 Corn., 3, Ophicl.—Tymp., Perc.—2 Harps—Str. **21**

457 — **Rapsodie II,** Second suite ..... *Hamelle*
1. Dances from Morocco, 2. Mazurka, 3. The siesta,
4. Dance with cymbals, 5. Presto
2 (1st alt. Picc.), 2 (alt. 2 Engl. H.), 2, 4—4, 2, 2 Corn., 3, Ophicl.—Tymp., Perc.—2 Harps—Str. **14**

1331 — **Valse de la Cigarette** [The cigarette waltz] ..... *Hamelle*
2, 2, 2, 2—4 Horns—Tymp.—Str. **6**

LAMARTER, Eric de, see **DE LAMARTER, Eric**

LAMOTE DE GRIGNON BOCQUET, Juan Barcelona 1872—

2242 Andalousie, Nr. I from **"Hispanicas",** Symphonic trilogy.. *Union Mus. Esp.*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc. —2 Harps—Str.

LAPARRA, Raoul Bordeaux 1876—

La Habanera, opera in 3 acts
comp. 1907; 1st perf. at the Opéra Comique, Paris 1908

2384 — Prelude ..... *Enoch*
3 (Fl. alt. 3rd Picc.), 2 (Engl. H. alt. 2nd Ob.), 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Bass-drum, Gong—2 Harps—Str. **5**

2383 — 3 Entr'actes ..... *Enoch*
1. Largo, 2. Habanera, 3. A bad night
2, 3, 3, 3—4, 2, 3, 1—Tymp., Cymb., Bass-drum—2 Harps—Str. **5**

LAROCHE, Hermann (Augustovich) Petersburg 1845—1904 ib.

550 Torshestvenniy marsh — Festmarsch [Festive march], orch. by A. K. Glazounov ..... *Bel.*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3, 1—Tymp., Perc.—Str. **3**
publ. 1913

LAZĂR, Filip Craiova (Roumania) 1894—

1890 Divertissement ..... *Durand*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **12**
comp. 1924; 1st perf. at the Concerts Colonne, Paris, March 1926, Georges Georgesco conducting

2004 Tziganes [Gipsies], Scherzo ..... *Durand*
3 (3rd alt. Picc.), 3, 3, 4—4, 3, 3, 1—Soprano-, Tenor-, Alto-Sax. (in default of Sax. played by 3rd Clar. and 2 Bass-Clar.)—Tymp., Perc.—Cel., Piano—Str. **15**
comp. 1925; 1st perf. Boston, Nov. 1927, Koussevitzky conducting

2352 Suite Valaque [Wallachian suite] ..... *U. E.*
1. Berceuse, 2. The drinkers, 3. Dance, 4. Ox-wagon, 5. Water-sprites, 6. Gipsy dance
2, 2 (2nd alt. Engl. H.), 2, 2—2, 2—Tymp.—Cel., Harp—Str. **12**
Score and parts in MS
comp. 1927; 1st perf. Paris 1929, Walter Straram conducting

2218 Le Ring, A round of 4 minutes (Orchestra music No. 2) ..... *Durand*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **4**
comp. end of 1928; 1st perf. Paris 1929, Georges Georgesco conducting

2211 op. 17, Concerto grosso No. 1 ..... *Durand*
0, 2, 0, 2—2, 1—Tymp.—Str. **22**
comp. 1929; 1st perf. Boston, March 1930, Koussevitzky conducting

LAZZARI, Sylvio Botzen (then Austria) 1860—

1453 Tableaux Maritimes [Sea pictures], Orchestral suite ..... *Eschig*
1. Sunset at sea, 2. Waves, 3. Shepherd on the waste land, 4. Ship in flight of the gale
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **32**
comp. 1920; 1st perf. at the Concerts Pasdeloup, Paris 1921, Rhené-Baton conducting

LAZZARI, Sylvio—Cont'd

2092 **Effet de Nuit** [Nocturnal impression], Symphonic picture.....*Leduc*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str.

1644 **Armor,** Prelude to the lyric drama of the same name.....*Sirène Musicale*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb.—2 Harps—Str.

LEFEBVRE, Charles (Édouard) Paris 1843—1917 Aix-les-Bains

298 **op. 40, Dalila,** Orchestral scenes to the drama by Octave Feuillet....*Hamelle*
1. Prelude, 2. Dance air, 3. Nocturne, 4. The song of the Calvary, 5. Finale
2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str. **23**
comp. 1893; 1st perf. Paris 1894

LEHÁR, Franz Komáróm (Hungary) 1870—

2049 **Eine Vision** (Meine Jugend) [A vision "My Youth"], Overture ....*Doblinger*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Harp,
Organ (ad lib.)—Str.

LEKEU, Guillaume Heusy, near Verviers (Belgium) 1870—1894 Angers (France)

809 **Fantaisie Contrapuntique** [A fantasy in counterpoint].....*Rouart, Lerolle*
0, 1, 1, 1—Horn—Str. **8**
comp. March 1890 for the Cercle Musical d'Amateurs; 1st perf. at the Concerts privés, Brussels 1925, Marcel Prévost conducting

504 **Fantaisie** on two Angevins popular airs.....*Rouart, Lerolle*
2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str. **15**
comp. 1892; 1st perf. Brussels, June 1893, Eugène Ysaye conducting

LENDVAI, Erwin Budapest 1882—

1821 **op. 7, Scherzo**.....*Sim.*
3 (3rd alt. Picc.), 3, 4, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str.

1313 **op. 10, Symphony,** D major.....*Sim.*
3, 3 (3rd alt. Engl. H.), 4, 3—4, 4, 3, 1—Tymp., Perc.—2 Harps
(2nd ad lib.), Organ (ad lib.)—Str.

1179 **op. 30, Archaische Tänze** [Archaic dances], 9 symphonic dances for small orchestra.....*Sim.*
1. Ptah, 2. Siva, 3. Eros Thanatos, 4. Sacred dance, 5. Arkadia (Idyl), 6. Astarte, 7. Roman dance of arms, 8. Odalisks, 9. Moorish dance feast
1 (alt. Picc.), 1 (alt. Engl. H.), 1, 1—1, 1, 1—Tymp., Perc.—Harp—Str.

2175 **op. 32, Kammersuite** [Chamber suite].....*Rahter*
1, 1, 1, 1—Horn—Harp—Str.: 8, 6, 4, 4, 2 (see also Part Ib)

LEONCAVALLO, Ruggiero Naples 1858—1919 Montecatini, Tuscany

349 **Valse Coquette**.....*Brockhaus*
2, 2, 2, 2—4, 2, 3—Tymp.—Str.
no score published, Violin direction instead
Romanesca, arr. by A. Ischpold, see **Part II**

LIADOV, Anatol (Constantinovich) Petersburg 1855—1914 Novgorod

745 **op. 8, Intermezzo**.....*Bessel*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Side-drum, Small bells—Str. **3**

746 **op. 16, Scherzo I**.....*Bessel*
3, 2, 2, 2—4, 2, 3—Tymp.—Str. **6**
comp. about 1890

639 **op. 19, Mazurka,** Rustic scene near the village tavern.....*Bel.*
3, 2, 2, 2—4, 2, 3—Tymp., Perc.—Str.

LIADOV, Anatol (Constantinovich)—Cont'd

368 **op. 21b, Pro Stareeny** [From olden times]—**Ballade**.....*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Tamb., Side-drum—Harp, Pianino—Str.

547 **op. 49, Polskij** [Polonaise], In memory of Pushkin.....*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **6**
comp. 1899; 1st perf. Petersburg, same year

1066 **op. 55, Polskij** [Polonaise].....*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **5**
comp. for and 1st perf. at the unveiling of the monument of Anton Rubinstein, Nov. 14, 1902

369 **op. 56, Baba-Yaga,** Tone picture on a Russian fairy tale.....*Bel.*
3, 3, 3, 3—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Xyl.—Str. **4**
pub. 1905

370 **op. 58, Acht Russische Volksweisen** [Eight Russian folk-tunes].....*Bel.*
3, 3, 2, 2—Tymp., Triangle, Tamb.—Str. **23**

293 **op. 62, Volshiebnoie Ozero—Der Verzauberte See** [The enchanted lake], A legendary picture.....*Bel.*
3, 2, 3, 2—4 Horns—Tymp., Bass-drum—Cel., Harp—Str. **6**
publ. 1909

367 **op. 63, Kikimora,** A popular tale.....*Bel.*
3, 3, 3, 2—4, 2—Tymp., Xyl.—Cel.—Str.

718 **op. 65, Danse de l'Amazone** [Dance of the amazon].....*Jurg.*
3, 3, 3, 2—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str. **4**
comp. and 1st perf. Petersburg 1906

311 **op. 66, Aus der Apokalypse** [From the Apocalypse], Symphonic picture..*Bel.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 2—Tymp., Perc.—Cel., Harp—Str.

329 **op. 67, Nänie**.....*Bel.*
3, 1, 2, 2—4 Horns—Str.

Variations on a Russian theme, see **RUSSIAN COMPOSERS**

LIAPOUNOV, Sergej (Michailovich) Yaroslav1859—1924 Par

611 **op. 2, Ballade**.....*B. & B.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **12**
publ. 1898

1376 **op. 7, Torshestvennaya Ouvertoura—Ouverture Solennelle** [Solemn overture] on Russian themes.....*Jurg.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **20**
comp. 1895; 1st perf. Petersburg, April 24, 1896

1191 **op. 12, Symphony,** B minor.....*Zimm.*
3 (3rd alt. Picc.), 2, 3, 2—4, 2, 3, 1—Tymp.—Str. **38**
comp. 1901; 1st perf. Petersburg 1902, the composer conducting

1263 **op. 16, Polskij** [Polonaise].....*Zimm.*
3, 2, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **7**
comp. 1905; 1st perf. Petersburg, same year, the composer conducting

1122 **op. 37, "Zelazova Vola"** [*Chopin's birthplace*], Symphonic poem.....*Zimm.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1909; 1st perf. Petersburg 1910, the composer conducting

1803 **op. 53, Hachisch,** An oriental symphonic poem (Narration of a Turkestan man); poem by Count A. Golenishtsheff-Koutousov.....*Zimm.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **24**
comp. 1914; 1st perf. Petersburg, same year, the composer conducting

LISZT, Franz Raiding (then Hungary) 1811—1886 Bayreuth

Symphonic poems

911 — **No. 1, Was man auf dem Berge hört** [What one hears on the mountain], after the poem by Victor Hugo.....*B. & H.*
3, 2, 3, 2—4, 2, 3, 1—Tymp., Cymb., Gong, Bass-drum—Harp—Str. **38**
sketched 1847/48; last version 1856; 1st perf. Weimar, Jan. 7, 1857, the composer conducting

601 — **No. 2, Tasso, Lamento e Trionfo** [Tasso, lamentation and triumph].....*B. & H.*
3, 2, 3, 2—4, 4, 3, 1—Tymp., Perc.—Harp—Str. **19**
comp. 1849; rev. 1850 and 1854; 1st perf. of orig. version Weimar, Aug. 28, 1849, of rev. version April 19, 1854, the composer conducting both performances

181 — **No. 3, Les Préludes,** after Lamartine's "Méditations poétiques"..*B. & H.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Harp—Str. **17**
comp. 1849/50; 1st perf. Weimar, Feb. 23, 1854, the composer conducting

583 — **No. 4, Orpheus**.....*B. & H.*
3, 3, 2, 2—4, 2, 3, 1—Tymp.—2 Harps—Str. **13**
comp. 1854; 1st perf. at Weimar, Feb. 16, 1854, the composer conducting

719 — **No. 5, Prometheus**.....*B. & H.*
3, 3, 2, 2—4, 2, 3, 1—Tymp.—Str. **12**
comp. 1850 for, and 1st perf. at the unveiling of the Herder monument at Weimar, Aug. 24, 1850, the composer conducting; the work then being perf. as an overture to Herder's "Der entfesselte Prometheus"; rev. 1855 (and considerably enlarged by a vocal part)

584 — **No. 6, Mazeppa,** on a poem of Victor Hugo.....*B. & H.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **18**
orig. comp. as Piano Etude 1826, enlarged 1837 and 1841; publ. 1839 as "Mazeppa" in "Grandes Etudes" for Piano; orch. 1850; 1st perf. Weimar, April 16, 1854, the composer conducting

747 — **No. 7, Festklänge** [Festive sounds].....*B. & H.*
2, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Bass-drum—Str. **18**
comp. 1851; 1st perf. Weimar, Nov. 9, 1854, the composer conducting

1258 — **No. 8, Héroide funèbre — Heldenklage** [Heroic elegy].....*B. & H.*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **20**
sketched 1830 as "Symphonie révolutionnaire"; rev. and orch. 1849/50; 1st perf. Breslau, Nov. 10, 1857, Moritz Schön conducting

985 — **No. 9, Hungaria**.....*B. & H.*
3, 3, 2, 2—4, 3, 3, 1—Tymp., Perc.—Str. **22**
sketched 1848, last version 1856; 1st perf. Budapest, Sept. 8, 1856, the composer conducting

748 — **No. 10, Hamlet**.....*B. & H.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **10**
comp. 1858; 1st perf. Sondershausen, July 2, 1876, Max Erdmannsdörfer conducting

267 — **No. 11, Hunnenschlacht** [Battle of the Huns], after Kaulbach's painting.....*B. & H.*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb.—Organ (or Harmonium)—Str. **16**
comp. 1857; 1st perf. Weimar, Dec. 29, 1857, the composer conducting

835 — **No. 12, Die Ideale** [The Ideals], after Schiller's poem.....*B. & H.*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Str. **30**
comp. 1857; 1st perf. at the unveiling of the Goethe-Schiller-Wieland monument, Weimar, Sept. 5, 1857, the composer conducting

LISZT, Franz—Cont'd

877 **Ungarischer Sturm-Marsch** [Hungarian march of attack].....*Schles.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Cimbalum (ad lib.)—Str. 5
comp. 1843; new arr. 1876; 1st perf. same year at Budapest, the composer conducting

226 **Rákóczy Marsch,** Symphonic transcription.....*J. Schuberth*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. 4
1st perf. Budapest 1846

*1551 **Eine Faust-Symphonie** in three characteristic pictures after Goethe.....*B. & H.*
1. Faust, 2. Gretchen, 3. Mephistopheles
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Triangle—Harp—Str.—Voices: Tenor solo, Tenor and Bass Chorus 72
comp. 1853/54 (final vocal chorus added 1857); 1st perf. at the unveiling of the Goethe-Schiller-Wieland monument, Weimar, Sept. 5, 1857, Liszt conducting

*1172 **Eine Symphonie zu Dantes Divina Commedia** [A symphony to Dante's Divine Comedy] for large orchestra and female chorus .....*B. & H.*
1. Inferno, 2. Purgatory
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3, 1—Tymp., Cymb., Gong, Bass-drum—2 Harps, Harmonium—Str.—Female chorus (or boys' voices) in part II 46
comp. 1855/56; 1st perf. Dresden, Nov. 7, 1867, the composer conducting

Zwei Episoden aus Lenaus Faust [Two episodes from Lenau's Faust]

843 — **No. 1, Der Nächtliche Zug** [Nocturnal procession].....*J. Schuberth*
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Bell or Gong—Harp—Str. 15
comp. 1858/60

202 — **No. 2, Der Tanz in der Dorfschenke** [The dance in the village inn], 1st Mephisto waltz.....*B. & H.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Harp—Str. 10
comp. 1858/59; 1st perf. Weimar, March 8, 1861, the composer conducting

1542 **Trauerfeier Tassos** [Funeral triumph of Tasso], Epilogue to the symphonic poem "Tasso".....*B. & H.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Bell or Gong—Str. 13
comp. 1868; 1st perf. at the New York Philharmonic Society, March 1877, Leopold Damrosch, to whom the work is dedicated, conducting

1421 **"Szózat"** [Song] and **"Hymnus"**, two patriotic poems, comp. by Egressi and Erkel, orch. by Franz Liszt.....*Rózsavölgyi*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Bell or Gong (ad lib.)—Harp—Str.

Ungarische Rhapsodien [Hungarian rhapsodies], arr. for orch. by the composer and F. Doppler.....*J. Schuberth*

1197 — **No. 4,** D minor (also called No. 12)
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. 11
orig. comp. for Piano solo 1854; orch. 1858/60; 1st perf. Weimar, 1860, the composer conducting

134 — **No. 6 "Pester Carneval",** D major (also called No. 9)
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. 10
orig. comp. for Piano solo 1851/53; orch. 1860

LISZT, Franz—Cont'd

1360 **Die Heiligen Drei Könige** [The Three Holy Kings], March from the oratorio **"Christus"**.....*Kahnt*
3, 2, 2, 2—4, 3, 3, 1—Tymp.—Harp—Str. **12**
comp. 1863; 1st perf. Rome, July 6, 1867, Sgambati conducting

Mephistowalzer, see **"Zwei Episoden aus Lenaus Faust", No. 2**

1153 **Deux Morceaux** [Two pieces], from **"Années de pélerinage"** [Years of pilgrimage], 2nd year, Italy; orch. by Nicholas Kasanli.....*Schott*
1. Sposalizio [Nuptials], 2. Il Penseroso [Contemplation]
2 (2nd alt. Picc.), 2, 3, 2—4, 2, 3, 1—Tymp., Cymb., Gong—Harp—Str. **8**
comp. for Piano solo; orch. 1900; 1st perf. Petersburg 1901, Kasanli conducting

LISZT — MOTTL

698 **Die Vogelpredigt des heiligen Franz von Assisi** [St. Francis of Assisi's sermon to the birds], Legend; orch. by Felix Mottl.....*Rózsavölgyi*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—2 Harps—Str.
comp. for Piano solo

LISZT — MÜLLER-BERGHAUS

1425 **Mazurka brillante,** orch. by Karl Müller-Berghaus.....*Sim.*
3, 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **5**
comp. for Piano solo 1849/50

117 **Erste Ungarische Rhapsodie** [Hungarian rhapsody No. 1], F minor, orch. by K. Müller-Berghaus.....*Sim.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. for Piano solo 1851/53

132 **Zweite Ungarische Rhapsodie** [Hungarian rhapsody No. 2], C minor—F major, orch. by Karl Müller-Berghaus.....*Sim.*
2, 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **9**
comp. for Piano solo 1851/53 (orig. keys C♯ minor—F♯ major)

131 **Tarantella,** No. 3 of "Venezia e Napoli" from **"Années de pélerinage"** [Years of pilgrimage], 2nd year, Italy; orch. by Karl Müller-Berghaus.....*Schott*
3, 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **6**
comp. for Piano solo; orch. 1882

LITOLFF, Henry (Charles) London 1818—1891 Bois le Combes, near Paris

125 **op. 55, Overture to Maximilian Robespierre,** drama by Robert Griepenkerl.....*Litolff*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Cymb., Bass-drum, Side-drum—Str. **10**

LJADOV, LJAPUNOV, see **LIADOV, LIAPOUNOV**

LOEFFLER, Charles Martin (Tornov) Mulhouse, Alsace 1861—

1974 **op. 6, La Mort de Tintagile** [The death of Tintagile], Dramatic poem after Maurice Maeterlinck's drama; for grand orchestra and Viola d'amore.....*Schirmer*
Viola d'amore solo—3 (3rd alt. Picc.), 3, 4, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str. **25**
orig. comp. for 2 Viole d'amore and orchestra in 1897, thus 1st perf. 1898 at Boston; rev. score dated Sept. 1900; 1st perf. in rev. form by the Boston Symphony Orchestra, Feb. 16, 1901

LOEFFLER, Charles Martin (Tornov)—Cont'd

1973 **op. 9, La Villanelle du Diable** [The devil's round], Symphonic poem after a poem by M. Rollinat.....*Schirmer*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp, Organ—Str. **12**
comp. at Dover, Mass., summer 1901; 1st perf. Boston, April 2, 1902, Wilhelm Gericke conducting

1975 **op. 14, A Pagan Poem** (after Virgil).....*Schirmer*
3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1; 3 Solo-Trump. behind stage—Tymp., Gong, Glockenspiel—Harp, Piano—Str. **23**
orig. comp. 1901 as chamber music; rev. for orchestra in 1905/06; 1st perf. Boston, Nov. 22, 1907, Karl Muck conducting

1971 **Poem** for orchestra (inspired by Paul Verlaine).....*Schirmer*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Glockenspiel—Cel., Harp—Str. **16**
comp. at Dover, Mass., summer 1901; 1st perf. with op. 9 (above); subsequently reorch.; 1st perf. of reorch. version, Boston, Nov. 1, 1918, Pierre Monteux conducting

1972 **Memories of my childhood** (Life in a Russian village), Poem for modern orchestra.....*Schirmer*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc., 4 Mouth-Harmonicas in F—Cel., 2 Harps, Piano—Str. **13**
awarded the Chicago North Shore Festival Association prize, 1924; 1st public perf. by the Chicago Symphony Orchestra at Evanston, Ill., March 30, 1924, Frederick Stock conducting

LORTZING, Gustav Albert Berlin 1801—1851 ib.

222 **Overture to "Der Wildschütz"** [The marksman].....*B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str. **8**
opera comp. 1842; 1st perf. Leipzig, Dec. 1842

LUBOMIRSKI, Prince Ladislas (?) Warsaw 1866—

1154 **Poème Symphonique** in three parts.....*B. & H.*
2, 3, 3, 2—4, 2, 3, 1—Tymp., Cymb.—2 Harps—Str. **25**
publ. 1904

LUBOMIRSKY, G.

1675 **Danse Orientale**.....*Jurg.*
2, 2, 2, 2—2, 2—Tymp., Tamb.—Harp—Str.

LUIGINI, Alexandre (Clément Léon Joseph) Lyons 1850—1906 Paris

1676 **op. 51, Carnaval Turc** [Turkish carnival], Symphonic poem on a poem by L. Leclair.....*Enoch*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.)—Str. **7**
comp. 1900; 1st perf. Paris 1901, the composer conducting

1296 **op. 65, Romance Symphonique**.....*Enoch*
3, 2, 2, 2—4, 2—Tymp.—Str. **7**
comp. 1904; 1st perf. Paris 1905

LULLY, Jean Baptiste (de) (or Lulli) Florence 1632—1687 Paris

335 **Ballet-Suite,** for concert perf. freely transcr. by Felix Mottl.....*Peters*
1. Introduction, 2. Nocturne, 3. Minuet, 4. Prelude—March
2, 2, 2, 2—4, 2—Tymp., Triangle—Str. **15**
arr. 1901; 1st perf. Karlsruhe 1902, Mottl conducting

LVOFF, Alexis (Feodorovich) (or Lwoff, also Lvov)
Reval 1798—1870 Romano, near Kovno

1448 **Overture** to the opera **"Ondine"** [Undine]; orch. by Mili Balakirev...*Zimm.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.

MacDOWELL, Edward (Alexander) New York City 1861—1908 ib.

337 **op. 22, "Hamlet" and "Ophelia"**, Two poems.....*Hainauer*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Bass-drum—Str. **15**

336 **op. 25, Lancelot und Elaine,** Second symphonic poem after Tennyson.....*Hainauer*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **10**
comp. at Wiesbaden, 1887/88; 1st perf. Boston, Jan. 10, 1890, Arthur Nikisch conducting

903 **op. 29, Lamia,** Third symphonic poem (after Keats).....*Schott*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Gong—Str. **35**
begun at Wiesbaden 1888, compl. Boston, winter 1888/89; publ. posthumously in 1908

849 **op. 30, Die Sarazenen** [The Saracens] (Two fragments after the Song of Roland).....*B. & H.*
1. The Saracens, 2. Lovely Aldâ
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **3**
comp. at Wiesbaden 1887/88; 1st perf. by the Philharmonic Orchestra, Boston, Nov. 1891, Bernhard Listemann conducting

917 **op. 42, Suite,** D minor, New edition, with addition of the part "In October".....*Schott*
1. In a haunted forest, 2. Summer idyl, 3. In October, 4. The shepherdess' song, 5. Forest spirits
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **35**
comp. about 1890/91; 1st (American) perf. of movements 1, 2, 4, 5 at the Music Festival at Worcester, Mass., Sept. 24, 1891; 1st complete perf. Boston, Oct. 26, 1895, Emil Paur conducting

934 **op. 48, Zweite (indianische) Suite** [Second suite "Indian"].....*B. & H.*
1. Legend, 2. Love song, 3. In wartime, 4. Dirge, 5. Village festival
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **31**
comp. in Boston about 1892; 1st perf. from MS by the Boston Symphony Orchestra in New York, Jan. 23, 1896

MACKENZIE (Sir) Alexander Campbell Edinburgh (Scotland) 1847—

2181 **op. 21, Rhapsodie Ecossaise** [Scotch rhapsody].....*Novello*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **25**
comp. 1878; 1st perf. Glasgow, Jan. 1880, Sir August Manns conducting

2183 **op. 24, "Burns",** Second Scotch rhapsody.....*Novello*
2, 2, 2, 2—4, 0, 2 Corn., 3, 1—Tymp., Triangle—Str. **17**
comp. 1879; 1st perf. Glasgow 1881, Sir August Manns conducting

1853 **op. 67, Canadische Rhapsodie** [Canadian rhapsody].....*B. & H.*
2 (2nd alt. Picc.), 2 (1st alt. Engl. H. ad lib.), 2, 2—4, 2, 3—Tymp., Perc.—Str. **15**
comp. 1904; 1st perf. London 1905, the composer conducting

MAGANINI, Quinto Fairfield, Cal. 1897—

1438 **La Rumba,** A Cuban rhapsody.....*J. Fischer*
2, 2, 2, 2—2, 2, 2—Tymp., Cymb., Triangle, Rumba-drums, Woodblock, Cuban Gourd—Str.

MAGANINI, Quinto—Cont'd

2456 **An Ornithological Suite** for chamber orchestra ..... *J. Fischer*
1. Humming birds, 2. At dusk, a nightingale sings in the garden, 3. Canonical cuckoos, 4. Listen to the mocking-birds (Variations on an American song)
1 (alt. Picc.), 1, 2 (2nd ad lib.), 1—2 (2nd ad lib.), 1—Perc.—Harp—Str.
One set of parts in MS, duplicates photostated

MAGNARD (Lucien Denis Gabriel) Albéric Paris 1865—1914 Baron, Dept. Oise

982 **op. 11, Symphony III,** B minor ..... *Rouart, Lerolle*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
comp. 1896; 1st perf. Paris, May 14, 1899, the composer conducting

1502 **op. 21, Symphony IV,** C♯ minor ..... *Rouart, Lerolle*
3, 3, 3, 2—4, 3, 3—Tymp.—Harp—Str. **35**
comp. 1911/13; 1st perf. at the Concerts de l' Union des Femmes Professeurs et Compositeurs, Paris, April 2, 1914, the composer conducting

MAHLER, Gustav Kalischt (Bohemia) 1860—1911 Vienna

2076 **Symphony I,** D major ..... *U. E.*
4 (3rd and 4th alt. 2 Picc.), 4 (3rd alt. Engl. H.), 4, 3—7, 5, 4, 1—Tymp., Perc.—Harp—Str. **60**
comp. 1888; 1st perf. Budapest 1889, the composer conducting

1790 **Symphony V,** C♯ minor ..... *Peters*
4 (3rd and 4th alt. 2 Picc.), 3 (3rd alt. Engl. H.), 3, 3—6, 4, 3, 1—Tymp., Perc.—Harp—Str. **65**
comp. 1901; 1st perf. Cologne 1904, the composer conducting

1827 **Symphony VII,** in 5 movements ..... *B. & B.*
5 (4th alt. 2nd Picc.), 4, 4, 4—4, 3, 3, 1; Tenor-horn—Tymp., Perc.—Guitar, Mandoline, 2 Harps—Str. **80**
comp. 1904; 1st perf. Prague 1908, the composer conducting

2077 **Symphony IX,** D major ..... *U. E.*
5, 4 (4th alt. Engl. H.), 5, 4—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **76**
comp. 1908; 1st perf. Vienna, June 1912, Bruno Walter conducting

MALÁT, Jan Staré Bydžov (Bohemia) 1843—1915 Prague

1882 **Kvítí z luhů českých** [Flowers from Bohemian meadows], Selection of national songs ..... *Fr. A. Urb.*
3, 2, 2, 2—4, 2, 3—Tymp., Triangle, Bass-drum—Str. Parts in MS **10**
comp. 1886

1678 **Furiant** ..... *Fr. A. Urb.*
(No. 8 of "Lípa" (Linden-tree), a collection of compositions for small orchestra or voice with accompaniment of one or more instruments; arr. by Jan Malát)
1, 1, 1, 1—2, 2, 1 (2nd Trump. and Tromb. ad lib.)—Str. **2**
comp. 1888

1881 **Vzpomínka na Prahu** [Souvenir of Prague], 40 Czech national and patriotic songs, arr. by Jan Malát ..... *Fr. A. Urb.*
2, 1, 2, 1—4, 2, 3—Tymp., Perc.—Str. Parts in MS **9**
comp. 1891

MALIPIERO, G. Francesco Venice 1882—

Sinfonie del Silenzio e della Morte [Symphonies of silence and of death] ..... *Rahter*
comp. 1909; 1st perf. at the Concerts Lamoureux, Paris 1917, Camille Chevillard conducting

615 — **Part I, Danza Tragica** [Tragic dance]
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **8**

616 — **Part II, Sinfonia del Silenzio** [Symphony of silence]
3, 3, 3, 2—3, 1—Tymp., Cymb., Triangle, Glockenspiel—Harp—Str. **7**

617 — **Part III, Il Molino della Morte** [The mill of death], A legend
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **5**

MALIPIERO, G. Francesco—Cont'd

Impressioni dal Vero [Impressions of nature]

458 — **Part I**.....*Senart*
1. The tom-tit, 2. The wood-pecker, 3. The eagle-owl
3 (3rd alt. Picc.), 3, 3, 2—4, 2—Tymp., Perc.—Harp—Str. **12**
comp. 1910/11; 1st perf. at La Scala, Milan, 1913, Alexander Birnbaum conducting

244 — **Part II**.....*Chester*
1. Colloquy of the bells, 2. The cypresses and the wind, 3. A rustic festival
4 (3rd alt. 2nd Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **25**
comp. 1914; 1st perf. at the Augusteo, Rome, 1914, Antonio Guarnieri conducting

1683 — **Part III**.....*U. E.*
1. Feast in the Valley of Hell, 2. The cocks, 3. Tarantella in Capri
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **8**
comp. 1921/22; 1st perf. Prague 1923, Alfredo Casella conducting

2204 **Per una Favola Cavalleresca** [For a chivalrous tale], Sinfonic illustrations.....*Ric.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **30**
comp. 1914; 1st perf. at the Augusteo, Rome, 1921, Antonio Guarnieri conducting

1264 **Armenia,** Armenian songs in symphonic form.....*Senart*
3, 3, 3, 2—4, 2—Tymp., Cymb., Triangle, Tamb.—Cel., Harp—Str. **12**
Wind parts, Perc., Cel., Harp in MS
comp. 1917; 1st perf. at the Concerts Lamoureux, Paris, 1917, Gabriel Pierné conducting

2393 **Oriente Immaginario** [The imaginary orient], Three studies for small orchestra.....*Chester*
Woodwind: 1 (alt. Picc.), 1, 0, 1—Perc.—Cel., Harp, Piano—Str. **20**
Parts in MS
comp. 1920; 1st perf. Bournemouth, Nov. 11, 1921, Sir Dan Godfrey conducting

2205 **Dalle tre Commedie Goldoniane** [From the three Goldonian comedies], Sinfonic fragments.....*Ric.*
1. La bottega da caffé [The coffee-house], 2. Sior Todero brontolon [Sir Todero the growler], 3. Le baruffe Chiozzotte [The quarrelsome people of Chioggia]
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **25**
comp. 1919/21; 1st perf. New York 1925, Walter Damrosch conducting

2363 **L'Esilio dell'Eroe** [The hero's exile], Five symphonic expressions .....*U. E.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. Parts in MS **15**
comp. at Asolo, 1926; 1st perf. under the title "Sul fiume del tempo" (at the composer's request) by the Philadelphia Orchestra, April 1, 1927, Stokowski conducting from MS score; the title was changed afterwards

La Cimarosiana see **CIMAROSA - MALIPIERO**

MALISCHEVSKY, Witold Mogilov-Podolski (Russia) 1873—

932 **op. 8, Symphony I,** G minor.....*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.

638 **op. 11, Veselaja Ouvertura — Fröhliche Ouverture** [Joyous overture]..*Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle—Harp—Str. **10**
comp. 1909; 1st perf. Odessa 1910

MALISCHEVSKY, Witold—Cont'd

962 **op. 12, Symphony II,** A major ..... *Bel.*
3 (Picc. alt. 3rd Fl.), 2, 3, 2—4, 3, 3, 1—Tymp., Triangle, Small drum—Harp—Str.

983 **op. 14, Symphony III,** C minor ..... *Bel.*
3 (Picc. alt. 3rd Fl.), 2, 3, 2—4, 3, 3, 1—Tymp.—Str.

MANASSE, Otto

2143 **Introduction, Variationen und Fuge** on the choral "Jerusalem, du hochgebaute Stadt" [Jerusalem is built as a city] ..... *Ries & E.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Glockenspiel—Organ (ad lib.)—Str. **15**
comp. 1929; 1st perf. Munich 1930, Winter conducting

MANCINELLI, Luigi Orvieto 1848—1921 Rome

2203 **Cleopatra,** Overture to Cossa's play of the same name ..... *Ric.*
3, 2, 2, 2—4, 4, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **14**
comp. 1875; 1st perf. at the Teatro Valle, Rome, Dec. 1877

2202 **Fuga degli Amanti a Chioggia** [Flight of the lovers from Chioggia], No. 3 of the suite **"Scene Veneziane"** [Venetian scenes] ..... *Ric.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **4**
comp. 1889; 1st perf. Madrid 1890

MANNHEIMER, Julius

1405 **op. 6, Zweite Serenade** [Second serenade], D minor ..... *Sim.*
2, 2, 2, 2—2, 2 (ad lib.)—Tymp.—Str.

MAREK, Czeslaw Przemysl (Galicia, then Austria) 1891—

1679 **Sinfonia,** In memory of Franz Schubert ..... *U. E.*
3, 3, 5, 4—4, 4, 4, 1—Tymp., Perc.—Cel., 2 Harps—Str. **30**
comp. 1928, for the centennial of Schubert's death; 1st perf. Zurich, Oct. 1928, Volkmar Andreae conducting

MARIE, Gabriel Paris 1852—1928 ib.

1292 **Kléis,** Symphonic suite, Music to Emile Sicard's ancient drama ..... *Rouart, Lerolle*
1. Prologue, 2. The maidens' dance, 3. Kléis' abandonment, 4. Epilogue
2, 2 (1st alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—2 Harps—Str. **20**
comp. 1913; perf. (according to the publisher) "dans divers casinos, pas dans les grands concerts" [in various music halls, but not at large concerts]

1320 **En Rêve** [Dreaming], Symphonic sketch ..... *Cost.*
2, 2, 2, 2—4, 1—Tymp.—Harp—Str.

MARINUZZI, Gino Palermo (Sicily) 1882—

***1916** **Suite Siciliana** ..... *Ric.*
1. Tale of the native, 2. The emigrant's song, 3. Rustic waltz, 4. Popular feast
3 (2nd and 3rd alt. 2 Picc.), 3, 4, 3—Sax: Soprano, Alto, Tenor, Baritone (all ad lib.)—4, 3, 2 Corn., 3, 1, Contrabass-Tuba; 2 Trump. back-stage—Tymp., Perc.—Cel., 2 Harps—Str.—Vocal chorus: Soprano and Alto (ad lib.) **34**
comp. 1907; 1st perf. at the Teatro Massimo, Palermo, March 1909, the composer conducting

MARSCHALK, Max Berlin 1863—

1680 **op. 30, Serenade** ..... *Dreililien*
2, 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Str.

MARTUCCI, Giuseppe Capua 1856—1909 Naples

1462 **Andante** from **op. 69, No. 2,** B♭ major ..... *Kistner & S.*
2, 3, 2, 2—4, 2, 3—Tymp.—Harp—Str. (with Vc. Solo) **10**
comp. 1888; 1st perf. Turin 1889, the composer conducting

1035 **op. 75, Symphony,** D minor ..... *Kistner & S.*
3, 2, 2, 3—4, 2, 3, 1—Tymp.—Str. **27**
comp. 1895; 1st perf. Turin 1896, the composer conducting

1920 **op. 82, Novelletta** ..... *Ric.*
2, 2, 2, 2—4, 2—Tymp., Cymb.—Harp—Str. **5**
comp. 1907; 1st perf. at La Scala, Milan, April 30, 1908, the composer conducting

4 Piccoli Pezzi [4 small pieces] ..... *Ric.*
comp. 1900; 1st perf. at the Teatro Regio, Turin, Nov. 25, 1901, Luigi Mancinelli conducting

2114 **— No. 1, Canzonetta**
2, 2, 2, 2—2 Horns—Harp—Str. **2**

2115 **— No. 2, Tempo di Gavotta**
2, 2, 2, 2—2, 2—Tymp., Triangle—Str. **6**

2116 **— No. 3, Giga**
2, 2, 2, 2—2, 2—Tymp.—Str. **5**

1919 **— No. 4, Notturno**
2, 2, 2, 2—2 Horns—Harp—Str. **6**

MASON, Daniel Gregory Brookline, Mass. 1873—

1681 **op. 11, Symphony** in C minor ..... *U. E.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **38**
comp. in France, July 1913/Spring 1914; 1st perf. from MS by the Philadelphia Orchestra, Feb. 18, 1916, Stokowski conducting; rev. summer 1922 (Scherzo removed), completed Oct. of that year in Norfolk, Conn.; 1st perf. in rev. version by the New York Philharmonic Orchestra, Dec. 1, 1922, Stransky conducting

1995 **op. 27, Chanticleer,** Festival overture ..... *Birchard*
(publ. for The Juilliard Musical Foundation)
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **11**
1st perf. Cincinnati, Nov. 23, 1928, Fritz Reiner conducting

MASSENET, Jules (Emile Frédéric) Montaud, near St. Etienne 1842—1912 Paris

207 **op. 13, Suite I** ..... *Durand*
1. Pastorale and fugue, 2. Variations, 3. Nocturne, 4. March and stretta
3, 2, 2, 2—4, 2, 2 Corn., 3, Sax-Tuba—Tymp., Cymb., Bass-drum, Side-drum—2 Harps—Str. **22**
comp. 1866; 1st perf. at the Concerts Pasdeloup, Paris, March 24, 1867

290 **Scènes Hongroises** [Hungarian scenes], Suite II ..... *Heugel*
1. Introduction in form of a dance, 2. Interlude, 3. Farewell to the betrothed, 4. Procession—Nuptial benediction—Leaving the church
3, 2, 2, 2—4, 2, 2 Corn., 3, Sax-Tuba—Tymp., Perc.—Harp—Str. **25**
comp. 1870; 1st perf. Paris, Nov. 26, 1871

1180 **Scènes Dramatiques,** Suite III ..... *Heugel*
1. Prelude and divertissement (The tempest—Ariel and the sprites), 2. Melodrama (Desdemona asleep), 3. Final scene (Macbeth)
3, 2, 2, 4 (2 ad lib.)—4, 4, 3, 1—Tymp., Perc.—2 Harps—Str. **17**
comp. 1873; 1st perf. same year at Paris

MASSENET, Jules (Emile Frédéric)—Cont'd

255 **Scènes Pittoresques** [Picturesque scenes], Suite IV.....*Schott*
1. March, 2. Air de ballet, 3. Angelus, 4. Bohemian festival
2 (2nd alt. Picc.), 2, 2, 2—4, 4, 3—Tymp., Perc.—Str. **25**
comp. 1875; 1st perf. Paris 1876

417 **Scènes Napolitaines** [Scenes from Naples], Suite V.....*Heugel*
1. The dance, 2. The procession—The improviser, 3. The festival
2 (2nd alt. Picc.), 2, 2, 2—4, 0, 3 Corn., 3, Sax-Tuba—Tymp., Perc.—Str. **10**

1155 **Scènes de Féerie** [Scenes from fairyland], Suite VI.....*Heugel*
1. Cortege, 2. Ballet, 3. Apparition, 4. Bacchanale
3 (3rd alt. 2nd Picc.), 2, 3, 4; Alto-Sax.—4, 2, 2 Corn., 4, 1—Tymp., Perc.—Harp—Str. **16**
comp. and 1st perf. Paris 1879

414 **Scènes Alsaciennes** [Alsacian scenes], Souvenirs, Suite VII.....*Heugel*
1. Sunday morning, 2. In the tavern, 3. Under the linden trees, 4. Sunday evening
2 (2nd alt. Picc.), 2, 2, 2—4, 2 Signal-horns or Trump. (back-scene), 2 Corn., 3, 1—Tymp., Perc.—Str. **16**
comp. 1881, 1st perf. Paris 1882

1354 **Le Roman d'Arlequin** [Harlequin's romance], Pantomime.....*Heugel*
2 (Picc. alt. 2nd Fl.), 2, 2, 2—2, 2—Tymp., Triangle—Str. **9**
orig. comp. for Piano 1870; orch. by the composer; 1st perf. Paris 1875

1335 **Les Rosati,** Divertissement for orchestra.....*Heugel*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Cel., Harp—Str. **5**
comp. and 1st perf. Paris 1902

216 **Les Erinnyes,** Suite from the music to Leconte de Lisle's ancient tragedy.....*Heugel*
1. Prelude, 2. Religious scene, 3. Entr'acte, 4. Divertissement
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 2 Corn., 3, Sax-Tuba—Tymp., Perc.—Harp (optional)—Str. (Vc. Solo in No. 2) **20**
comp. 1871; 1st perf. at the Odéon, Paris, Jan. 6, 1873

156 **Overture to "Phèdre",** tragedy by Racine.....*Schott*
3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp.—Str. **10**
comp. 1875; 1st perf. Paris same year

1513 **Overture to "Le Roi de Lahore"** [The king of Lahore], Grand opera.....*Heugel*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 2 Corn., 3, Sax-Tuba—Tymp., Perc.—Harp—Str. **5**
comp. 1876; 1st perf. at the Paris Opera, April 27, 1877

1235 **Hérodiade,** Music from the ballet.....*Heugel*
1. Egyptian dance, 2. Babylonian dance, 3. Gallic dance, 4. Phoenician dance, 5. Finale
3 (2nd alt. 2nd Picc.), 2, 3, 2—4, 2, 2 Corn., 4, 1—2 Sax. in E♭ and B♭, Contrabass-Sax. in B♭—Tymp., Perc.—Harps—Str. **9**
comp. 1880; 1st perf. at the Théâtre de la Monnaie, Brussels, Dec. 19, 1881

183 **Prelude to act III of "Hérodiade".....***Heugel*
0, 1, 2, 2—4, 0, 0, 1—Tymp.—Harps—Str. **2**
dates see above

MASSENET, Jules (Emile Frédéric)—Cont'd

"Le Cid", Opera in 4 acts

comp. 1884; 1st perf. at the Paris Opera, Nov. 30, 1885

63 — **Ballet** ..... *Heugel*

1. Castillane, 2. Andalouse, 3. Aragonaise, 4. Aubade, 5. Catalane, 6. Madrilène, 7. Navarraise

2 (2nd alt. Picc.), 2 (1st alt. Engl. H.), 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harps—Str. **16**

193 — **Rapsodie Mauresque** [Moorish rhapsody] from act III. . *Hartmann & Cie.*

2, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harps—Str.

1099 **Esclarmonde,** Suite from the opera ..... *Heugel*

1. Evocation, 2. The magic island, 3. Wedding, 4. In the forest: (a) Pastorale, (b) Hunt

3 (3rd alt. Picc.), 3, 3, 2, Sarrus. or Contra Bn.—4, 3, 3, 1—Tymp., Perc.—2 Harps, Organ (if available)—Str. **16**

comp. 1888; 1st perf. at the Opéra Comique, Paris, May 14, 1889

1304 **Brumaire,** Overture to the drama by Edouard Noël ..... *Heugel*

3, 3, 3, 3—Contrabass-Sax.—4, 3, 3, 1—Tymp., Perc.—Harp, Organ (ad lib.)—Str. **12**

comp. and 1st perf. Paris 1899

1374 **Cigale** [The grasshopper], Suite from the ballet ..... *Heugel*

1. Waltz—Whirlwinds, 2. Cantabile, 3. Variations, 4. Vieux Noël [Old-fashioned Christmas]—Dance of the grasshoppers

3, 3, 2, 2—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **14**

comp. 1903; 1st perf. at the Opéra Comique, Paris, Feb. 4, 1904

1212 **Espada,** Suite from the ballet of the same name ..... *Heugel*

3, 2 (2nd alt. Engl. H.), 2, 2—4, 3, 3, 1—Tymp., Perc.—Harps—Str. **12**

comp. 1907; 1st perf. Monte Carlo, Feb. 15, 1908

Roma, tragic opera in 5 acts

comp. 1911; 1st perf. Monte Carlo, Feb. 17, 1912

1259 — **Overture** ..... *Heugel*

3, 3, 3, 2—4, 3, 3, 1, Sarrus.—Tymp., Cymb., Bass-drum, Side-drum—2 Harps—Str. **7**

1260 — **Le bois sacré** [The sacred grove], from act III ..... *Heugel*

Fl., Horn, Tymp., 2 Harps—Str. **3**

MELKICH, Dmitry (Micheievich) (Michailovich) Moscow 1885—

1682 **op. 2, Alladine und Palomides,** Concluding moment from Maeterlinck's drama ..... *Mussektor*

3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **7**

1st perf. Moscow 1923

1684 **op. 7, Epitaphe** ..... *Mussektor*

3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Gong—Harp—Str. **8**

comp. 1916; 1st perf. Moscow, March 8, 1925, Saradjeff conducting

MENDELSSOHN-BARTHOLDY (Jakob Ludwig) Felix Hamburg 1809—1847 Leipzig

152 **op. 11, Symphony I,** C minor ..... *B. & H.*

2, 2, 2, 2—2, 2—Tymp.—Str. **37**

Wind parts and 2 sets of String parts in 1st edition

comp. 1824; 1st perf. Leipzig, Feb. 1, 1827, J. Ph. Schulz conducting

17 **op. 21, Overture to "Ein Sommernachtstraum"** [A Midsummer night's dream] ..... *B. & H.*

2, 2, 2, 2—2, 2, 0, Ophicl.—Tymp.—Str. **12**

comp. at Berlin, 1826; 1st perf. Stettin, Feb. 20, 1827, Karl Löwe conducting

MENDELSSOHN-BARTHOLDY (Jakob Ludwig) Felix—Cont'd

52 **op. 26, Hebriden (Fingals-Höhle) Ouverture** [The Hebrides or Fingal's cave] ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **10**
comp. 1829/30; 1st perf. London, May 14, 1832, Attwood conducting

196 **op. 27, Meeresstille und Glückliche Fahrt Ouverture** [Calm sea and prosperous voyage] ..... *B. & H.*
3, 2, 2, 2, Contra-Bn. and Serpent—2, 3—Tymp.—Str. **12**
comp. 1828; 1st public perf. Berlin, Dec. 1, 1832, the composer conducting; (private 1st perf. Sept. 7, 1828, at the composer's home)

224 **op. 32, Ouverture "Das Märchen von der schönen Melusine"** [The tale of lovely Melusine] ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **10**
Wind parts and 3 sets of String parts reprinted from the plates of the 1st ed.
comp. 1833; 1st perf. London, April 7, 1834, J. Moscheles conducting

167 **op. 52, Symphony II (Aus dem Lobgesang)** [from the Hymn of Praise], B♭ major ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **16**
comp. 1840; 1st perf. Thomas Church, Leipzig, June 25, 1840, at the Gutenberg Festival, the composer conducting

6 **op. 56, Symphony III** (The Scotch), A minor ..... *B. & H.*
2, 2, 2, 2—4, 2—Tymp.—Str. **36**
comp. 1829/31, 1841 and 1842; 1st perf. Leipzig, March 3, 1842, the composer conducting

op. 61, Musik zum Sommernachtstraum [Music to "A Midsummer night's dream"] ..... *B. & H.*
comp. 1843; 1st perf. Potsdam, Oct. 14, 1843, the composer conducting

720 — **Scherzo** (op. 61, No. 1)
2, 2, 2, 2—2, 2—Tymp.—Str. **5**

25 — **Intermezzo** (op. 61, No. 2, or 5)
2, 2, 2, 2—2 Horns—Str. **5**

18 — **Notturno** (op. 61, No. 3, or 7)
2, 2, 2, 2—2 Horns—Str. **6**

1261 — **Hochzeitsmarsch** [Wedding march] (op. 61, No. 4)
2, 2, 2, 2—2, 3, 3, Ophicl.—Tymp., Cymb.—Str. **6**

133 **op. 90, Symphony IV** (Italian), A major ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **25**
comp. 1830/33; 1st perf. London, May 13, 1833, the composer conducting

75 **op. 95, Ruy-Blas Ouverture** ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **8**
comp. 1839; 1st perf. Leipzig, March 11, 1839, the composer conducting

878 **op. 101, Overture** (Trumpet overture), C major ..... *B. & H.*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. **8**
comp. 1825; 1st perf. Berlin, April 18, 1828, the composer conducting

383 **op. 107, Symphony V** (Reformation Symphony), D minor ..... *B. & H.*
2, 2, 2, 2, Contra-Bn. and Serpent—2, 2, 3—Tymp.—Str. **25**
comp. 1829/30; 1st perf. Berlin, Nov. 15, 1832, the composer conducting

1854 **op. 108, Marsch,** D major (In honor of the visit to Dresden by the painter Cornelius) ..... *B. & H.*
0, 2, 2, 2—2, 2, 3—Tymp.—Str. **6**
comp. and 1st perf. Dresden 1841

MENDELSSOHN-BARTHOLDY (Jakob Ludwig) Felix—Cont'd

1945 **Overture** to the opera **"Die Hochzeit des Camacho"** [Camacho's wedding], **op. 10**.....*B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **6**
comp. 1825; 1st perf. Berlin, April 29, 1827

933 **Overture** to the oratorio **"Paulus", op. 36**.....*B. & H.*
2, 2, 2, 2, Serpent—2, 2, 3—Tymp.—Organ—Str. **7**
comp. 1834/36; 1st perf. Düsseldorf, May 22, 1836, the composer conducting

op. 74, "Athalia", Music to Racine's tragedy
comp. 1844; 1st perf. Charlottenburg, Dec. 1, 1845, the composer conducting

993 **— Overture**.....*B. & H.*
2, 2, 2, 2—2, 2, 3—Tymp.—Harp—Str. **8**

50 **— Kriegsmarsch der Priester** [War march of the priests].....*B. & H.*
2, 2, 2, 2—2, 2, 3, Ophicl.—Tymp.—Str. **5**

954 **Overture** to the Singspiel **"Heimkehr aus der Fremde"** [Son and stranger], **op. 89**.....*B. & H.*
2, 2, 2, 2—2, 2—Str. **6**
comp. 1829; 1st public perf. Leipzig, Oct. 26, 1848, Julius Rietz conducting (Private 1st perf. conducted by Mendelssohn in his home, Dec. 26, 1829)

MENNICKE, Carl Reichenbach i. V. (Germany) 1880—1917 in the World War

1433 **Ouverture zu einem Schauspiel** [Overture to a play].....*Kistner & S.*
3, 3, 3, 3—4, 2, 3, 1—Tymp.—Str. **16**
posthumously publ. 1918

MESSAGER, André (Charles Prosper) Montluçon (France) 1853—

1503 **Hélène,** Orchestral suite to the drama by Paul Delair.....*Choudens*
1. Prelude, 2. Helena and Sylvia, 3. Tempest—The cemetery, 4. Aurora, 5. Christmas night
2, 2, 2, 2—4, 0, 2 Corn., 3—Tymp.—Str.

MEYERBEER, Giacomo (properly Jakob Liebmann BEER) Berlin 1791—1864 Paris

45 **Fackeltanz No. 1** [Torch dance].....*B. & B.*
2, 2, 2, 2—4, 2, 3, Ophicl.—Tymp., Cymb., Bass-drum, Side-drum—Str. **6**
comp. for and perf. at the wedding of the Crown Prince of Bavaria and Princess Mary of Prussia, 1842

176 **Marche aux Flambeaux No. 2** [Torch Dance]; arr. for full orch. by W. Wieprecht.....*Joubert*
Some parts publ. B. & B., arranger not named, contents corresponding to Wieprecht's arr.
2, 2, 2, 2—4, 2, 3, Ophicl.—Tymp., Bass-drum, Side-drum—Str. **6**
comp. for and 1st perf. at the wedding of Princess Charlotte of Prussia and the Hereditary Prince of Saxony-Meiningen, 1850

12 **Fackeltanz No. 3** [Torch dance].....*B. & B.*
3, 2, 2, 2—4, 2, 3, Ophicl.—Tymp., Cymb., Bass-drum, Side-drum—Str. **9**
comp. for and perf. at the wedding of Princess Anna of Prussia and Prince Friedrich of Hesse, 1853

162 **Marche aux Flambeaux No. 4** [Torch dance]; arr. for full orch. by W. Wieprecht.....*Joubert*
Some parts publ. B. & B., arranger not named, contents corresponding to Wieprecht's arr.
3, 2, 2, 2—4, 3, 3, Ophicl.—Tymp., Bass-drum, Side-drum—Str. **8**
comp. for and perf. at the entrance of Prince Friedrich Wilhelm of Prussia and his young bride in Berlin, 1858

MIASKOVSKY, Nikolai (Yakovlevich)
Novogeorgievsk, near Warsaw (then Russia) 1881—

1893 **op. 3, Symphony I**.....*Mussektor and U. E.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **40**
comp. 1908; rev. 1911 and 1922; 1st perf. at Pavlowsk (now Sluzk) near Leningrad, May 20, 1914, A. Asfanoff conducting

1894 **op. 11, Symphony II,** C♯ minor.....*Mussektor and U. E.*
3 (3rd alt. Picc.), 3, 3, 3—6, 4, 3, 2—Tymp.—Str. **45**
comp. 1910/11; 1st perf. Moscow, July 11, 1912, Saradjeff conducting

1685 **op. 14, "Alastor",** Poem for orchestra (after Shelley).....*Mussektor*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—6, 3, 3, 1—Tymp., Cymb., Bass-drum, Gong—Cel., 2 Harps—Str. **23**
comp. 1912/13; 1st perf. Moscow, Nov. 5, 1914, Koussevitzky conducting
(A new edition of the work is being prepared (1931) under the title "Symphonische Dichtung")

1686 **op. 15, Symphony III,** A minor.....*Mussektor*
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 1—Tymp., Cymb., Bass-drum, Gong—Str. **45**
comp. 1913/14; 1st perf. Moscow, Feb. 14, 1915, Emil Cooper conducting

1687 **op. 17, Symphony IV,** E minor.....*Mussektor*
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 1—Tymp., Cymb., Bass-drum—Str. **35**
comp. 1917/18; 1st perf. Moscow, Feb. 8, 1925, Saradjeff conducting

1688 **op. 18, Symphony V,** D major.....*Mussektor*
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 1—Tymp., Cymb., Bass-drum—Str. **45**
comp. 1918; 1st perf. Moscow, July 18, 1920, Nicolai Malko conducting

*__1689__ **op. 23, Symphony VI**.....*U. E.*
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 1—Tymp., Cymb., Bass-drum—Cel., Harp—Str.—Vocal quartet chorus at the end **75**
comp. 1921/23; 1st perf. Moscow, May 4, 1925, Golovanoff conducting

1690 **op. 24, Symphony VII**.....*U. E.*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Gong—Harp—Str. **25**
comp. 1922; 1st perf. Moscow, Feb. 8, 1925, Saradjeff conducting

1691 **op. 26, Symphony VIII**.....*U. E.*
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **56**
comp. 1923/25; 1st perf. Moscow, May 23, 1926, Saradjeff conducting

1887 **op. 28, Symphony IX**.....*U. E.*
3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **33**
Wind parts, Perc., Harp in MS
comp. 1926/27; 1st perf. Moscow, April 29, 1928, Saradjeff conducting

1895 **op. 30, Symphony X,** F minor.....*Mussektor and U. E.*
4 (4th alt. Picc.), 3, 3, 3—8, 4, 3, 1—Tymp., Perc.—Str. **20**
comp. 1926/27; 1st perf. by the Persimfans (orchestra without conductor), Moscow, April 7, 1928

2395 **op. 32, No. 1, Serenata,** E♭ major, for small orchestra..*Mussektor and U. E.*
2 (2nd alt. Picc.), 2, 2, 2—2, 1—Str. **20**
comp. 1928/29; 1st perf. by the Persimfans (orchestra without conductor), Moscow, Oct. 7, 1929

2396 **op. 32, No. 3, Concertino Lirico,** G major, for small orchestra.....*Mussektor and U. E.*
1, 0, 1, 1—Horn—Harp—Str. **20**
comp. 1929; 1st perf. with op. 32, No. 1

MIELCK, Ernst Viborg (Finland) 1877—1899 Locarno (Switzerland)

240 **op. 6, Dramatische Ouverture** [Dramatic overture]..... *Hofmeister*
3 (3rd alt. Picc.), 2, 2, 3—4, 3, 3, 1—Tymp., Gong—Harp—Str.

MIGOT, Georges Paris 1891—

1237 **Le Paravent de Laque aux cinq Images** [The lacquered screen with five pictures]..... *Senart*
2, 2, 2, 2—2, 2—Tymp., Cymb., Gong—Cel., Harps, Piano—Str. **12**
comp. 1909; 1st perf. at the Concerts Lamoureux, Paris 1922, Paul Paray conducting

864 **La Fête de la Bergère** [The feast of the shepherdess], Orchestral suite..... *Senart*
1. Prelude-introduction, 2. Pastoral, 3. Finale
1, 1, 1, 1—2, 1—Cymb., Bass-drum—Harp—Str. **19**
comp. 1917; 1st perf. at the Concerts Lamoureux, Paris 1924, Albert Wolff conducting

2095 **Prélude pour un Poète** [Prelude for a poet]..... *Leduc*
1, 1, 2, 2—2, 1, 1, 1—Tymp.—Cel., Harp—Str. **9**
comp. 1928; 1st perf. same year by the Symphonic Orchestra, Paris, Pierre Monteux conducting

MILFORD, Robin

1540 **op. 5, Suite** for chamber orchestra..... *Oxf. Univ. Press*
1. Prelude, 2. Air, 3. Minuet and trio, 4. Quick dance, 5. Slow dance, 6. Jig
2, 1, 2, 2 (or: 1, 1, 1)—Horn (or Cornet)—Str. **12**
comp. 1923; 1st perf. by the City Orchestra, Birmingham 1927, Adrian C. Boult conducting

MILHAUD, Darius Aix-en-Provence 1892—

1693 **Serenade**..... *U.E.*
2 (1st alt. Picc.), 2, 2, 2—2, 2—Tymp., Perc.—Str. **15**
comp. 1920/21; 1st perf. at the Concerts Colonne, Paris 1921, Gabriel Pierné conducting

565 **Saudades do Brazil** [Longing for Brazil], Suite of dances..... *Eschig*
Ouverture, 1. Sorocaba, 2. Botofago, 3. Leme, 4. Copacabana, 5. Ipanema, 6. Gavea, 7. Corcovado, 7. Tijuca, 9. Sumaré, 10. Paineras, 11. Larenjeiras, 12. Paysandu
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 2—Tymp., Perc.—Str. **40**
1st perf. of Nos. 1-6 at the Théâtre des Champs Elysées, Paris 1921, Vladimir Golschman conducting; Nos. 7-12 at the Concerts Colonne, Paris 1923, Gabriel Pierné conducting

1631 **3 Rag-Caprices**..... *U.E.*
1, 1, 1, 1—2, 1, 1—Perc.—Str. **5**
orig. comp. for Piano 1921; orch. 1926; 1st perf. at the Salle Gaveau, Paris 1930. M. F. Gaillard conducting

5 Symphonies see **Part Ib**

MJASKOWSKY see **MIASKOVSKY**

MLYNARSKI, Emil Kibarty, Govt. Suwalki (Russia) 1870—

1813 **op. 14, Symphony, F major**..... *B. & B.*
4, 4, 4, 4—6, 3, 3, 1—Tymp., Perc.—Harp—Str. **40**
comp. 1909; 1st perf. Glasgow 1911, the composer conducting

MONIUSZKO, Stanislaw Ubil, Govt. Minsk (Lithuania) 1819—1872 Warsaw

797 **Mazur** [Mazurka] from the opera "**Halka**"; 2nd edition (of Mazurka) by Gustav Roguski..... *Gebethner*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.

MONIUSZKO, Stanislaw—Cont'd

1787 **Overture** to the opera **"Hrabina"—"La Comtesse"** [The countess], New edition, rev. and corrected by Gustav Roguski.....*Gebethner*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.

MONSIGNY, Pierre Alexandre Fauquembergue, near St. Omer 1729—1817 Paris

1022 **Chaconne et Rigodon** from the opera **"Aline, reine de Golconde"** [Aline, queen of Golconda]; transcr. for orch. by F. A. Gevaert.....*Durand*
2, 2, 0, 2—2 Horns—Str. **5**
1st perf. Paris 1766; transcr.. 1876; 1st perf. Brussels 1877

MONTEVERDI — MALIPIERO Claudio MONTEVERDI, Cremona 1567—1643 Venice

2372 **Madrigali,** Interpretazioni sinfoniche [Symphonic transcriptions] of Concerto: book VII of Monteverdi's Madrigals, by G. F. Malipiero.....*U. E.*
2, 2, 2, 2—2 Horns—Str. Score and parts in MS **20**
transcr. 1929; 1st perf. Prague, Sept. 5, 1930, Heller conducting

MOORE, Douglas (Stuart) Cutchogue, N. Y. 1893—

1953 **Pageant of P. T. Barnum,** Suite for orchestra.....*Birchard*
1. Boyhood at Bethel, 2. Joice Heth—161 year old negress,
3. General and Mrs. Tom Thomb, 4. Jenny Lind, 5. Circus Parade
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **18**
completed 1924; 1st perf. Nov. 21, 1927, by the Rochester Philharmonic Orchestra, at the Eastman School of Music

MÓRY, J. Bańska-Bystrica (Moravia) 1892—

1795 **op. 18, Slovakische Hirtentänze (Slovenské Pastierské Tance)** [Slovac pastoral dances].....*Ries & E.*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **10**
comp. 1928; 1st perf. Magdeburg 1929, Beck conducting

1796 **op. 19, "Pod Kriváňom"** [At the foot of Krivan mountain], Slovac dance suite.....*Ries & E.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **12**
comp. 1928; 1st perf. Breslau 1929, Dr. Nick conducting

MOSSOLOV, Alexander (Vassilievich) Kiev 1900—

2124 **op. 19, Zavod — Eisengiesserei** [Iron foundry], Engine music.....*Mussektor and U. E.*
3, 3, 3, 3—4 (or 6), 3, 3, 1—Tymp., Perc., an iron-sheet—Str. **10**
comp. 1928; 1st perf. Moscow same year

MOSZKOWSKI, Moritz (Maurice) Breslau 1854—1925 Paris

675 **op. 21, No. 4, Danse Espagnole** [Spanish dance], arr. for grand orchestra by Ross Jungnickel.....*Jungnickel*
3, 2, 2, 2—4, 2, Corn., 3, 1—Tymp., Perc.—Harp—Str.

13 **op. 23, Aus aller Herren Länder** [From foreign lands], Six characteristic pieces.....*Hainauer*
1. Russian, 2. Italian, 3. German, 4. Spanish, 5. Polish, 6. Hungarian
3, 2, 2, 2—4, 2, 3—Tymp., Perc.—2 Harps (2nd ad lib.)—Str.

1804 **op. 39, Suite I,** F major.....*Hainauer*
1. Allegro molto e brioso, 2. Allegretto giojoso, 3. Tema con Variazioni,
4. Intermezzo, 5. Perpetuum mobile
3, 2, 2, 3—4, 2—Tymp., Triangle, Small bells—Harp—Str. **30**
comp. and 1st perf. Berlin 1885

MOSZKOWSKI, Moritz—Cont'd

1818 **op. 47, Suite II,** G minor ..... *Hainauer*
1. Prelude, 2. Fugue, 3. Scherzo, 4. Larghetto, 5. Intermezzo, 6. March
3 (3rd alt. Picc.), 2, 2, 3—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp, Organ—Str. **30**
comp. and 1st perf. Berlin 1889

776 **op. 56, 6 Airs de Ballet** ..... *Enoch*
2, 2, 2, 2—2 Horns—Tymp., Triangle, Drum—Harp—Str. **10**
comp. 1896; 1st perf. Berlin 1897, the composer conducting

798 **op. 58, No. 3, Près du Berceau** [At the cradle] ..... *Enoch*
2, 1, 2, 1—2 Horns—Str. **2**
comp. 1894; 1st perf. Berlin 1895, the composer conducting

61 **op. 65, No. 3, Habanera** ..... *Peters*
3, 2, 2, 2—4, 2—Tymp., Triangle, Tamb.—Harp—Str. **3**
publ. 1901; 1st perf. Paris same year

Boabdil, opera
publ. 1892; 1st perf. Berlin same year

950 **— Malagueña,** Ballet I ..... *Peters*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—2 Harps—Str. **5**

629 **— Scherzo-Valse,** Ballet II ..... *Peters*
3, 2, 2, 2—4 Horns—Tymp., Triangle—Harp—Str. **5**

MOSZKOWSKI — FRANK

590 **op. 12, part II, Spanische Tänze** [Spanish dances], Nos. 1, 3, 4 (C major, A major, B major); orch. by Valentin Frank ..... *Peters*
3, 2, 2, 2—4, 2, 3—Tymp., Triangle, Tamb., Cast.—Str. **9**
comp. for Piano solo; orch. 1876

MOSZKOWSKI — SCHARWENKA

589 **op. 12, part I, Spanische Tänze** (Spanish dances), Nos. 2 and 5 (G minor, D major); orch. by Philipp Scharwenka ..... *Peters*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Tamb.—Str. **5**
comp. for Piano solo; orch. 1877; 1st perf. Berlin 1888

MOUSSORGSKY, Modest (Petrovich) Karevo, Govt. Pskoff 1839—1881 Petersburg

1695 **Scherzo,** B♭ major, posthumous work; orch. by N. Rimsky-Korsakov ..... *Mussektor*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. **6**
comp. 1858; orch. 1882/84; 1st perf. Moscow 1885

1193 **Intermezzo,** B minor, posthumous work; orch. by N. Rimsky-Korsakov ..... *Bessel*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **8**
comp. 1867; orch. 1882/84

314 **Marche Turque** [Turkish march], A♭ major ..... *Bessel*
3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Str. **5**
comp. 1880; 1st perf. Petersburg 1882

399 **Une Nuit sur le Mont Chauve** [A night on the bare mountain], Fantasy, posthumous work; finished and orch. by N. Rimsky-Korsakov ..... *Hamelle*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **10**
completed 1884/85; 1st perf. Petersburg, Oct. 15, 1886, Rimsky-Korsakov conducting

MOUSSORGSKY, Modest (Petrovich)—Cont'd

Sorochinskaya Yarmarka [The fair at Sorochinsk], Fragments from an unfinished opera after Gogol's tale

1st perf. Petersburg 1917

315 — **Introduction,** edited from the composer's sketches by A. Liadov.....*Bessel*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Triangle, Tamb.—Str. **5**

301 — **Gopak,** Little Russian dance, orch. by A. Liadov.....*Bessel*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Tamb.—Str. **3**

comp. 1877

Khovanstchina, Opera in 5 acts, posthumous work; orch. by N. Rimsky-Korsakov

comp. 1872/1880; orch. 1881/83; 1st perf. Petersburg 1885, Goldstein conducting

312 — **Introduction**.....*Bessel*
2, 2, 2, 2—4 Horns—Tymp. Gong—Harp—Str. **3**

1782 — **Entr'acte** (Prince Golitsin goes into exile).....*Bessel*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Str. **3**
Wood, Brass, Tymp. in MS

436 — **Danse des Persanes** [Persian dance].....*Bessel*
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **6**

orch. by Rimsky-Korsakov during Moussorgsky's life and with his consent; 1st perf. Petersburg, Nov. 1879, at a Musical Free School Concert, Balakirev conducting

465 **Polonaise** with **Introduction** from **"Boris Godounov"** (act 3, picture II); arr. and instrum. by N. Rimsky-Korsakov.....*Bessel*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str. **5**

arr. 1880; 1st perf. Petersburg same year, Rimsky-Korsakov conducting

MOUSSORGSKY — RAVEL

1877 **Tableaux d'une Exposition** [Pictures from an exhibition], orch. by Maurice Ravel.....*Ed. Russe*

Promenade—1. Gnomus [Gnome]—Promenade—2. Il vecchio castello [The old castle]—Promenade—3. Tuileries, 4. Bydlo,—Promenade—5. Ballet of the chicks in their shells, 6. Samuel Goldenberg and Schmuyle, 7. Limoges, the market, 8. Catacombae [Catacombs], 9. The hut on hens' feet (Baba-Yaga), 10. The great gate at Kiev

3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3; Alto-Sax.—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **29**

comp. for Piano, MS dated June 22, 1874; Ravel's arr. 1st perf. at a Koussevitzky concert, Paris, May 3, 1923

MOUSSORGSKY — TOUSHMALOFF

663 **Kartinjky — Tableaux musicals** [Musical pictures], Suite from "Tableaux d'une exposition" [Pictures from an exhibition] for Piano; orch. by N. Toushmaloff.....*Bessel*

1. Promenade, 2. Il vecchio castello [The old castle], 3. Ballet of the chicks in their shells, 4. Samuel Goldenberg and Schmuyle, 5. Limoges, the market, 6. Catacombae [Catacombs], 7. The hut on hens' feet, 8. The heros' gate at Kiev

3, 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp, Piano—Str. **20**

comp. for Piano (with 10 numbers), MS dated June 22, 1874; orch. 1st perf. Petersburg 1891

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

Ave verum corpus, see **MOZART—SCHAEFER "Harfen-Vorspiel"**

2226 **Cassation No. 1** (K. 63)‡, G major.....*B. & H.*
2 Ob., 2 Horns—Str. **15**
comp. at Salzburg, Spring 1769; 1st perf. there, same year

2227 **Cassation No. 2** (K. 99), B♭ major.....*B. & H.*
2 Ob., 2 Horns—Str. **14**
comp. at Salzburg between Dec. 1766 and Oct. 1767; 1st perf. there 1767

1485 **Divertimento No. 1** (K. 113), E♭ major.....*B. & H.*
2 Ob., 2 Engl. H., 2 Clar., 2 Bn., 2 Horns—Str. **10**
comp. in Milan, Nov. 1771; 1st perf. there

1968 **Divertimento No. 2** (K. 131), D major.....*B. & H.*
1, 1, 0, 1—4 Horns—Str. **19**
comp. at Salzburg, June 1772; 1st perf. there

2224 **Divertimento No. 7** (K. 205), D major.....*B. & H.*
Bn., 2 Horns—Str. (no 2nd Vl.) **15**
comp. Aug./Oct. 1773; 1st perf. Vienna

2225 **Divertimento No. 11** (K. 251), D major.....*B. & H.*
Ob., 2 Horns—Str. **16**
comp. at Salzburg, 1776; 1st perf. there on July 30, the birthday of Mozart's sister

Divertimenti Nos. 10, 15, 17 (Strings and 2 Horns), see **Part II.**
Other Divertimenti (for Wind ensemble), see **Part Ib**

1410 **Maurerische Trauermusik** [Masonic dirge] (K. 477).....*B. & H.*
2 Ob., Clar., Bassethorn, Contra-Bn. (ad lib.)—2 Hunting-horns (or 2 Bassethorns)—Str. **4**
comp. at Vienna, July 1785; 1st perf. there Nov. 17

Overtures to

2412 — **"Apollo et Hyacinthus"** or "Hyacinthi Metamorphosis", Latin comedy (K. 38), Prologue.....*B. & H.*
†2 Ob., 2 Horns—Str. **3**
comp. May 1767 for the University of Salzburg and 1st perf. there, May 13, at the students' annual perf. at the end of the school term

1011 — **"Bastien und Bastienne"** German operetta, (K. 50).....*B. & H.*
2 Ob., 2 Horns—Str. **2**
comp. at Vienna, between Aug. and Oct. 1768; 1st perf. there same year in the summer garden of Mr. Anton Messner

2411 — **"La finta semplice"** [Feigned simplicity], Opera buffa (K. 51)..*B. & H.*
†2, 2, 0, 2—2 Horns—Str. **5**
Overture (Sinfonia) comp. at Vienna, Jan. 16, 1768 as Symphony (No. 7, K. 45); arr. as Overture summer 1768 at Vienna. The intended Vienna perf. did not take place and the work was first perf. at Salzburg 1769

2408 — **"Mitridate, Rè di Ponto"** [Mitridate, king of Pontus] (K. 87)..*B. & H.*
†2 Fl., 2 Ob., 2 Horns—Str. **5**
comp. at Milan, Dec. 1770; 1st perf. there, same month, Mozart conducting from the Piano

2409 — **"Ascanio in Alba"**, Theatrical festive play (K. 111).....*B. & H.*
†2 Fl., 2 Ob.—2 Horns, 2 Trump.—Str. **3**
comp. at Milan, Sept. 1771 by order of Empress Maria Theresia, for the wedding of Archduke Ferdinand and the Princess of Modena; perf. Oct. 17, 1771, Mozart conducting

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

†Wind parts (and Tymp., where contained) in MS and Strings specially made

MOZART, Wolfgang Amadeus—Cont'd

Overtures to—Cont'd

2407 — **"Il Sogno di Scipione"** [Scipione's dream], Dramatic serenade (K. 126)‡.....*B. & H.*
†2 Fl., 2 Ob.—2 Horns, 2 Trump.—Tymp.—Str. **4**
comp. at Salzburg, March 1772, for the ceremonies of homage to the new Archbishop of Salzburg; perf. probably the beginning of May 1772

2410 — **"Lucio Silla"** Dramma per musica (K. 135).....*B. & H.*
†2 Ob., 2 Horns, 2 Trump.—Tymp.—Str. **7**
comp. at Milan 1772; 1st perf. there Dec. 26, same year

1942 — **"La finta giardiniera"** [The feigned gardener] (K. 196).....*B. & H.*
2 Ob., 2 Horns—Str. **3**
comp. at Salzburg and Munich, 1774; 1st perf. Munich, Jan. 13, 1775

1943 — **"Il Re Pastore"** [The royal shepherd] Dramatic cantata (K. 208).....*B. & H.*
2 Ob., 2 Horns, 2 Trump.—Str. **2**
comp. at Salzburg, April 1775; 1st perf. there, April 23, before the Court

— **"Idomeneo"** (K. 366) see **Konzertsuite** from the music to "Idomeneo" (listed after the Symphonies)

904 — **"Die Entführung aus dem Serail"** [The elopement from the Seraglio] (K. 384); with finale for concert perf., added by F. Busoni.....*B. & H.*
1 (alt. Picc.), 2, 2, 2—2, 2—Tymp., Cymb., Triangle, Bass-drum—Str. **5**
comp. at Vienna, July 1782; 1st operatic perf. there, July 12, same year

225 — **"Die Hochzeit des Figaro"** [The marriage of Figaro] (K. 492)..*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **3**
comp. April and 1st perf. May 1, 1786, in Vienna

879 — **"Der Schauspieldirektor"** [The impresario], A comedy with music (K. 486).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **5**
comp. at Vienna, Feb. 3, 1786; 1st perf. there, same year, in the Orangerie of Schönbrunn castle, Mozart conducting; perf. in honor of the Governor General of the Netherlands

33 — **"Don Juan"** (K. 527).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **6**
comp. in Prague 1787; 1st perf. there, Oct. 14, same year, Mozart conducting

880 — **"Così fan tutte"**, Comic opera (K. 588).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **5**
comp. in Vienna 1789; 1st perf. there, Jan. 26, 1790

382 — **"Die Zauberflöte"** [The magic flute] (K. 620).....*B. & H.*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. Miniature score **6**
comp. at Vienna, 1791; 1st perf. there, Sept. 30, same year, Mozart conducting

999 — **"Titus" (La Clemenca di Tito)**, Opera seria (K. 621).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **5**
comp. at Vienna and Prague, Sept. 1791; 1st perf. Prague, Sept. 6, at the coronation of Leopold II as King of Bohemia

760 **Serenade No. 1** (K. 100), D major.....*B. & H.*
2, 2—2, 2—Str. **21**
comp. Salzburg 1767; 1st perf. there

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†Wind parts (and Tymp., where contained) in MS and Strings specially made

MOZART, Wolfgang Amadeus—Cont'd

795 **Serenade No. 2** (K. 101)‡, F major (Contredanse).....*B. & H.*
1, 2, 0, 1—2 Horns—Str. (without Va.) **7**
comp. Salzburg, summer 1767; 1st perf. there, same year

796 **Serenade No. 3** (K. 185), D major.....*B. & H.*
2, 2—2, 2—Str. **25**
comp. Salzburg 1773; 1st perf. there, Aug. 1773

761 **Serenade No. 4** (K. 203), D major.....*B. & H.*
2, 2, 0, 1—2, 2—Str. **23**
comp. Salzburg, summer 1774; 1st perf. there, same year

777 **Serenade No. 5** (K. 204), D major.....*B. & H.*
2, 2, 0, 1—2, 2—Str. **24**
comp. Salzburg, Aug. 5, 1774; 1st perf. there, same year

Serenade No. 6 see **Part II**

585 **Serenade No. 7 (Haffner Serenade)** (K. 250), D major.....*B. & H.*
2, 2, 0, 2—2, 2—Str. (with Vl. Solo) **23**
comp. for and 1st perf. on the wedding eve of Miss Haffner and Mr. Späth, Salzburg, July 21, 1776

1244 **Notturno (Serenade) No. 8** (K. 286), D major, For 4 orchestras....*B. & H.*
Each orchestra: String quintet and 2 Horns **15**
comp. and 1st perf. Salzburg 1777

778 **Serenade No. 9** (K. 320), D major.....*B. & H.*
2, 2, 0, 2—2, 2, Post-horn—Tymp.—Str. **25**
comp. Salzburg, Aug. 1779; 1st perf. there, same year

1088 **Symphony No. 1** (K. 16), E♭ major.....*B. & H.*
2 Ob., 2 Horns—Str. **8**
comp. in London 1764; 1st perf. there, Feb. 1765

2215 **Symphony No. 2** (K. 17), B♭ major.....*B. & H.*
2 Ob., 2 Horns—Str. Parts in MS **12**
probably comp. 1764; 1st perf. London, Feb. 1765

2267 **Symphony No. 3** (K. 18), E♭ major.....*B. & H.*
(orig. attributed to Mozart the work was found to be op. 7, No. 6 by K. F. ABEL)
†2 Clar., Bn., 2 Horns—Str. **11**
copied by Mozart in London, 1764

2268 **Symphony No. 4** (K. 19), D major .....*B. & H.*
†2 Ob., 2 Horns—Str. **9**
comp. and 1st perf. London 1765

2142 **Symphony No. 5** (K. 22), B♭ major.....*B. & H.*
2 Ob., 2 Horns—Str. **7**
comp. at the Hague, Dec. 1765; 1st perf. there, Feb. 1766

1140 **Symphony No. 6** (K. 43), F major.....*B. & H.*
2 Ob., 2 Horns—Str. **12**
comp. in Vienna 1767; 1st perf. there

2269 **Symphony No. 7** (K. 45), D major.....*B. & H.*
†2 Ob., 2 Horns, 2 Trump.—Tymp.—Str. **10**
comp. Vienna, Jan. 16, 1768 and 1st perf. there; with some alterations used as Overture to "La finta semplice" (K. 51)

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†Wind parts (and Tymp., where contained) in MS and Strings specially made

MOZART, Wolfgang Amadeus—Cont'd

2270 **Symphony No. 8** (K. 48)‡, D major ..... *B. & H.*
†2 Ob., 2 Horns, 2 Trump.—Tymp.—Str. **14**
comp. Vienna, Dec. 13, 1768; 1st perf. probably same year

2271 **Symphony No. 9** (K. 73), C major ..... *B. & H.*
†2, 0, 0, 2—2, 2—Tymp.—Str. **12**
probably comp. 1769; 1st perf. year of comp., Mozart conducting

2272 **Symphony No. 10** (K. 74), G major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **9**
probably comp. 1769; 1st perf. year of comp., Mozart conducting

2273 **Symphony No. 11** (K. 84), D major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **11**
comp. Bologna, July 1770; 1st perf. there, Mozart conducting

2274 **Symphony No. 12** (K. 110), G major ..... *B. & H.*
†2, 2, 0, 2—2 Horns—Str. **13**
comp. Salzburg, July 1771; 1st perf. there

2402 **Symphony No. 13** (K. 112), F major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **15**
comp. at Milan, Nov. 2, 1771; 1st perf. probably there, the same year

2275 **Symphony No. 14** (K. 114), A major ..... *B. & H.*
†2 Fl., 2 Ob., 2 Horns—Str. **12**
comp. at Salzburg, Dec. 30, 1771; 1st perf. there 1772

2403 **Symphony No. 15** (K. 124), G major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **15**
comp. at Salzburg, Feb. 21, 1772

2404 **Symphony No. 16** (K. 128), C major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **14**
comp. at Salzburg, beginning of May 1772; probably 1st perf. there, the same year

2323 **Symphony No. 17** (K. 129), G major ..... *B. & H.*
2 Ob., 2 Horns—Str. **10**
One set of parts in MS, duplicates photostated
comp. at Salzburg, May 1772

1046 **Symphony No. 18** (K. 130), F major ..... *B. & H.*
2 Fl., 4 Horns—Str. **11**
comp. at Salzburg, May 1772; 1st perf. there, the same year

2405 **Symphony No. 19** (K. 132), E♭ major ..... *B. & H.*
†2 Ob., 4 Horns (Alti and Bassi)—Str. **14**
comp. at Salzburg, July 1772; probably 1st perf. there, the same year

2406 **Symphony No. 20** (K. 133), D major ..... *B. & H.*
†Fl. obligato, 2 Ob.—2 Horns, 2 Trump.—Str. **14**
comp. at Salzburg, July 1772; probably 1st perf. there, the same year

1245 **Symphony No. 21** (K. 134), A major ..... *B. & H.*
2 Fl., 2 Horns—Str. **13**
comp. at Salzburg, Aug. 1772; 1st perf. there, the same year

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†Wind parts (and Tymp., where contained) in MS and Strings specially made

MOZART, Wolfgang Amadeus—Cont'd

1126 **Symphony No. 22** (K. 162)‡, C major.....*B. & H.*
2 Ob., 2 Horns, 2 Trump.—Str. **7**
probably comp. May 1773, at Salzburg; 1st perf. there, the same year

14 **Symphony No. 23** (K. 181), D major.....*B. & H.*
2 Ob., 2 Horns, 2 Trump.—Str. **8**
probably comp. May 1773; 1st perf. Salzburg, the same year

1156 **Symphony No. 24** (K. 182), B♭ major.....*B. & H.*
2 Fl., 2 Ob., 2 Horns—Str. **8**
probably comp. 1773 at Salzburg; 1st perf. there, May or June of same year

1189 **Symphony No. 25** (K. 183), G minor.....*B. & H.*
2 Ob., 2 Bn., 4 Horns—Str. **18**
probably comp. and 1st perf. in Salzburg 1773

1302 **Symphony No. 26** (K. 184), E♭ major.....*B. & H.*
2, 2, 0, 2—2, 2—Str. **10**
probably comp. and 1st perf. in Salzburg 1773

1310 **Symphony No. 27** (K. 199), G major.....*B. & H.*
2 Fl., 2 Horns—Str. **11**
probably comp. at Salzburg or Vienna in 1773

1262 **Symphony No. 28** (K. 200), C major.....*B. & H.*
2 Ob., 2 Horns, 2 Trump.—Str. **16**
probably comp. and 1st perf. at Salzburg in 1773

1333 **Symphony No. 29** (K. 201), A major.....*B. & H.*
2 Ob., 2 Horns—Str. **18**
probably comp. and 1st perf. spring 1774 at Salzburg

1358 **Symphony No. 30** (K. 202), D major.....*B. & H.*
2 Ob., 2 Horns, 2 Trump.—Str. **14**
probably comp. May 1774 at Salzburg; 1st perf. there

1451 **Symphony No. 31** (K. 297), D major (Parisian Symphony).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **19**
comp. at Paris, June 1778; 1st perf. there in July, at the Concerts Spirituels

1377 **Symphony No. 32** (Overture in Italian style) (K. 318), G major.....*B. & H.*
2, 2, 0, 2—4, 2—Tymp.—Str. **10**
comp. and 1st perf. at Salzburg, April 1779

1213 **Symphony No. 33** (K. 319), B♭ major.....*B. & H.*
2 Ob., 2 Bn., 2 Horns—Str. **22**
comp. and 1st perf. at Salzburg, July 1779

1390 **Symphony No. 34** (K. 338), C major.....*B. & H.*
0, 2, 0, 2—2, 2—Tymp.—Str. **22**
comp. and 1st perf. at Salzburg, Aug. 1780

2223 **Symphony No. 35** (K. 385), D major (Haffner-Symphony).....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. Parts in MS **17**
comp. at Vienna, July 1782, in the usual Serenade form; reduced to the 4 movements of the Symphony in 1783, by omitting the opening March and one Minuet

1444 **Symphony No. 36** (K. 425), C major.....*B. & H.*
0, 2, 0, 2—2, 2—Tymp.—Str. **26**
comp. at Linz, Nov. 1783; 1st perf. Vienna

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

MOZART, Wolfgang Amadeus—Cont'd

1366 **Symphony No. 37** (K. 444)‡, G major ..... *B. & H.*
(orig. attributed to Mozart, the work was found to be by (Johann) Michael HAYDN)
Fl., 2 Ob., 2 Horns—Str. **15**
comp. at Salzburg, May 23, 1783; 1st perf. there

1177 **Symphony No. 38** (K. 504), D major (without Minuet) ..... *B. & H.*
2, 2, 0, 2—2, 2—Tymp.—Str. **27**
comp. at Vienna, Dec. 1786; 1st perf. there

73 **Symphony No. 39** (K. 543), E♭ major ..... *B. & H.*
1, 0, 2, 2—2, 2—Tymp.—Str. **29**
comp. at Vienna, June 1788; 1st perf. there

8 **Symphony No. 40** (K. 550), G minor ..... *B. & H.*
1, 2 (1st and 2nd version), 2, 2—2 Horns—Str. **29**
comp. at Vienna, July 25, 1788; 1st perf. there; orig. comp. without Clar., these being added subsequently, together with the rev. of the Ob.

107 **Symphony No. 41 (with Fuga)** (K. 551), C major (Jupiter-Symphony) ..... *B. & H.*
1, 2, 0, 2—2, 2—Tymp.—Str. **28**
comp. at Vienna, Aug. 10, 1788; 1st perf. there

2276 **Symphony No. 42** (K. 75), F major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **15**
comp. between April and June 1771; 1st perf. Salzburg, same year

2277 **Symphony No. 43** (K. 76), F major ..... *B. & H.*
†2 Ob., 2 Bn., 2 Horns—Str. **13**
comp. between Dec. 1, 1766 and March 1, 1767; 1st perf. Salzburg

2278 **Symphony No. 44** (K. 81), D major ..... *B. & H.*
†2 Ob., 2 Horns—Str. **9**
comp. at Rome, April 25, 1770; 1st perf. there

2279 **Symphony No. 45** (K. 95), D major ..... *B. & H.*
†2 Fl., 2 Ob., 2 Trump.—Str. **12**
comp. between Jan. and March 1770; 1st perf. in Italy, same year (Verona, Mantua or Milan)

2280 **Symphony No. 46** (K. 96), C major ..... *B. & H.*
†2 Ob., 2 Horns, 2 Trump.—Tymp.—Str. **11**
comp. between Oct. 1772 and March 1773; 1st perf. at Milan

2281 **Symphony No. 47** (K. 97), D major ..... *B. & H.*
†2 Ob., 2 Horns, 2 Trump.—Tymp.—Str. **11**
probably comp. 1770 in Italy

1493 **Symphony [No. 54]** (K. Suppl. IV, No. 216), B♭ major ..... *B. & H.*
2 Ob., 2 Horns—Str. **9**
comp. at Salzburg 1770/1771; 1st perf. there 1771

896 **Konzertsuite** from the music to **"Idomeneo"** (K. 366), arr. and transcr. by Ferruccio Busoni ..... *B. & H.*
1. Overture, 2. The sacrifice, 3. Festive march
2, 2, 2, 2—2, 2, 3—Tymp., Cymb. and Triangle (both ad lib.)—Str. **15**
opera comp. 1780/81 for the Munich Carnival; 1st perf. Munich, Jan. 29, 1781; Suite arr. 1918

Gavotta from "Idomeneo", arr. by Michele Esposito for Strings with optional Wind and Brass, see **Part II**

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

†Wind parts (and Tymp., where contained) in MS and Strings specially made

MOZART, Wolfgang Amadeus—Cont'd

2285 **Acht Deutsche Tänze** [Eight German dances] for small orchestra (K. 600, Nos. 1—5; K. 602, No. 3; K. 605, Nos. 2, 3)‡, compiled and arr. by Fritz Steinbach.....*Sim.*

3, 2, 2, 2—2 (2nd alt. Posthorn), 2—Tymp., Small bells—Str. **18**

comp. and 1st perf. Vienna 1791; perf. at the Imperial Court, K. 600 on Jan. 29, K. 602 on Feb. 5, K. 605 on Feb. 12

2326 **Six Dances,** for Strings and optional Wind, arr. and ed. by Cyril B. Rootham.....*Oxf. Univ. Press*

Minuet I/II (K. 585, Nos. 5, 8), German Dance I (K. 536, No. 6), German Dance II (K. 567, No. 3), Minuet with Country Dance I/II (K. 463, Nos. 1, 2)

2 (1 alt. Picc.), 2, 0, 2—2 Horns—Str. **13**

(from the arranger's preface note: ". . . For school and village orchestras, which may not include wind instruments, alternative string parts have been provided")

comp. between 1788 and 1791; arr. publ. 1927, 1st perf. at Cambridge University Musical Society, 1927, Cyril B. Rootham conducting

113 **Ballettmusik** to **"Les Petits Riens"** (K. Suppl. I, No. 10), arr. for concert perf. by Georg Göhler.....*B. & H.*

2, 2, 2, 2—2, 2—Tymp.—Str. **16**

comp. and perf. 1778 at Paris; arr. 1907, 1st perf. Dresden, April 3, 1908, Schuch conducting

MOZART — SCHAEFER

2431 **Harfen-Vorspiel** [Harp Prelude] on Mozart's "Ave verum corpus"....*Simon*

2, 2, 2, 3—2, 0, 3—Tymp.—Harp (or Piano) ad lib.—Str. **3**

(arranger's note: If performed without Harp or Piano, the work is to be played under the title "Ave verum" by Mozart)

Motet "Ave verum" (K. 618) comp. June 17 (18), 1791 at Baden, near Vienna; arr. by Albert Schaefer in commemoration of the centennial of Mozart's death, Dec. 5, 1891

MRACZEK, Joseph Gustav Brünn (Moravia) 1878—

1408 **Orientalische Skizzen** [Oriental sketches] for chamber orchestra...*Leuckart*

1. Harem, 2. The Khalif, 3. Going to the Mosque, 4. Chess, 5. In the Divan, 6. The magician, 7. Dance of the odalisk

1 (alt. Picc.), 2, 2, 1—1, 1—Tymp., Perc.—Cel. (ad lib.), Harp—Str.: 6, 4, 3, 2, 1

2371 **Drei Stücke in Tanzform** [Three pieces in dance form].....*U. E.*

1. Waltz, 2. Minuet, 3. Round dance

2, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. Score and parts in MS **13**

comp. 1927; 1st perf. Breslau 1929, by Radio

MRACZEK, Karl

1480 **Slavische Tänze** [Slavic dances].....*Ries & E.*

3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **10**

comp. 1927; 1st perf. Brünn 1928, Frotzler conducting

MULÉ, Giuseppe Termini Imerese (Sicily) 1885—

1921 **Fioriscon gli Arancini** [The orange trees are blossoming], No. 2 of "Sicilia Canora" [Tuneful Sicily].....*Ric.*

3, 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **8**

Large folio score

comp. 1916; 1st perf. at the Teatro Massimo, Palermo, April 1917, the composer conducting

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

MULÉ Giuseppe—Cont'd

2206 **Dafni,** Danza Satiresca [Satyr dance]..... *Ric.*
3, 3, 3, 3—4, 3, 4, 1—Tymp., Perc.—Harp—Str. **4**
dance from the pastoral poem "Dafni"; 1st concert perf. at Eiar, Rome, Sept. 1929, the composer conducting

MUSSORGSKY see **MOUSSORGSKY**

NÁPRAVNÍK, Eduard Frantsovich Beišt (Bohemia) 1839—1915 Petersburg

521 **op. 18, "Demon",** Symphony III, after the poem by Lermontoff..... *Rahter*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Tamb.—Harp—Str.

op. 20, Danses Nationales [National dances]
comp. 1876; 1st perf. Petersburg, Jan. 8, 1877, the composer conducting

2172 — **No. 2, Malorussiskij Cazatchyok** [Little Russian Cossack dance]. *Rahter*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.
Parts in MS

2173 — **No. 5, Tarantella**..... *Mussektor*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **8**
Score publ. by Byttner, Petersburg; Parts in MS

2188 — **No. 6, Mazurka**..... *Mussektor*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **7**
Score publ. by Byttner, Petersburg; Parts in MS

258 **op. 42b, Marcia funebre** [Funeral march]..... *Rahter*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Gong, Bass-drum—Harp—Str.

op. 51, 2 Pièces Espagnoles [2 Spanish pieces]

1461 — **No. 1, Romance**..... *Jurg.*
2, 2, 2, 2—4 Horns—Triangle—Harp—Str. **4**

1032 — **No. 2, Fandango**..... *Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—2 Harps—Str. **4**

1181 **op. 54, Don Juan,** Suite from the music to Count A. Tolstoi's dramatic poem..... *Jurg.*
1. Overture, 2. Song of the nightingale, 3. At the fountain, 4. Melodrama, 5. Fandango
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.)—Str. **15**
publ. 1901

2008 **op. 74, No. 2, Conte** [Tale], from "2 pièces russes"..... *Jurg.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str.
Parts in MS

NAUMANN (Karl) Ernst Freiberg (Saxony) 1832—1910 Jena

975 **op. 16, Pastorale,** F major..... *B. & H.*
1, 2, 2, 2—2 Horns—Str. **8**
comp. 1888; 1st perf. Jena 1889, the composer conducting

NEDBAL, Oskar Tavor (Bohemia) 1874—1930 Zagreb (Jugoslavia)

444 **op. 5, Scherzo-Caprice**..... *Sim.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle—Str.

1696 **op. 15, Suite mignonne** [Little suite], Three pieces orch. from the cycle "Aus dem Kinderleben" [From childhood] ..... *M. Urb.*
1. Cradle song, 2. The first dancing steps, 3. March of the little soldiers
2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp., Triangle, Side-drum, Small bells—Harp—Str.

NEDBAL, Oskar--Cont'd

1178 **op. 18, "Der faule Hans"** [Lazy Jack], Ballet suite.....*Bosworth*
1. The enchanted wood, 2. Krakoviak, 3. Dance of the wasps, 4. Valse triste 5. Pas de cinq, 6. Polonaise
3, 3, 3, 2—4, 2, 3, 1—Tymp., Triangle, Side-drum—Harp—Str.

NEUPERT — GRIEG Edmund NEUPERT, Christiania 1842—1888 New York

2235 **Resignation,** A study, arr. for small orch. by Edvard Grieg.....*Hansen*
2, 2, 2, 2—2 Horns—Str. **5**

NEUPERT — SVENDSEN

2129 **Vor der Schlacht** [Before the battle], A Nordic tone picture, comp. for Piano, orch. by Johan S. Svendsen.....*Hansen*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Small drum—Str. **4**

NICODÉ, Jean Louis
Jerczig, near Posen (then Germany) 1853—1919 Langebrück, near Dresden

1855 **op. 4, "Maria Stuart",** Symphonic poem.....*B. & H.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **16**
comp. 1878; 1st perf. Dresden 1879, the composer conducting

1184 **op. 27, Symphonische Variationen** [Symphonic variations], C minor.....*B. & H.*
2, 2, 2, 3 (or 2)—4, 2, 4, 1 (or: 4, 2, 3)—Tymp., Cymb.—Harp—Str. **20**
comp. 1884; 1st perf. Dresden 1885, the composer conducting

op. 29, Bilder aus dem Süden [Scenes from the South], instrum. by M. Pohle.....*B. & H.*
publ. 1904

1429 — **No. 1, Bolero**
2, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **6**

30 — **No. 2, Maurisches Tanzlied** [Moorish dance song]
2, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Tamb., Gong—Harp—Str. **2**

1363 — **No. 4, Andalusienne**
2, 2, 2, 2—4, 2, 3, 1—Tymp., Tamb., Cast., Drum—Harp—Str. **4**

1381 — **No. 5, Provençalisches Märchen** [A fairy tale of Provence]
2, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **4**

28 — **No. 6, In der Taberna** [In the tavern]
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Side-drum—Harp—Str. **5**

66 **Das Meer** [The Sea], No. 1 (Introduction) of op. 31, "Das Meer", Symphony-Ode in 7 movements.....*B. & H.*
3, 2, 2, 3—4, 3, 4, 5 (2 Tenor, 2 Bass, 1 Contrabass Tubas)—Tymp., Cymb.—Organ—Str.
comp. 1888; 1st perf. of complete work, Dresden 1889, the composer conducting

NICOLAI, Otto Königsberg, Prussia 1810—1849 Berlin

51 **Overture to "Die lustigen Weiber von Windsor"** [The merry wives of Windsor].....*B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **8**
comp. 1846; 1st perf. Vienna, April 1, 1847

NIELSEN, Carl (August)
Nörre-Lyndelse, near Odensee (Island Funen) 1865—1931 Copenhagen

1062 **op. 7, Symphony,** G minor.....*Hansen*
3, 2, 2, 2—4, 2, 3—Tymp.—Str. **28**
comp. 1891/92; 1st perf. Copenhagen 1905, the composer conducting

NIELSEN, Carl (August)—Cont'd

1080 **op. 16, Die vier Temperamente** [The four temperaments], Symphony No. 2 ..... *Hansen*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 3, 3, 1—Tymp.—Str. **28**
comp. 1900; 1st perf. Copenhagen, Dec. 1, 1902, the composer conducting

1141 **op. 17, Helios-Overture** ..... *Hansen*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **10**
comp. 1904; 1st perf. Copenhagen 1905, the composer conducting

1384 **op. 29, Det Uudslukkelige** [The inextinguishable], Symphony ..... *Hansen*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp.—Str. **35**
comp. 1914/16; 1st perf. Copenhagen 1917, the composer conducting

1458 **op. 39, Saga-Dröm** [Saga-dream] ..... *Hansen*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Glockenspiel—Str. **8**
comp. 1907; 1st perf. Copenhagen, April 6, 1908, the composer conducting

★**1230** **Sinfonia Espansiva** [Expansive symphony], D minor ..... *Kahnt*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp.,—Str.—Voices: Soprano Solo and Baritone Solo in 2nd movement (if not available to be substituted by Clar. and Tromb.)

1265 **Hanedans** [Dance of the cocks] from the opera "Maskarade" ..... *Hansen*
3, 2, 2, 2, 2—4, 3, 3, 1—Tymp., Triangle—Str. **5**
comp. 1903/04; 1st perf. Copenhagen 1906, the composer conducting

NOREN, Heinrich Gottlieb Graz (Styria) 1851—1928 Rottach (Bavaria)

2154 **op. 9, Aria Religiosa** ..... *Eos*
1, 2, 2, 2—4, 1, 3—Tymp.—Harp—Str. (with Vl. Solo)

1828 **op. 30, Kaleidoskop,** Variations and double fugue on an original theme ..... *B. & B.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **37**
comp. 1920; 1st perf. Berlin 1922

2290 **op. 36, Vita** [Life], Symphony for modern orchestra ..... *Sim.*
3 (3rd alt. Picc.), 3, 3, 3—8 (5th alt. Tenor-Tuba I), 3 (3rd alt. Bass-Trump.), 3, Tenor-Tuba II, 3 Bass-Tubas (3rd alt. Contrabass-Tuba)—Tymp., Perc.—2 Harps—Str.

2155 **op. 48, Symphonische Serenade** ..... *Sim.*
3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **34**
publ. 1915

NORMAN, Fr. V. Ludvig Stockholm 1831—1885 ib.

1391 **op. 58, Symphony III,** D minor ..... *Musikaliska Konstföreningen, Stockholm*
2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str.

NOSKOWSKI, Zygmunt (also Siegmund or Sigismund) Warsaw 1846—1909 Wiesbaden

1173 **op. 16, Taniec Cygański** and **Kolomyjka** [Gipsy dance and Ukrainian dance], Balletmusic to the popular play "Die einsame Hütte"—"Chala za wsia" [The deserted hut] ..... *Hainauer*
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 1—Tymp., Perc.—Str. **15**
comp. 1883; 1st perf. Warsaw 1884

721 **op. 19, Das Meerauge — Morskie Oko** [Lake "Eye of the sea"], A concert overture ..... *Hainauer*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str. **10**
comp. and 1st perf. Warsaw 1885

NOSKOWSKI, Zygmunt—Cont'd

1495 **op. 22, No. 3, Polonaise élégiaque** ..... *Hainauer*
2 Clar., 2 Bn., 2 Horns—Str. 6
comp. and 1st perf. Warsaw 1886

1114 **op. 66, Step** [The steppe], Symphonic poem in the style of a concert overture ..... *Gebethner*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Tamb.—Harp—Str. 18

1697 **Odglosy Pamiątkowe** [Echoes and recollections], Fantasy on Polish national songs ..... *Gebethner*
3, 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Str.

NOVÁČEK, Rudolf

1885 **op. 56, Elegie** (Leaving the exhibition) ..... *publ. by composer*
1, 1, 2, 1—4, 2, 3, Flügelhorn (ad lib.)—Harp (ad lib.)—Str.
Parts in MS

NOVÁK, Vítězslav Kamenice-on-Lipa (Bohemia) 1850—

1879 **op. 18, Maryša,** Dramatic overture ..... *Fr. A. Urb.*
2, 3, 2, 2—4, 2, 3, 1—Tymp., Gong—Str. 10
Score and parts in MS
comp. 1898; 1st perf. by the Czech Philharmonic Orchestra, Prague 1899, Oskar Nedbal conducting

1698 **op. 26, In der Tatra — V Tatrách** [In the Tatra mountains], Tone poem ..... *U. E.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. 18
comp. 1902; 1st perf. by the Czech Philharmonic Orchestra, Prague, Nov. 25, 1902, Oskar Nedbal conducting

1699 **op. 32, Slovácká Suita — Slovakische Suite** [Slovakian suite] ..... *M. Urb.*
1. In church, 2. With children, 3. Lovers, 4. At the dance, 5. At night
2, 2, 2, 2—3 Horns—Harp, Organ (ad lib.)—Str. 25
comp. 1903; 1st perf. by the Czech Philharmonic Orchestra, Prague, Feb. 4, 1906, V. Zemánek conducting

881 **op. 33, Von ewiger Sehnsucht — O věčné touze** [Of eternal longing], Tone poem ..... *B. & H.*
3, 3, 3, 3—4, 2, 3, 1—Tymp., Cymb., Bass-drum—2 Harps—Str. 25
comp. 1904; 1st perf. by the Czech Philharmonic Orchestra, Prague, Feb. 8, 1905, Oskar Nedbal conducting

1700 **op. 36, Serenade** for small orchestra ..... *U. E.*
2, 2, 2, 2—4, 2—Harp—Str. 25
comp. 1905; 1st perf. by the Czech Philharmonic Orchestra, Prague, March 6, 1906, Oskar Nedbal conducting

1701 **op. 40, Toman a lesní panna — Toman und die Waldfee** [Toman and the wood-nymph], Symphonic poem on a Bohemian tale ..... *U. E.*
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 1—Tymp., Perc.—2 Harps—Str. 25
comp. 1907; 1st perf. at the National Theatre, Prague, April 5, 1908, K. Kovařovic conducting

1702 **op. 41, Lady Godiva,** Overture ..... *U. E.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Gong, Carillon—Harp—Str. 15
comp. 1907; 1st perf. at Král. Vinohrady, Prague, Nov. 24, 1907, L. Celansky conducting

NOWOWIEJSKI, Felix Wartenburg, Ermeland (East Prussia) 1877—

1780 **Swaty Polskie — Polnische Brautwerbung** [Polish wooing], Overture ..... *J. Schuberth*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Str.

OBERTHÜR, Charles

op. 180, Loreley, see **Part XIV**

OLSEN, Ole Hammerfest (Norway) 1850—1927 Oslo

2165 **op. 5, Symphony I,** G major ..... *Gutmann*
2, 2, 2, 2—4, 2, 3—Tymp.—Str.

OLSEN, Otto (OTTO-OLSEN)

1034 **op. 6, Rhapsodie Danoise** [Danish rhapsody] ..... *Hansen*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **15**
copyright 1916

PACHULSKI, Henryk (Heinrich) Lazy, Govt. Siedlec 1859—

1832 **op. 13, Suite** ..... *Jurg.*
1. Prelude, 2. Scherzo, 3. Lyric moment, 4. Ballet scene
2, 2, 2, 2—2 Horns—Tymp.—Str. **40**
comp. and 1st perf. Moscow 1897

1506 **op. 15, Marche Solennelle** ..... *Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str. **15**
comp. 1898; 1st perf. Moscow 1899

PALADILHE, Emile near Montpellier 1844—1926 Paris

1343 **Prelude to "Le Passant"** [The wayfarer] ..... *Heugel*
2, 2, 2, 2—2 Horns—Str. **3**
comp. 1870; 1st perf. Paris 1872

1332 **Overture to "Suzanne",** Comic opera ..... *Heugel*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str. **5**
comp. 1878; 1st perf. Paris 1879

PALMGREN, Selim Pori (Finland) 1878—

307 **op. 24, Aus Finnland** [From Finland], 4 symphonic pictures ..... *Schles.*
1. Dreams in springtime, 2. Minuet in folk style, 3. Dance of the falling leaves, 4. Sleigh-ride
3, 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **20**
comp. 1908/09; 1st perf. Helsingfors 1910, the composer conducting

828 **op. 50, A Pastorale in three scenes;** ed. and rev. by Julia A. Burt ..... *Hansen*
1. Morning, 2. Elegy, 3. Evening
2, 2 (2nd alt. Engl. H.), 2, 2—4, 2—Tymp., Triangle—Cel., Harp—Str. **16**
comp. 1918; 1st perf. Helsingfors 1919, the composer conducting

PARRY (Sir Charles) Hubert (Hastings) Bournemouth (England) 1848—1918 Knight's Croft, Rustington

2189 **Symphony in F (Cambridge)** ..... *Novello*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **40**
comp. 1881; 1st perf. Cambridge, June 12, 1883, Stanford conducting

2039 **Symphony in C (The English)** ..... *Novello*
2, 2, 2, 2—4, 2, 3 (ad lib.)—Tymp.—Str. **38**
comp. 1888; 1st perf. by the Philharmonic Society, London, June 1889, the composer conducting

2038 **Symphonic Variations** ..... *Novello*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **12**
comp. 1896; 1st perf. by the Philharmonic Society, London, June 3, 1898, the composer conducting

PAUMGARTNER, Bernhard Vienna 1887—

2362 **Suite, G minor,** for small orchestra; from the thematic material of old French masters ..... *U. E.*

1. Gigue (J. B. Loeilly), 2. Air, 3. Minuet, 4. Rigaudon (last three J. Ph. Rameau)

2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2–2, 2—Tymp., Triangle, Glockenspiel—Cel., Harp, Piano—Str. **15**

Score and parts in MS

comp. 1924; 1st perf. Salzburg same year, the composer conducting

PERGOLESI, Giovanni Battista

Sinfonia, G major, see **Part II**

PETERKA, Rudolf Brünn (Moravia) 1894—

1142 **op. 8, Triumph des Lebens** [Triumph of life], A rhapsodic prelude ..... *Sim.*

3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Triangle—Harp—Str.

PETERS, Guido Graz (Styria) 1866—

1703 **Symphony III,** F♯ minor ..... *U. E.*

3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Bass-drum, Side-drum—Str. **45**

Wind parts, Perc. in MS

comp. 1914; orch. 1917/18; 1st perf. Vienna 1919

PFITZNER, Hans Moscow 1869—

1298 **Scherzo** ..... *Brockhaus*

3, 2, 2, 2—2, 2—Tymp.—Str. **12**

comp. early in 1888; 1st perf. by the Philharmonic Orchestra, Berlin, May 4, 1893, the composer conducting

1704 **Overture** to Kleist's **"Käthchen von Heilbronn"** (op. 17) ..... *Ries & E.*

3, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Triangle—Harp—Str. **12**

comp. 1905; 1st perf. Berlin same year, the composer conducting

1876 **Overture** to **"Das Christ-Elflein"** [The christmas-elf], A christmas tale (op. 20) ..... *Fürstner*

2 (2nd alt. Picc.), 2, 2, 2—2 Horns—Tymp., Triangle, Tamb., Gong—Harp—Str. **10**

comp. 1906; 1st perf. Munich same year, the composer conducting

990 **Three Preludes** to **"Palestrina"**, Musical legend ..... *Fürstner*

Prelude to act 1: 4, 3, 4, 4—4, 2, 4, 1—Tymp.—Harp—Str.
Prelude to act 2: 4, 3, 4, 4—6, 4, 4, 1—Tymp., Cymb., Side-drum—Str.
Prelude to act 3: 2, 3, 3, 3—4, 0, 4, 1—Tymp., Gong, Deep bells—Harp—Str. **25**

comp. 1912/15; 1st perf. at the Prinzregententheater, Munich, June 12, 1917, Bruno Walter conducting

PICK-MANGIAGALLI, Riccardo Strakonitz (Bohemia) 1882—

1904 **op. 28, Notturno e Rondò Fantastico** [Nocturne and fantastic dance] .. *Ric.*

3, 4 (3rd Ob. ad lib.), 4, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **12**

comp. 1914; 1st perf. Milan, May 6, 1919, E. Panizza conducting

1907 **op. 42, Due Preludi** [Two preludes] ..... *Ric.*

1. Voci e ombre del vespero [Voices and shadows of evening],
2. Marosi [Surging waves]

3 (2nd and 3rd alt. 2 Picc.), 3 (3rd alt. Engl. H.), 4, 3—4, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano duet—Str. **10**

Large folio score

comp. 1918; 1st perf. at the Augusteo, Rome, March 1, 1921, Victor de Sabata conducting

PICK-MANGIAGALLI, Riccardo—Cont'd

1903 **op. 45, Poemi per orchestra** [Orchestral poems]..... *Ric.*
1. Elegia [Elegy], 2. Menestrelli [Strolling singers], 3. **L'armoniosa cuna** [A tuneful cradle], 4. Ballata macabra [Ballad of death]
3, 3, 4, 3—4, 3, 3, 1—Tymp., Perc.—Harp, Piano, Cel.—Str. **23**
comp. 1923; 1st perf. Milan, April 23, 1925, Vittorio Gui conducting

1906 **op. 47 Preludio e Fuga**..... *Ric.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Gong, Bass-drum—Str. **9**
comp. 1927; 1st perf. at the Augusteo, Rome, March 11, 1928, Molinari conducting

1905 **Piccola Suite** [Little suite]..... *Ric.*
1. The little soldiers, 2. Berceuse, 3. Olaf's dance
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **9**
comp. 1927; 1st perf. at La Scala, Milan, June 12, 1927, Victor de Sabata conducting

PIERNÉ, Henri Constant Gabriel Metz 1863—

2093 **op. 14, No. 2, Farandole** for small orchestra..... *Leduc*
1, 1, 1, 1—Horn, Corn. (ad lib.)—Tamb.—Str. **2**
Wind instruments may be doubled
comp. 1883; 1st perf. Paris 1903, the composer conducting

779 **op. 32, Sérénade à Colombine**..... *Enoch*
2, 2, 2, 2—2 Horns—Triangle—Harp (ad lib.)—Str. **4**
comp. for Piano 1887; orch. same year; 1st perf. Paris 1888, the composer conducting

846 **op. 43, Paysages Franciscains** [Franciscan landscapes]..... *Hamelle*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **17**
comp. 1920; 1st perf. at the Concerts Colonne, Paris 1921, the composer conducting

1321 **Intermezzo**..... *Cost.*
2, 2, 2, 2—4 Horns—Tymp.—Str. **4**
comp. 1881; 1st perf. Paris 1894, the composer conducting

387 **La Grand'route** [The highway], Prelude to Part II of **La Croisade des Enfants** [The children's crusade], Musical legend in 4 parts, after the poem by Marcel Schwob..... *Heugel*
3 (3rd ad lib.), 3, 3, 3 (3rd ad lib.), Sarrus. (ad lib.)—4, 3 (3rd ad lib.) 3, 1—Tymp., Triangle—2 Harps (2nd ad lib.)—Str. **5**
comp. 1904; 1st perf. Paris, Jan. 18, 1905, Colonne conducting

1479 **Impressions de "Music Hall"**..... *Eschig*
1. Chorus girls (French Blues), 2. The eccentric (Little Tich), 3. The Spaniards, 4. Musical clowns
3 (2nd alt. 2nd Picc.), 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—Cel., Harp, Piano—Str. **20**
comp. 1927; 1st perf. same year at the Concerts Colonne, Paris, the composer conducting

71 **Suite from "Bouton d'or"** [The golden button], Ballet..... *Choudens*
2, 1, 2, 1—2, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str. **14**
comp. 1893; 1st perf. Paris same year, the composer conducting

501 **Suite d'orchestre** from the incidental music to **"Izeyl"**..... *Durand*
2 (2nd alt. Picc.), 1 (alt. Engl. H.), 2, 2—4, 2, 2 Corn., 3, 1 (or 2, 0, 3, 0)—Tymp., Perc.—Harps, Cel. (ad lib.)—Str. **13**
comp. 1893; 1st perf. at the Théâtre de la Renaissance, Paris, Jan. 24, 1894

PIERNÉ, Henri Constant Gabriel—Cont'd

"Ramuntcho", Incidental music to Pierre Loti's drama
comp. 1907; 1st perf. Théâtre de l'Odéon, Paris, Feb. 29, 1908

669 — **Overture** on Basque popular themes.....*Enoch*
2 (2nd alt. Picc.), 2, 2, 2, Sarrus. (ad lib.)—4, 2, 3, 1—Tymp., Perc.—2 Harps—Str. **8**

780 — **Rapsodie Basque**.....*Enoch*
2 (2nd alt. Picc.), 2, 2, 2, Sarrus. (ad lib.)—4, 2, 3—Tymp., Perc.—2 Harps—Str. **6**

"Cydalise et le Chèvre-pied" [Cydalise and the Goat-footed], Ballet in 3 pictures
comp. 1913; 1st perf. Paris 1914

1079 — **Suite I**.....*Heugel*
(a) The school of the Aegipans, (b) The lesson on Pan's flute, (c) March of the Nymph students, (d) The dancing lesson—Ballet of "the Sultaness of the Indies": 1. Entrance, 2. Pantomine, 3. Dance of the apothecaries, 4. Dance of the slaves, 5. Cydalise variation, 6. Finale; (e) Dance of Styrax (Finale of the 2nd picture)
6 (alt. 6 Picc.) 3, 5, 4 (or 4 alt. 4 Picc., 2, 4, 4)—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano (alt. Harpsichord)—Str. **20**

*1393 — **Suite II**.....*Heugel*
(a) Entrance of Cydalise, (b) Entrance of the retinue and the little Negro, (c) Dance with the love letters, (d) Entrance of Styrax and dance, (e) Finale of the 3rd picture
6 (alt. 6 Picc.), 4, 5, 4 (or 4 alt. 4 Picc., 3, 4, 4)—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano (ad lib.)—Str.—Vocal chorus ad lib. **15**

*1000 **Les Cathédrales**, Prelude to the dramatic poem by Eugène Morand.....*Rouart, Lerolle*
2, 2, 2, 2—2, 3, 3—Tymp., Bass-drum, Drums, Bells—2 Harps, Harm. (ad lib.)—Str.—Vocal chorus ad lib. **6**
comp. 1914; 1st perf. Paris same year, the composer conducting

PIRANI, Eugenio Bologna (Italy) 1852—

945 **op. 43, Fête au château de Heidelberg** [Festival at the castle of Heidelberg], Symphonic poem.....*B. & B.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **25**
comp. and 1st perf. Heidelberg 1888

1705 **op. 47, Ballade**.....*Schles.*
At night in the woods — Wild chase — Vision — Apotheosis
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Glockenspiel—Str.

PITTRICH, Georg

1772 **op. 21, Serenade** for small orchestra.....*Schott*
2, 2, 2, 2—2 Horns—Str. (or: 1, 1, 2, 0—1 Horn—Str.) **6**
comp. 1890; 1st perf. Dresden 1891, the composer conducting

PIZZETTI, Ildebrando (da Parma) Parma (Italy) 1880—

1911 **Per l'Edipo Re di Sofocle** [To Sophocles' "Oedipus Rex"], Three symphonic preludes.....*Ric.*
2, 2, 2, 2—2, 2—Tymp., Cymb., Gong—Str. **15**
comp. 1902; 1st perf. at the Teatro Olimpia, Milan, March 1903, Campanini conducting

PIZZETTI, Ildebrando (da Parma)—Cont'd

1910 **Concerto dell'estate** [Summer concert]..... *Ric.*
1. Mattutino [Morning], 2. Notturno, 3. Gagliarda e Finale
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str. **25**
comp. 1928; 1st perf. by the N. Y. Philharmonic Orchestra, New York, Feb. 28, 1929, Toscanini conducting

1157 **"La Pisanella"**, Suite from the incidental music to Gabriele d'Annunzio's drama..... *Forlivesi*
1. Sire Huguet, 2. The quay of the harbor of Famagousta, 3. At the castle of the Queen without Mercy, 4. The dance of Poverty and Perfect Love, 5. The dance of Love and the Scented Death
2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp., Triangle, Drum—Cel., 2 Harps, Piano—Str. **25**
comp. 1913; 1st perf. Théâtre du Châtelet, Paris 1914, Inghelbrecht conducting

PLEYEL — HAPPICH Ignaz Joseph PLEYEL, Ruppersthal (Lower Austria) 1757—1831 on his estate near Paris

306 **Melody**, orch. by W. F. Happich..... *unpubl.*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Small drum—Str.
Score and parts in MS
arr. for the Symphony Club exclusively
(with DANCLA, Menuet)

POGOJEFF, W.

407 **op. 8, Baletniye Tantsi — Morceaux de Ballet** [Ballet dances], Short suite for orchestra..... *Bel.*
1. Sarabande, 2. Pas d'action, 3. Polka, 4. Petite valse
3, 2, 2, 2—4, 2—Tymp., Triangle, Small drum, Small bells—Harp—Str.

551 **op. 11, Polskij — Polonaise**..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.

POHLIG, Carl Teplitz (Bohemia) 1864—1928 Braunschweig

*1510 **Per aspera ad astra** [Through bolts and bars to the stars], A hero's death and apotheosis, Symphonic poem..... *Ries & E.*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Gong—Harp—Str.—Soprano and Alto vocal chorus at the end **55**
comp. 1902; 1st perf. Stuttgart 1903, the composer conducting

POLACI (probably identical with Bernardo POLAZZI) 18th century

1248 **Symphony in D** (major), ed. by Robert Sondheimer..... *Bernoulli*
4 Horns—Piano—Strings
probably comp. the middle of the 18th century

PONCHIELLI, Amilcare Paderno Fasolaro, near Cremona 1834—1886 Milan

1266 **Danza delle Ore** [Dance of the hours] from **"Gioconda"**..... *Ric.*
3, 2, 2, 2—4, 2, 2 Corn., 3, Ophicl.—Tymp., Triangle, Bass-drum, Small bells—Harp—Str. **9**
comp. 1876; 1st perf. same year at Milan

POWELL, John Richmond, Va. 1882—

1988 **Rhapsodie Nègre** for orchestra and piano..... *Schirmer*
3 (Picc. alt. 3rd Fl.), 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel., Harp, Piano Solo—Str. Large folio score
copyright 1921

1984 **op. 28, In Old Virginia**, Overture..... *Schirmer*
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
copyright 1927

PRINZ HEINRICH XXIV., REUSS jr. l. see **REUSS, Heinrich XXIV., etc.**

PROCHAZKA, Rudolf Freiherr von Prague 1864—

2241 **op. 24, Zwei Symphonische Lieder** [Two symphonic songs]..... *U. E.*
1. A Midnight hour, 2. The gods of Greece
3, 2, 3, 2—4, 3, 3, 1—Tymp., Cymb., Tamb.; Cast.—Harp, Piano—Viola d'amore—Str. Parts in MS **14**
comp. 1913; 1st perf. Prague 1914

PROHASKA, Carl Mödling, near Vienna 1869—1927 Vienna

438 **op. 20, Serenade** for small orchestra..... *B. & H.*
2, 2, 3, 2—4, 2—Tymp., Tamb.—Str. **33**
comp. 1916/17; 1st perf. Vienna, Jan. 1918, Franz Schalk conducting

PROKOFIEFF, Serge (Sergeievich) Estate Sonzovka, Govt. Yekaterinoslav 1891—

1933 **op. 20, Ala et Lolly,** Scythian suite, ed. by F. H. Schneider..... *Gutheil*
1. Adoration of Vélèss and Ala, 2. The hostile god and the dance of the dark spirits, 3. Night, 4. Glorious departure of Lolly and cortege of the sun
4 (3rd alt. Alto-Fl.), 4, 4, 4—8, 4 (or 5), 4, 1—Tymp., Perc. (4 to 9 players)—Cel., 2 Harps, Piano—Str. **19**
comp. 1914/15; 1st perf. Petersburg, Jan. 29, 1916, the composer conducting

1934 **op. 21a, Suite du ballet "Chout"** [The Buffoon], ed. by F. H. Schneider..... *Gutheil*
1. The Buffoon and his girl, 2. Dance of the Buffoons, 3. The Buffoons kill their girls (Fugue), 4. The Buffoon disguised as a young woman, 5. Third entr'acte, 6. Dance of the Buffoon's daughters, 7. Arrival of the merchant; curtsy dance; the choice of the fiancée, 8. In the merchant's bedroom, 9. The young woman has become a she-goat, 10. Entr'acte and burial of the she-goat, 11. The quarrel between the Buffoon and the merchant, 12. Final dance
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc. (3 to 5 players)—2 Harps, Piano—Str. (see note) **35**
(Note—Composer's advice: For concert use the composer suggests a partial performance of the Suite, by selecting 4 to 8 numbers of approximately 10 to 22 minutes duration)
comp. 1915 (1920); 1st perf. Brussels, Nov. 15, 1924, Ruhlmann conducting

1878 **op. 25, Symphonie Classique**..... *Gutheil*
2, 2, 2, 2—2, 2—Tymp.—Str. **13**
comp. 1916/17; 1st perf. Petersburg, April 21, 1918, the composer conducting

1864 **op. 33a, Suite Symphonique** from **"L'Amour des Trois Oranges"** [The love of the three oranges], ed. by Albert Spalding ..... *Ed. Russe*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **15**
comp. 1919; Suite arr. 1924; 1st perf. Paris, Nov. 29, 1925, Gaubert conducting

1863 **op. 40, Symphony II**..... *Ed. Russe*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Piano—Str. **34**
comp. 1924/25; 1st perf. Paris, June 6, 1925, Koussevitzky conducting

2170 **op. 41, Stalnoi Skok — Le Pas d'Acier** [The age of steel], Ballet. *Ed. Russe*
1. Entrance of the characters, 2. Train of peasants carrying provisions, 3. The commissaries, 4. The little camelots, 5. The orator, 6. Sailor with bracelets and working-woman, 7. Change of scenery, 8. The sailor becomes a laborer, 9. The factory, 10. The hammers, 11. Finale
3, 3, 4, 3—4, 4, 3, 1—Tymp., Perc.—Piano—Str.
(For concert perf. the composer suggests certain brief cuts, which are marked in the score)
comp. 1925/26; 1st perf. by the Ballet Diaghilev, Paris, June 7, 1927, Desormière conducting

2400 **op. 43, Divertimento**..... *Ed. Russe*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **14**
comp. 1925/29; 1st perf. Paris, Dec. 22, 1929, the composer conducting

PURCELL, Henry

The Gordian Knot Untied, Suite I and II

The Married Beau, Suite

The Virtuous Wife, Suite

for Strings with additional Wind and Drum parts ad lib., see **Part II**

RABAUD, Henri Paris 1873—

749 **op. 2, Divertissement** sur des Chansons Russes [Divertimento on Russian songs]..... *Enoch*
2, 2, 2, 2—4, 2, 3—Tymp., Cymb.—Harp—Str. **15**
1st perf. Rome 1896, the composer conducting

1285 **op. 5, Symphony II,** E minor..... *Enoch*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Gong—Harp—Str. **50**
1st perf. at the Concerts Colonne, Paris 1899, the composer conducting

487 **op. 6, La Procession Nocturne** [Nocturnal procession], Symphonic poem after Nicolaus Lenau..... *Durand*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Bass-drum—Harp—Str. **15**
1st perf. Paris 1899, Edouard Colonne conducting

493 **op. 7, Eglogue** [Eclogue], Virgilian poem..... *Durand*
2, 2, 2, 2—2 Horns—Tymp.—Harp—Str. **5**
comp. 1898; 1st perf. Paris 1899, the composer conducting

Suites Anglaises du XVI^e^ Siècle [English Suites from the 16th century] comp. by the musicians at the Elizabethan court; arr. and instrum., by Henry Rabaud, as incidental music to Lucien Nepoty's "Le Marchand de Venise" (after Shakespeare's "Merchant of Venice")..... *Durand*
arr. 1914; 1st perf. Paris same year, Rabaud conducting

671 **— Suite I**
1. John Bull, 2. William Byrd, 3. and 4. Giles Farnaby
1, 1, 0, 1—2 Trump.—Drum—Harp, Clavecin, Harm.—Str. **7**

672 **— Suite II**
1. William Byrd, 2. Anonymous, 3. Anonymous
Woodwind: 1, 1, 0, 1—Clavecin, Harm.—Str. **7**

673 **— Suite III**
1. Anonymous, 2. and 3. Giles Farnaby, 4. Anonymous, 5. Anonymous
1, 1, 0, 1—Trump.—Harp, Clavecin, Harm.—Str. **6**

1371 **Danses** from **"Mârouf, Savetier du Caire"** [Marouf, the cobbler of Cairo], Comic opera..... *Choudens*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **15**
1st perf. at the Opéra Comique, Paris 1914, M. Ruhlmann conducting

RACHMANINOV, Sergei (Vassilievich) Onega, Govt. Novgorod 1873—

269 **op. 7, Fantasy,** inspired by Lermontov's poem "Outess" [The rock]..... *Jurg.*
3, 2, 2 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

1530 **op. 27, Symphony,** E minor..... *Gutheil*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 2—4, 3, 3, 1—Tymp., Perc.—Str. **46**
comp. at Dresden 1906/07; awarded the Glinka prize in Dec. 1908; 1st perf. Moscow, season 1908/09, the composer conducting

RACHMANINOV, Sergei (Vassilievich)—Cont'd

355 **op. 29, Die Toteninsel** [The isle of death], Symphonic poem after Arnold Böcklin's painting ..... *Gutheil*
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **22**
score publ. 1909; 1st perf. Moscow, season 1908/09

486 **op. 34, No. 14, Vocalise** ..... *Gutheil*
2, 3, 2, 2—2 Horns—Str.: 16 to 20 Solo Vl., Quintet 6, 6, 6, 4, 4
orig. comp. for Piano

RACHMANINOV — WOOD

1706 **op. 3, No. 2, Prelude in C♯ minor,** orch. by Henry J. Wood ..... *Novello*
3, 3, 3, 3—4, 3, 3, 2 (1st ad lib.)—Tymp., Perc.—Organ (ad lib.)—Str. **5**
comp. for Piano and contained in "5 pieces for two hands", 1893; orch. 1913; 1st perf. at Queen's Hall, London, 1915, Sir Henry Wood conducting

RAEBEL, Max

264 **op. 12, No. 1, Zwei Norwegische Tänze** [Two Norwegian dances] ..... *Gehrman*
1. Springtanz [Springing dance], 2. Halling
Fl., Clar.—Corn., Tromb.—Cymb., Triangle, Bass-drum, Side-drum—Str.

RAFF (Joseph) Joachim Lachen, Lake of Zurich 1822—1882 Frankfurt-on-Main

169 **op. 153, "Im Walde"** [In the forest], **Symphony III,** F major .... *Kistner & S.*
3, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **31**
comp. 1869; 1st perf. Weimar, April 17, 1870, Karl Stör conducting

1 **op. 177, "Lenore", Symphony V,** E major ..... *Ries & E.*
2, 2, 2, 2—4, 2, 3—Tymp., Triangle, Small drum—Str. **34**
comp. 1870/72; 1st public perf. Berlin, Oct. 29, 1873, Benjamin Bilse conducting

177 **op. 214, "Der Winter", Symphony XI,** A minor, Posthumous work ..... *Kistner & S.*
2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **34**
comp. 1876/77; 1st perf. Wiesbaden, Feb. 21, 1883, Louis Lüstner conducting

338 **Italienische Suite** [Italian suite] ..... *Ries & E.*
1. Overture, 2. Barcarole, 3. Intermezzo (Pulcinella), 4. Nocturne, 5. Tarantella
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
comp. 1871; 1st perf. Berlin, Nov. 26, 1883, Franz Wüllner conducting

2085 **Aus Thüringen** [From Thuringia], Suite for large orchestra ..... *Ries & E.*
1. "Salus intrantibus" [Welcome to those entering], 2. Elizabeth-hymn, 3. Dance of the gnomes and sylphs, 4. Folk-song variation, 5. Rural festival
2, 2, 2, 2—4, 2, 3—Tymp., Side-drum, Triangle—Str. **35**
comp. 1875; 1st perf. Sondershausen, March 27, 1878, Max Erdmannsdörfer conducting

RAMEAU, Jean Philippe Dijon 1683—1764 Paris
Hippolyte et Aricie, Airs de Ballet
comp. 1733; 1st perf. Paris, Oct. 1, same year

1118 **— Suite I,** rev. by Vincent d'Indy ..... *Durand*
1. March, 2. Air en Rondeau, 3. Gavottes, 4. Chaconne, 5. Minuets
Woodwind: 2, 2, 0, 2—Str. **18**

1386 **— Suite II,** rev. by Vincent d'Indy ..... *Durand*
1. The sailor's songs, 2. Gavottes, 3. Rigaudon with Tambourin
Woodwind: 2, Flageolet (or Picc.), 2, 0, 2—Tamb.—Str. **12**

RAMEAU, Jean Philippe—Cont'd

Les Indes Galantes [Gallant India], Airs de Ballet
comp. 1735; 1st perf. Paris, Aug. 23, same year

1158 — **Suite I,** rev. by Paul Dukas.....*Durand*
1. March, 2. Minuet, 3. Dance of the savages, 4. Chaconne
2, 2, 0, 2—2 Trump.—Str. **15**

1185 — **Suite II,** rev. by Paul Dukas.....*Durand*
1. Entrance of the four nations, 2. Musette (Rondo), 3. Rigaudons, 4. Tambourins, 5. Gavotte en rondeau
Woodwind: 2, 2, 0, 2—Str. **15**

Les Fêtes d'Hebée [The feasts of Hebe], Airs de Ballet
comp. 1739; 1st perf. Paris, May same year

1077 — **Suite I,** rev. by Alexandre Guilmant.....*Durand*
1. Lively air (Dance of the Lacedaemonians), 2. Gavotte (Sailor's dance), 3. Tambourins, 4. Rigaudons, 5. Chaconne—Pas de cinq [Dance of five]
2, 2, 0, 2—2 Trump.—Tymp.—Str. **22**

1430 — **Suite II,** rev. by Alexandre Guilmant.....*Durand*
1. Introduction, 2. Minuets, 3. Bourrée, 4. Passepieds, 5. Country dance
Woodwind: 2 (alt. 2 Picc.), 2, 0, 2—Str. **20**

Dardanus, Airs de Ballet
comp. 1739; 1st perf. Paris, Nov. 19, same year

1023 — **Suite I,** rev. by Vincent d'Indy.....*Durand*
1. Introduction, 2. Tambourin, 3. Solemn air, 4. Lively air, 5. Gay rondo
Woodwind: 2, 2, 0, 2—Str. **20**

1469 — **Suite II,** rev. by Vincent d'Indy.....*Durand*
1. Introduction, 2. Slumber rondo, 3. Graceful gavotte, 4. Rigaudon
Woodwind: 2, 2, 0, 2—Str. **20**

The above 8 Suites are from the Complete Edition of Rameau's works, publ. under the supervision of Camille Saint-Saëns

804 **Suite** from **"Castor et Pollux"**, Fragments from the opera; arr. as orchestral suite by F. A. Gevaert.....*Durand*
1. Overture, 2. Gavotte, 3. Tambourin, 4. Air gai, 5. Minuet, 6. Passepied, 7. Chaconne
2 (alt. 2 Picc.), 2, 0, 2—2 Horns—Tamb.—Str. **30**
comp. 1737; 1st perf. Oct. 24, same year

484 **Overture** to **Zaïs,** rev. by Vincent d'Indy.....*Durand*
2 Picc., 2, 0, 2—Muffled drum—Str. **5**
comp. and 1st perf. Paris 1748

Drei Balletsuiten [Three Ballet suites], arr. by Hermann Kretzschmar for perf. at the Akademische Orchesterkonzerte of Leipzig.....*Peters*
arr. 1894; 1st perf. Leipzig 1895

68 — **No. 1, Suite** from **"Acante et Céphisse"** (1751)
1. Muzette, 2. Rigaudon and Minuet, 3. Gavotte
2, 2, 2, 2—2 Horns—Str. **12**

69 — **No. 2, Suite** from **"Zoroaster"** (1749)
1. Lively Gavotte in Rondo form, 2. Air and entrance of the Indians, 3. Sarabande, 4. Minuet
2, 2, 2, 2—2 Horns—Str. **14**

70 — **No. 3, Suite** from **"Platée"** (1749)
1. Overture, 2. Loure, 3. Minuet, 4. Chaconne
2, 2, 2, 2—2, 2—Tymp.—Str. **12**

RAMEAU, Jean Philippe—Cont'd

614 **Drei Balletstücke** [Three Ballet pieces], freely transcr. for concert perf. by Felix Mottl.....*Peters*
1. Minuet from "Platée", 2. Musette from "Fêtes d'Hebée", 3. Tambourin from "Fêtes d'Hebée"
2, 2 (2nd alt. Engl. H.), 2, 2—2, 2—Tymp., Triangle, Tamb.—Str. **12**
transcr. 1898; 1st perf. Carlsruhe 1899, Mottl conducting

RAMEAU — NOREN

1837 **Rigodon**, arr. and instrum. for concert perf. by Heinrich G. Noren.....*Eos*
2, 2, 2, 2—2 Horns—Str.

RAVEL, Maurice Ciboure (Lower Pyrenees) 1875—

567 **Pavane pour une Infante Defunte** [Pavan for a deceased princess], for small orchestra.....*Eschig*
2, 1, 2, 2—2 Horns—Harp (or Piano)—Str. **6**
comp. 1898; 1st perf. Paris 1890

566 **Alborada del Gracioso**.....*Eschig*
3, 3, 2, 3—4, 2, 3, 1—Tymp., Perc.—2 Harps—Str. **10**
comp. 1904; 1st perf. Paris 1905

268 **Rapsodie Espagnole** [Spanish rhapsody].....*Durand*
1. Prelude to night, 2. Malagueña, 3. Habanera, 4. Fair
4, 3, 3, 3, Sarrus.—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **17**
comp. 1907 (No. 3 comp. 1895); 1st perf. Paris, March 19, 1908

408 **Ma Mère l'Oye** [Mother Goose], 5 pieces for children.....*Durand*
1. Pavan of Sleeping Beauty, 2. Tom Thumb, 3. Laideronette, empress of the Pagodes, 4. Discourse of the Beauty and the Beast, 5. The enchanted garden
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 3—2 Horns—Tymp., Perc.—Cel., Harp—Str. **14**
comp. for Piano 1908; orch. 1912; 1st perf. at the Théâtre des Arts, Paris, Jan. 21, 1912

781 **Prélude et Danse du Rouet** [Prelude and Dance of the spinning-wheel] from "Ma Mère l'Oye".....*Durand*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2 Horns—Tymp., Perc.—Cel., Harp—Str. **6**
comp. for Piano 1908; orch. 1912; 1st perf. Paris, Jan. 21, 1912

610 **Valses Nobles et Sentimentales**.....*Durand*
2, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **15**
comp. for Piano 1910; orch. 1912; 1st perf. Paris, April 1912, danced by Mme. Trouhanova

466 **Le Tombeau de Couperin** [Couperin's tomb], Orchestral suite.....*Durand*
1. Prelude, 2. Forlana, 3. Minuet, 4. Rigodon
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 1—Harp—Str. **14**
comp. as Suite for Piano 1914/17; orch. and 1st perf. Paris 1917

456 **La Valse** [The waltz], Choreographic poem for orchestra.....*Durand*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **13**
comp. 1920; 1st perf. Paris 1922

2208 **Bolero**.....*Durand*
3 (2nd alt. 2nd Picc.), 3 (2nd alt. Oboe d'amore), 4, 3—3 Sax.—4, 4, 3, 1—Tymp., Perc.—Cel., Harp—Str. **12**
comp. 1927; 1st perf. Paris 1928

RAVEL, Maurice—Cont'd

Daphnis et Chloé, Ballet

comp. 1906/11; 1st perf. by the Ballet Diaghilev, at the Théâtre du Châtelet, Paris, June 1912

*782 — **Fragments Symphoniques** (Set I) ..... *Durand*

1. Nocturne, 2. Interlude, 3. Warlike dance

3 (3rd alt. Picc.), 1 Fl. in G, 3, 4, 4—4, 4, 3, 1—Tymp., Perc., Eoliphone —Cel., 2 Harps—Str.—Vocal quartet chorus without words (ad lib.) **10**

*783 — **Fragments Symphoniques** (Set II) ..... *Durand*

1. Day-break, 2. Pantomime, 3. General dance

3 (2 alt. 2 Picc.), 1 Fl. in G, 3, 4, 4—4, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str.—Vocal quartet chorus without words (ad lib.) **9**

REBIKOV, Vladimir (Ivanovich) (or REBIKOFF)
Krasnoyarsk (Siberia) 1866—1920 Yalta (Crimea)

324 **Suite Miniature** for small orchestra ..... *Jurg.*

1. Cradle song, 2. The review, 3. A sad occasion, 4. Tarantella

2, 1, 2, 2—2, 2, 1—Tymp., Perc.—Str. **10**

comp. 1898; 1st perf. Kischinev, same year, the composer conducting

657 **Suite Miniature II** for small orchestra ..... *Jurg.*

1. Dance of the Odalisques, 2. Characteristic dance, 3. Oriental dance, 4. Etude

2, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 1—Tymp., Perc.—Str. **9**

comp. and 1st perf. Moscow 1903

1512 **op. 21a, Suite** from **"Der Christbaum"** [The christmas tree], A fairy play ..... *Jurg.*

1. Waltz, 2. Procession of the gnomes, 3. The harlequins' dance, 4. Dance of the Chinese dolls, 5. The Jacob's ladder, 6. Dark night

2, 2, 2, 2—4, 3, 3, 1—Tymp., Triangle, Tamb., Glockenspiel—Cel., Harp—Str. **14**

comp. 1902; 1st perf. Moscow 1903

REGER, Max Brand (Bavaria) 1873—1916 Leipzig

1811 **op. 128, Vier Tondichtungen** [Four tone poems] after A. Böcklin... *B. & B.*

1. The fiddling hermit, 2. Sport of the waves, 3. The Island of death, 4. Bacchanals

3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 3—4, 3, 3, 1—Tymp., Perc. —Harp—Str. **19**

comp. 1913; 1st perf. Essen, Nov. 1913, Ernst Schuch conducting

1192 **op. 130, Eine Ballet-Suite** ..... *Peters*

1. Introduction, 2. Columbine, 3. Harlequin, 4. Pierrot and Pierrette, 5. Love waltz, 6. Finale

2, 2, 2, 2—4, 2—Tymp., Triangle—Str. **11**

comp. 1913; 1st perf. Bremen, Oct. 1913, Ernst Wendel conducting

1231 **op. 132, Variationen und Fuge über ein Thema von Mozart** [Variations and fugue on a Mozart theme] ..... *Sim.*

3, 2, 2, 2—4, 2—Tymp.—Harp.—Str. **20**

comp. 1914; 1st perf. at the Berlin Opera House, Feb. 5, 1915, the composer conducting

1833 **op. 140, Eine Vaterländische Ouverture** [A patriotic overture], Dem deutschen Heere! [To the German army] ..... *Sim.*

3 (3rd alt. Picc.), 2, 2, 3—4, 5, 5, 1—Tymp., Cymb., Triangle, Bass-drum—Organ—Str. **8**

comp. 1914; 1st perf. at the Berlin Opera House, Feb. 5, 1915, the composer conducting

RESPIGHI, Ottorino Bologna 1879—

1707 **Sinfonia Drammatica**.....*U. E.*

3, 3, 4, 3—6, 3, 3, 1—Tymp., Perc.—Pedal Organ, Harp—Str. **60**

comp. 1914; 1st perf. at the Augusteo, Rome, Jan. 24, 1915, Molinari conducting

1899 **Fontane di Roma** [The fountains of Rome], Symphonic poem.....*Ric.*

1. The fountain of Valle Giulia at dawn, 2. The Triton fountain at morn, 3. The fountain of Trevy at mid-day, 4. The Villa Medici fountain at sunset

3, 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Organ (ad lib.), Piano—Str. **18**

comp. 1916; 1st perf. at the Augusteo, Rome, March 1916, Guarnieri conducting

Antiche Danze ed Arie per Liuto [Old dances and arias for the lute], Liberal transcr. for orchestra.....*Ric.*

1896 **— Suite I** (16th century)

1. Ballet "Il conte Orlando" [Count Orlando] (Simone Molinari, 1599), 2. Gagliarde (Vincenzo Galilei, 155?), 3. Villanella (unknown composer, end of the 16th century), 4. Passo mezzo e Mascherada [Pavane and masquerade] (unknown composer, end of the 16th century)

2, 3, 0, 2—2, 1—Harp, Clavicembalo—Str. **15**

comp. 1916; 1st perf. at the Augusteo, Rome, March 1917, Molinari conducting

1897 **— Suite II** (16th and 17th century)

1. Laura soave [Sweet Laura] (Fabrizio Carosio, 1531 . . .), 2. Danza rustica (Gio. Batt. Besardo, 1617), 3. Campanae Parisienses [Parisian bells] Aria (unknown composer, 1600 . . . —Mersenne Marin, 1636 . . .), 4. Bergamasca (Bernardo Gianoncelli, called Il Bernardello, 1650)

3 (3rd alt. Picc.), 3, 2, 2—3, 2, 3—Tymp.—Cel., Harp, Clavicembalo 4 hands—Str. **20**

comp. 1923; 1st perf. at the Augusteo, Rome, Feb. 1924, Molinari conducting

1898 **Ballata delle Gnomidi** [Dance song of the gnomes].....*Ric.*

4 (2 Picc., 2 Fl.), 3, 4, 3—4, 4, 3, 1—Tymp., Perc.—2 Harps—Str. **18**
Large folio score

comp. 1919; 1st perf. at the Augusteo, Rome, April 1929, Molinari conducting

1901 **Pini di Roma** [Pines of Rome].....*Ric.*

1. The pines of the Villa Borghese, 2. Pines near a catacomb, 3. The pines of the Janiculum, 4. The pines of the Appian way

3 (3rd alt. Picc.), 3, 3, 3—4, 3 (3rd also back-scene), 3, 1—6 Buccine (Soprano, Tenor, Bass—2 of each) may be substituted by Horn V and VI and Trump. IV—Tymp., Perc.—Cel., Harp, Organ, Piano—Str. **20**

comp. 1924; 1st perf. at the Augusteo, Rome, Dec. 1924, Molinari conducting

1902 **Vetrate di Chiesa** [Church windows], Four symphonic impressions.....*Ric.*

1. The flight into Egypt, 2. St. Michael Archangel, 3. Morning worship at Santa Chiara, 4. Saint Gregory the Great

3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1; 1 Trump. back-scene—Tymp., Perc. —Cel., Harp, Organ, Piano—Str. **27**

comp. 1926; 1st perf. at Symphony Hall, Boston, March 1927, Serge Koussevitzky conducting

1900 **Feste Romane** [Roman festivals], Symphonic poem.....*Ric.*

1. Circenses [Circus games], 2. Il Giubileo [The jubilee], 3. L'ottobrata [Harvest festivals in October], 4. La Befana [Epiphany]

3 (3rd alt. Picc.), 3, 4, 3—4, 4, 3, 1—3 Soprano-Buccine (or Trump.) —Tymp., Perc.—Mandoline, Organ, Piano—Str. **23**

completed 1928; 1st perf. New York, Feb. 21, 1929, Toscanini conducting

1043 **Rossiniana,** Orchestral suite from Rossini's "Les Riens"; liberally transcr. by O. Resphigi.....*Rahter*

1. Capri and Taormina, 2. Lament, 3. Intermezzo, 4. Tarantella "puro sangue" ["Genuine" tarantella] (with passing procession)

3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Perc.— Cel., Harp—Str. **20**

REUSS, Heinrich XXIV., Prinz, jr. l. (Prince of Reuss-Köstritz)
Trebschen (Brandenburg) 1855—1910 Ernstbrunn-Castle (Lower Austria)

1713 **op. 28, Symphony III,** E minor ..... *Zimm.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
publ. 1907

REYER, Ernest (properly Louis Etienne Ernest REY)
Marseille 1823—1909 Le Levandou, near Hyères (France)

1238 **Pas Guerrier et Danses** [War march and dances] from **"Sigurd"** .... *Heugel*
3, 2, 2, 4—4, 2, 3, 1—Tymp., Cymb., Bass-drum—2 Harps—Str. **4**
comp. 1882/83; 1st perf. Brussels 1884

REZNICEK, Emil Nikolaus von Vienna 1860—

607 **Symphonische Suite** [Symphonic Suite], E minor ..... *Kistner & S.*
1. Overture, 2. Adagio, 3. Scherzo finale
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str. **25**
comp. 1883; 1st perf. Berlin 1885

1082 **Eine Lustspiel-Ouverture** [Overture to a comedy] ..... *Ries & E.*
3, 2, 2, 2—4, 2—Tymp.—Str. **12**
comp. 1895; 1st perf. Berlin 1896, Weingartner conducting

319 **Symphonische Suite** [Symphonic Suite], D major ..... *Ries & E.*
1. Rondo, 2. Andante, 3. Finale
3, 2, 2, 3—4, 2, 3—Tymp.—Str. **35**
comp. 1895; 1st perf. Berlin 1896

1710 **Symphony D major** ..... *U. E.*
2, 2, 2, 2—4, 2—Tymp.—Str. **35**
comp. 1918; 1st perf. at the Gewandhaus, Leipzig, Nov. 28, 1918, Artur Nikisch conducting

552 **Symphony F minor** ..... *Sim.*
2, 2, 2, 3—4, 2, 3—Tymp., Cymb., Bass-drum—Str. **40**
comp. 1920; 1st perf. Munich, March 1924, Bruno Walter conducting

2375 **Symphonische Variationen** [Symphonic variations] on "Kol Nidrey" ..... *U. E.*
3 (2nd and 3rd alt. 2 Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 2, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **30**
Score and parts in MS

2294 **Traumspiel-Suite** (Suite "The dream-play"), Six pieces to Strindberg's drama of the same name ..... *Sim.*
1. Heiterbucht und Schmachsund [Fairhaven and Foulstrand], 2. Fall and spring, 3. In Fingal's cave, 4. Wind and waves waltz, 5. The lawyer, 6. The daughter's farewell
1 (alt. Picc.), 1 (alt. Engl. H.), 1, Bass-Clar., 1—1, 1—Tymp., Triangle, Cuckoo—Harp, Cel. (or Piano)—Str. (not exceeding 8 Vl., 4 Va., 4 Vc., 2 (5 stringed) Cb.) (see also Part Ib) **25**

RHENÉ-BATON (orig. René BATON) Courseulles-sur-mer (France) 1879—

1240 **op. 5, Menuet** pour Monsieur, frère du Roy [Minuet for the king's brother], Medley for orchestra ..... *Durand*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **6**
comp. 1901; 1st perf. Paris 1903, the composer conducting

1554 **op. 33, Pour les Funérailles** d'un Marin Breton [For the funeral of a Breton sailor] ..... *Durand*
3, 2, 2, 2—4, 4, 3, 1—Tymp., Bass-drum, Side-drum—Str. **8**
comp. 1923; 1st perf. Paris, Feb. 2, 1925, the composer conducting

RICCI-SIGNORINI, Antonio Massalombarda (Italy) 1867—

2327 **Paesaggi** [Landscapes], 3 compositions transcr. for small orchestra by the composer ..... *Carisch*
1. At dawn, 2. Cypresses, 3. Evening in the mountains
2, 1, 2—2 Horns—Triangle, Bells—Str. (No. 2 for Strings alone)
One set of parts in MS, duplicate Strings photostated
copyright 1909

2450 **Schizzi** [Sketches], 3 compositions transcr. for small orchestra ..... *Carisch*
1. Maidens at the fountain, 2. Bigots in church, 3. The lamp-lighter
2, 0, 2—2 Horns—Bell—Harm.—Str.
(No. 1 for Strings alone, No. 2 Strings with Harm.)
One set of parts in MS, duplicate Strings photostated
copyright 1914

RIES, Franz Berlin 1846—

175 **op. 30, Dramatische Ouverture** [Dramatic overture] ..... *Ries & E.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **18**
comp. 1878; 1st perf. same year at Leipzig, Ries conducting

ŘIHOVSKÝ, Vojtěch (Adalbert) Dub (Moravia) 1871—

1708 **op. 18, České tance — Böhmische Tänze** [Bohemian dances] ..... *M. Urb.*
1, 0, 2—2, 2, 1—Triangle—Str.

RIMSKY-KORSAKOV, Nikolai (Andreievich)
Tichvin, Govt. Novgorod 1844—1908 Estate Lubensk, Govt. Petersburg

722 **op. 1, Symphony I,** E minor ..... *Bessel*
2, 2, 2, 2—4, 2, 3—Tymp.—Harp (ad lib.)—Str.
dated 1865, orig. comp. in E♭ minor

1481 **op. 5, "Sadko",** Musical picture, 2nd version ..... *Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Gong, Bass-drum—Harp—Str. **13**
orig. comp. 1867; 1st perf. same year, Dec. 9, Balakirev conducting; rev. 1891

328 **op. 6, Fantaisie** on Serbian themes ..... *Bel.*
3, 2, 2, 2—4, 2, 3—Tymp., Perc.—Str. **6**
comp. 1867; 1st perf. Petersburg, May 12, 1867, Balakirev conducting

163 **op. 9, "Antar",** Symphonic Suite (Symphony II), new edition, rev. by the composer ..... *Bessel*
The subject of the work is based upon an Arabian story by Sennkovsky
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **26**
comp. 1867/68; rev. 1897; 1st perf. of rev. version Petersburg 1898

1531 **op. 28, Overture** on Russian themes, D major ..... *Bel.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Tamb.—Harp (ad lib.)—Str. **12**
comp. 1866; 1st perf. Petersburg, Dec. 11, 1866, Balakirev conducting; rev. 1880

204 **op. 29, Skaska — Conte féerique** [Fairy tale] (Pushkin) ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **13**
comp. 1880; 1st perf. at Petersburg 1881, the composer conducting

316 **op. 31, Symphonietta** on Russian themes, A minor ..... *Bel.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **18**
comp. 1871; 1st perf. Petersburg 1872

RIMSKY-KORSAKOV, Nikolai (Andreievich)—Cont'd

361 **op. 32, Symphony III,** C major ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **30**
comp. 1872/73; 1st perf. Petersburg, Feb. 18, 1874, the composer conducting

332 **op. 34, Capriccio Espagnol** [Capriccio on Spanish themes] ..... *Bel.*
3, 2 (1 alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1887; 1st perf. same year at Petersburg, the composer conducting

32 **op. 35, Schéhérazade,** Symphonic suite after "Thousand and one nights" ..... *Bel.*
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **41**
comp. and 1st perf. Petersburg 1888, the composer conducting

360 **op. 36, Svyetlij Prazdnik — La Grande Pâque Russe** [The Holy Russian Easter], Overture on themes from Russian sacred music ..... *Bel.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **13**
comp. 1888; 1st perf. same year at the Russian Music Society, Petersburg, the composer conducting

82 **op. 57, Musikalische Bilder** (Musical pictures), Suite from **"Das Märchen vom Zaren Saltan"** [The tale of Tsar Saltan] ..... *Bessel*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **17**
opera comp. 1898/1900; 1st perf. Petersburg 1900; the composer conducting

960 **op. 59, Suite** from **"Pan Voyevoda"** ..... *Bessel*
1. Introduction, 2. Krakoviak, 3. Nocturne, 4. Mazurka, 5. Polonaise
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **21**
comp. 1902/03; 1st perf. at the Private Opera of Prince Zeretelli, Petersburg 1904, Suk conducting

359 **op. 61, Nad Mogeloj — Sur la tombe** [At the grave] ..... *Bel.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Gong—Harp—Str.
comp. 1904

*364 **op. 62, Dubinushka — Chanson Russe** [Russian song] ..... *Bel.*
3, 2, 3, 2—4, 3 (3rd ad lib.), 3, 1—Tymp., Perc.—Str.—Vocal quartet chorus (ad lib.)

Variations on a Russian theme, see **RUSSIAN COMPOSERS**

"Pskovityanka" [The maid of Pskov], Opera in three acts
comp. started 1868; orch. 1871; 1st perf. Petersburg, Jan. 1, 1873, Nápravník conducting; rev. 1894

784 **— Overture** ..... *Bessel*
3, 3, 3, 3—4, 3, 3, 1—Tymp.—Str. **8**

275 **— Intermezzo I** ..... *Bessel*
3, 3, 3, 3—4, 3, 3, 1—Gong—Str.

276 **— Intermezzo II** ..... *Bessel*
3, 3, 2, 2—4, 0, 3, 1—Tymp.—Str.

277 **— Symphonic picture** (act III, scene I: forest, the Tsarina hunting, thunderstorm) ..... *Bessel*
3, 3, 3, 3—4, 3, 3, 1, 2 Corn. back-scene—Tymp.—Str.

1532 **Overture to "Boyarina Vera Sheloga",** op. 54; Musical-dramatic prologue to "Pskovityanka" ..... *Bessel*
2, 2, 2, 2—4, 2, 3—Tymp.—Str.
comp. 1877, rev. 1898; 1st perf. Moscow 1898

RIMSKY-KORSAKOV, Nikolai (Andreievich)—Cont'd

101 **Overture to "Maiskaya Notch"—"La nuit de Mai"** [A night in May]..... *Bel.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **8**
1st perf. Petersburg, Jan. 9, 1880, Nápravník conducting

***437** **Suite from "Snegourotchka"** [The snow-maiden]..... *Bessel*
1. Introduction, 2. Dance of the birds, 3. The procession, 4. Dance of the buffoons
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.—Solo voice and Chorus (Soprano and alto) ad lib. in No. 2
1st perf. Petersburg 1882

***81** **Suite from "Mlada"**..... *Bel.*
1. Introduction, 2. Redova, 3. Lithuanian dance, 4. Indian dance, 5. Cortege
4, 3, 4, 3—6, 3, 3, 1—Tymp., Perc.—Str.—Vocal quartet chorus (ad lib.) in No. 5 **15**
comp. 1889; 1st perf. Petersburg, Dec. 20, 1892, Nápravník conducting

2009 **Notch na Gorj Triglav—Nuit sur le Mont Triglav** [Night on the Mount Triglav], 3rd act from **"Mlada"**; arr. for concert perf. (orchestra alone)... *Bel.*
4 (2nd and 3rd alt. 2 Picc., 4th alt. Alto-Fl.), 3 (2nd and 3rd alt. 2 Engl. H.), 4 (2nd and 3rd alt. 2 Picc.-Clar.), 3—6, 3, 3, 1—Tymp., Perc.—3 Harps, Organ behind scenes (ad lib.)—Str. **25**
Wind parts, Perc., Harps in MS
comp. 1889; opera 1st perf. Petersburg, Dec. 20, 1892, Nápravník conducting

***358** **Suite from "Notch pered rozdestvom"—"La Nuit de Noël"** [Christmas eve], Moving musical pictures..... *Bel.*
3 (3rd alt. Picc.), 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel. (or Glockenspiel or Pianino), Harp—Str.—Vocal chorus (ad lib.) **26**
comp. 1894; 1st perf. Petersburg, Nov. 21, 1895, the composer conducting

80 **Overture to "La fiancée du Tzar"** [The Tsar's bride]..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str. **6**
comp. 1898; 1st perf. at Marmontov Opera, Moscow, autumn 1899

440 **Shmel—Die Hummel** [The flight of the bumble-bee], Scherzo from "Tsar Saltan"..... *Bessel*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Str. **10**
comp. 1898; 1st perf. Moscow, Oct. 21, 1899, Ippolitov-Ivanov conducting

2057 **Tableaux Musicaux** [Musical pictures] from the **"Legend of the invisible city of Kitezh and the maiden Fevronia"**; orch. by Maximilian Steinberg..... *Bel.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Domras and Balalaikas (ad lib.)—Str.
1st perf. Petersburg 1907

"Le Coq d'or" [The golden cock], Fairy opera after Pushkin
comp. 1907/08

439 **— Introduction et Cortège de noces** [Introduction and Bridal procession], Concert edition for orchestra alone..... *Jurg.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **8**

662 **— Suite,** Four musical pictures from the opera, arr. by A. Glazounov and M. Steinberg in accordance with the composer's ideas..... *Jurg.*
1. King Dodon in his palace, 2. King Dodon at the battlefield, 3. King Dodon with the Queen of Chemakha, 4. Nuptials and deplorable end of Dodon
3 (2nd alt. 2nd Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **27**

RITTER, Alexander Narva (Russia) 1833—1896 Munich

1709 **op. 22, Olaf's Hochzeitsreigen** [Olaf's wedding dance], Symphonic waltz ..... *U. E.*
3 (3rd alt. Picc.), 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—2 Harps—Str. **14**

RIVIER, Jean

2134 **Chant Funèbre** [Funeral song] ..... *Senart*
2, 3, 3, 2—4, 3, 3, 1—Tymp., Cymb., Gong, Bass-drum—Cel., Harp—Str. **7**
comp. 1927; 1st perf. at the Concerts Pasdeloup, Paris, Feb. 4, 1928, A. Wolff conducting

2132 **Danse,** after "Le retour du Tchad" by André Gide ..... *Senart*
3, 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **8**
comp. 1928; 1st perf. at the Concerts Lamoureux, Paris, Feb. 17, 1928, A. Wolff conducting

2133 **3 Pastorales** ..... *Senart*
1. Prelude, 2. Glas [Death knell], 3. Song
2, 2, 2, 2—2, 1, 1—Tymp.—Cel., Harp—Str. **10**
comp. 1928; 1st perf. Paris, Feb. 7, 1929, Straram conducting

ROGER-DUCASSE, Jean-Jules-Amable Bordeaux 1873—

474 **Petite Suite** [Small suite] ..... *Durand*
1. Recollections, 2. Cradle-song, 3. Claironnerie [Bugle call]
3 (3rd alt. Picc.), 3, 2, 2—4, 3, 3, 1—Tymp., Cymb., Triangle, Drum—Harp—Str. **7**
comp. 1899; 1st perf. Paris, March 1911

1024 **Suite Française** [French Suite], D major ..... *Durand*
1. Overture, 2. Bourrée, 3. Recitative and air, 4. Lively minuet
3 (3rd alt. Picc.), 3 (Engl. H. alt. Oboe d'amore), 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **20**
comp. 1907; 1st perf. Paris, March 1909

510 **Prelude d'un Ballet** ..... *Durand*
3, 3, 2, 2—4, 3—Tymp., Cymb., Triangle—Harp—Str. **3**
comp. 1910; 1st perf. at the Concerts Lamoureux, Paris 1911, Camille Chevillard conducting

817 **Interlude** from **"Au jardin de Marguerite"** [In Marguerite's garden] ..... *Durand*
3, 3, 3, 2—4, 2, 3, 1—Tymp., Triangle, Bell—Cel., 2 Harps—Str. **11**
comp. 1911; 1st perf. Paris, April 1913

815 **Le joli Jeu de Furet** [The merry ferret play], Scherzo ..... *Durand*
3 (3rd alt. Picc.), 3, 2, 2; Sarrus.—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **5**
comp. 1911; 1st perf. Paris 1920

882 **Suite** for small orchestra ..... *Durand*
2, 2, 2, 2—2 Horns—Tymp.—Str. **7**
comp. 1918; 1st perf. at the Concerts Lamoureux, Paris 1919, Camille Chevillard conducting

816 **Nocturne de Printemps** [Spring nocturne] ..... *Durand*
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Cel., 2 Harps—Str. **12**
comp. 1918; 1st perf. at the Concerts Pasdeloup, Paris, Feb. 14, 1920, Rhené-Baton conducting

254 **Fragments Symphoniques** from **"Orphée"**, Lyrical mimodrama ... *Durand*
1. Evocation, 2. Torchlight procession
4, 4, 4, 3; Sarrus.—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **8**
comp. 1912; 1st perf. Paris, Feb. 1914

RÖNTGEN, Julius Leipzig 1855—1932 Utrecht

2099 **op. 46, Oud-Nederlandsche Dansen** [Old Netherland dances]..... *Alsbach*
1. Salterelle, 2. Branle de Bourgogne, 3. Ronde, 4. Gaillarde la Brune, 5. Bergerette. Les grands douleurs [Pastoral dance. The great suffering] 6. Pavane. Lesquercarde
2 (1st alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str.
from a selection of dance music publ. in Antwerp in 1551; composer's preface dated June 1904

ROPARTZ, J. Guy Guingamp (Brittany) 1864—1932 Utrecht

848 **op. 24, Scènes Bretonnes** [Scenes from Brittany], 1st orchestral suite..... *Hamelle*
2, 2, 2, 2—4, 2, 3—Tymp., Bass-drum—Str. **10**
comp. 1884
(Questioned for information about this work, the composer wrote: "C'est une oeuvre de jeunesse et je ne demande qu'une chose, qu'elle soit reléguée dans un oubli définitif." [This is an early work and I am asking only that it may be relegated to absolute oblivion.])

568 **Carnaval,** Symphonic impromptu..... *Bailly*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str.

1856 **Les Landes** [The Breton heath]..... *Rouart, Lerolle*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **8**
comp. 1887; 1st perf. at the Société Nationale de Musique, Paris 1889, Gabriel-Marie conducting

1012 **La Cloche des Morts** [The death knell], Breton landscape..... *Rouart, Lerolle*
2, 2, 2, 2—4, 2, 4 (or 3 Tromb. and Tuba)—Tymp., Gong, Bass-drum—Harp—Str. **7**
comp. 1887; rev. 1902; 1st perf. at the Concerts du Conservatoire, Nancy 1902, the composer conducting

384 **Cinq Pièces Brèves** [Five short pieces] for small orchestra..... *Heugel*
1. Prelude, 2. Scherzo, 3. Love's page, 4. Intermezzo, 5. Little march
1, 1, 1, 1—2 Horns—Tymp.—Str. **8**
comp. 1889; 1st perf. Paris 1891

1110 **Pêcheur d'Islande** [Iceland fisher], Concert suite..... *Choudens*
1. The Iceland sea, 2. Love scene, 3. Dances
2, 2 (2nd alt. Engl. H.), 3, 2—4, 2 (alt. 2 Corn.), 3, 1—Tymp.—Harp—Str. **15**
comp. 1889/91; 1st perf. at the Concerts Colonne, Paris 1899, the composer conducting

989 **Fantaisie,** D major..... *Rouart, Lerolle*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **15**
comp. 1897; 1st perf. Paris 1898, Edouard Colonne conducting

1025 **La Chasse du Prince Arthur** [Prince Arthur's hunt], Symphonic etude..... *Durand*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 4—Tymp., Cymb.—Harp—Str. **10**
comp. 1911/12; 1st perf. at the Concerts Lamoureux, Paris 1912, Camille Chevillard conducting

1456 **Soir sur les Chaumes** [Evening in the fields], Symphonic etude..... *Durand*
3, 3, 3, 2—4, 3, 4—Tymp.—Harp—Str. **12**
comp. 1913; 1st perf. at the Concerts Colonne, Paris 1914, Gabriel Pierné conducting

250 **Divertissement**..... *Durand*
2, 3, 2, 2—4, 2, 3—Tymp., Drum—Harp—Str. **6**
comp. 1915; 1st perf. at the Concerts Lamoureux, Paris 1920, Camille Chevillard conducting

ROSENSTOCK, Joseph Cracow (Poland) 1895—

1711 **op. 5, Overture** to a merry play ..... *U. E.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str. **14**
comp. 1920; 1st perf. Nuremberg 1921, the composer conducting

ROSSINI, Gioacchino Antonio Pesaro (Romagna) 1792—1868 Ruelle, near Paris

1375 **Overture** to **"Der Barbier von Sevilla"** [The Barber of Seville] (Elisabeth) ..... *B. & H.*
2, 2, 2, 2—2, 2, 3—Tymp., Bass-drum—Str. **9**
orig. comp. as Overture to the opera "Elisabeth", 1815; 1st perf. Rome, Feb. 20, 1816

2424 **Overture** to **"Die diebische Elster"** [The thievish magpie]; arr. for concert use by G. Kogel ..... *B. & H.*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Bass-drum, Side-drum—Str. **7**
opera "La Gazza Ladra" 1st perf. at La Scala, Milan, May 31, 1817

1324 **Overture** to **"Wilhelm Tell"** [William Tell] ..... *B. & H.*
2, 2 (1st alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str. **12**
comp. 1829; 1st perf. Paris, Aug. 3, 1829

ROUSSEAU, Marcel Samuel, see **SAMUEL-ROUSSEAU, Marcel**

ROUSSEL, Albert (Charles Paul) Tourcoing (France) 1869—

862 **op. 7, Le poème de la forêt** [The poem of the forest], Symphony, D minor ..... *Rouart, Lerolle*
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Tamb.—2 Harps—Str. **35**
comp. 1904/06; 1st perf. at the Concerts populaires, Brussels, March 22, 1908, Sylvain Dupuis conducting

op. 15, Evocations ..... *Durand*
1st perf. at the Société Nationale, Paris, May 18, 1912, Rhené-Baton conducting

366 **— No. 1, Les Dieux dans l'ombre des cavernes** [The Gods in the dark of the caves]
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **15**
comp. 1910

304 **— No. 2, La ville rose** [The rose-colored city]
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **15**
comp. 1910

***305** **— No. 3, Aux bords du fleuve sacré** [On the banks of the sacred stream]
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str.—Vocal quartet: Soli and chorus **20**
comp. March 1911

818 **op. 22, Pour une fête de printemps** [For a spring festival] ..... *Durand*
3, 3, 2, 3—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **12**
comp. Jan./Feb. 1920; 1st perf. at the Concerts Colonne, Paris, Oct. 29, 1921, Gabriel Pierné conducting

1553 **op. 33, Suite,** F major ..... *Durand*
1. Prelude, 2. Sarabande, 3. Gigue
3 (3rd alt. Picc.), 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—Cel., Harp—Str. **15**
comp. Jan./Sept. 1926; 1st perf. by the Boston Symphony Orchestra, Jan. 29, 1927, Koussevitzky conducting

1562 **op. 34, Concerto** for small orchestra ..... *Durand*
2 (2nd alt. Picc.), 2, 2, 2—2, 1—Tymp.—Str. **14**
comp. Oct. 1926 / Feb. 1927; 1st perf. Paris, May 5, 1927, Walter Straram conducting

ROUSSEL, Albert (Charles Paul)—Cont'd

1869 **op. 39, Petite Suite** [Little suite]..... *Durand*
1. Morning serenade, 2. Pastorale, 3. Masquerade
2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp., Perc.—Str. **12**
comp. Jan./June 1929; Nos. 1 and 3 1st perf. Paris, April 11, 1929; whole Suite Feb. 6, 1930, Walter Straram conducting

2448 **Symphony,** G minor..... *Durand*
3 (2nd and 3rd alt. 2 Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **45**
1st perf. Boston, season 1930/31, Koussevitzky, to whom the work is dedicated, conducting

1500 **Le Marchand de Sable qui passe** [The passing sand-seller], Incidental music to Jean Aubry's lyrical play..... *Eschig*
Fl., Clar., Horn, Harp—Str. **16**
comp. Oct. 1908; 1st perf. Le Havre, Dec. 16, 1908

812 **Le Festin d'Araignée** [The spider's banquet], Symphonic fragments of the ballet-pantomime (op. 17)..... *Durand*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 2—Tymp., Perc.—Cel., Harp—Str. **20**
comp. Oct./Dec. 1912; 1st perf. Paris, April 3, 1913, Grovlez conducting

RUBINSTEIN, Anton (Gregorovich) Wechwotynez (Podolia) 1829—1894 Peterhof

442 **op. 42, Part 2 of Symphonie "Océan"**..... *Sim.*
Lento assai—Con moto moderato
3, 2, 2, 2—4, 2, 3, 1—Tymp., Bass-drum—Str.
First 4 movements of Symphony comp. 1857; about 15 years later the 5th and 6th movements were added; the 7th and last movement, generally called "The Storm" (separately publ. as op. 42, Part 2) added about 1877; 1st perf. of complete comp. Berlin 1884

1124 **op. 87, "Don Quixote",** Musical portrait, Humoresque (new edition)... *Sim.*
3, 2, 2, 2—4, 2, 3—Tymp.—Str. **15**
publ. 1871

676 **op. 95, Symphonie dramatique,** No. IV, D minor..... *Sim.*
3, 2, 2, 2—2, 2, 3—Tymp.—Str. **44**
publ. 1875

944 **op. 107, Symphony V,** G minor..... *Sim.*
2, 2, 2, 2—4, 2—Tymp.—Str. **30**
publ. 1881

831 **op. 110, Eroica,** Fantasy..... *Sim.*
3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Str. **15**
publ. 1886

986 **op. 111, Symphony VI,** A minor..... *Sim.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **34**
publ. 1887

1712 **op. 120, Ouverture Solennelle** [Solemn overture]..... *Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp, Piano, Organ—Str. **25**
publ. 1900

***1534** **Russia—La Russie,** Symphonic piece..... *Jurg.*
4, 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.—Vocal chorus (National anthem) ad lib.

RUBINSTEIN, Anton (Gregorovich)—Cont'd

172 **Balletmusik und Hochzeitszug** [Ballet music and Bridal procession] from the opera "**Feramors**"; arr. for concert perf. ..... *Sim.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1861; 1st perf. Dresden 1863; concert arr. publ. 1875

1214 **Balletmusik** from the opera "**Der Dämon**" [The demon]; arr. for concert perf. ..... *Sim.*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Tamb.—Str. **14**
comp. 1874; 1st perf. Petersburg 1875; concert arr. publ. 1878

RUBINSTEIN — ERDMANNSDÖRFER

165 **Bal Costumé**, op. 103, Suite I of characteristic pieces, orch. by Max Erdmannsdörfer ..... *B. & B.*
1. Introduction, 2. Shepherd and shepherdess, 3. Fisherman and girl from Naples, 4. Toreador and Andalusian girl, 5. Pilgrim and fantasy mask (Evening star), 6. The king's drummer and canteen woman
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **31**
orig. comp. for Piano, orch. 1895; 1st perf. Bremen same year, Erdmannsdörfer conducting

RUBINSTEIN — d'INDY

1243 **op. 3, No. 1, Mélodie** in F major, orch. by Vincent d'Indy ..... *Hamelle*
2, 2, 2, 2—2 Horns—Tymp.—Str. (with Vc. Solo) **3**
orig. comp. for Piano, orch. 1877; 1st perf. at the Concerts Colonne, Paris 1878

RUBINSTEIN — MÜLLER-BERGHAUS

218 **Serenade Russe No. 1** [Russian serenade] from op. 93, vol. 6, orch. by Karl Müller-Berghaus ..... *Sim.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Tamb.—Harp—Str. (or: 2 (2nd alt. Picc.), 2, 2, 1—4, 2, 1—Tymp., Cymb., Triangle, Tamb.—Str.) **7**
orig. comp. for Piano

219 **Suite "Miniatures"**, op. 93, vol. 9, liberal transcr. for orch. by Karl Müller-Berghaus ..... *Sim.*
1. Oriental march "El Dachtarawan", 2. Serenade, 3. Knight and peasant woman, 4. Cradle-song, 5. Procession
2 (alt. 2 Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **9**
orig. comp. for Piano, transcr. publ. 1899

214 **Valse-Caprice**, orch. by Karl Müller-Berghaus ..... *Sim.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **5**
orig. comp. for Piano

RUBINSTEIN — SCHADE

252 **Rêve Angélique** [Heavenly dream], op. 10, No. 22, orch. by Leopold Schade ..... *Schott*
3, 2, 2, 2—4, 2, 3, 1—Bell—Harp—Str. **5**
orig. comp. for Piano, orch. 1899

RUSSIAN COMPOSERS (6)

365 **Variations** on a Russian theme by, 1. N. Artcibousheff, 2. J. Wihtol, 3. A. Liadov, 4. N. Rimsky-Korsakov, 5. N. Sokolov, 6. A. Glazounov ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

SAAR, Louis Victor (Franz) Rotterdam 1868—

1819 **From the Mountain Kingdom of the Great Northwest** (Aus der Kanadischen Alpenwelt), Four Impressions ..... *Leuckart*
1. Pastorale, 2. Lake Emerald, 3. The glacier, 4. Where the waters meet
3, 3, 3, 2—4, 3, 4, 1—Tymp., Cymb., Gong—Harp—Str.

SACHS, Leo Frankfurt-on-the-Main 1856—

1306 **Babil d'Oiseaux** [Twittering birds], Symphonic interlude..... *Hamelle*
2, 2, 2, 2—2 Horns—Tymp., Cymb.—Harp—Str. **4**

SAINT-SAËNS (Charles) Camille Paris 1835—1921 Algiers

478 **op. 2, Symphony I,** E♭ major..... *Durand*
3, 2, 3, 2 (or 4)—4, 2, 2 Corn., 3, 2 Saxhorns (Bass and Contrabass)—Tymp., Cymb.—4 Harps—Str. **31**
comp. 1852; 1st perf. at the Société Ste. Cécile, Paris, Dec. 18, 1853, Seghers conducting

211 **op. 23, Gavotte** for Piano, C minor..... *Durand*
2, 2, 2, 2—2, 0, 3—Tymp.—Str. **2**
orig. comp. for Piano solo 1871; orch. by the composer and 1st perf. Paris 1872

947 **op. 25, Orient et Occident,** March..... *Durand*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Str. **6**
comp. 1869; 1st perf. Paris same year

87 **op. 31, Le Rouet d'Omphale** [Omphale's spinning-wheel], Symphonic poem..... *Durand*
3, 2, 2, 3—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **9**
comp. 1869; 1st perf. on 2 Pianos, Paris, Dec. 7, 1871; 1st orchestral perf. at the Société Nationale, Paris, Jan. 9, 1872

480 **op. 34, Marche Héroïque**..... *Durand*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Harp—Str. **7**
comp. 1870; 1st perf. Paris, Dec. 10, 1871 (the work had been previously perf. on 2 Pianos)

209 **op. 39, Phaéton,** Symphonic poem..... *Durand*
3 (2 Fl. alt. 2nd and 3rd Picc.), 2, 2, 3—4, 2, 3, 1—Tymp., Cymb., Gong, Bass-drum—2 Harps—Str. **9**
comp. 1873; 1st perf. at a Concert Colonne, Paris, Dec. 7, 1873

178 **op. 40, Danse Macabre,** Symphonic poem after Henri Cazalis..... *Durand*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **7**
comp. and 1st perf. at a Concert Colonne, Paris, Jan. 24, 1875

513 **op. 49, Suite pour orchestre**..... *Durand*
1. Prelude, 2. Sarabande, 3. Gavotte, 4. Romance, 5. Finale
2, 2 (2nd alt. Engl. H.), 2, 2—2, 2—Tymp.—Str. **17**
comp. 1863; 1st perf. Paris 1865

180 **op. 50, La Jeunesse d'Hercule** [The youth of Hercules], Symphonic poem..... *Durand*
3, 2, 2, 2—4, 2, 2 Corn., 3, 1, Small Buglehorn—Tymp., Perc.—Harp—Str.
1st perf. Paris, Jan. 28, 1877, Colonne conducting

479 **op. 55, Symphony II,** A minor..... *Durand*
3, 2, 2, 2—2, 2—Tymp.—Str. **23**
comp. 1859; 1st perf. Paris 1860

88 **op. 60, Suite Algérienne,** Picturesque impressions from a travel through Algeria..... *Durand*
1. Prelude (In sight of Algiers), 2. Moorish rhapsody, 3. Reverie in the evening, 4. French military march
3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Str. **20**
comp. 1880 and 1st perf. Paris, Dec. 19, same year

SAINT-SAËNS (Charles) Camille—Cont'd

512 **op. 63, Une Nuit à Lisbonne** [A night in Lisbon], Barcarole.....*Durand*
1, 1, 1, 1—2 Horns—Harp—Str. **4**
comp. 1880; 1st perf. Paris, Jan. 23, 1881

785 **op. 64, La Jota Aragonese,** Transcription.....*Durand*
3, 2, 2, 2—4, 2, 2 Corn., 3—Tymp., Perc.—Harp—Str. **4**
comp. 1880; 1st perf. Paris, Feb. 6, 1881

699 **op. 78, Symphony III,** C minor.....*Durand*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Piano, Organ—Str. **36**
comp. 1886; 1st perf. at the Philharmonic Society, London, May 19, 1886

212 **op. 93, No. 2, Rigaudon**.....*Durand*
2, 2, 2, 2—2, 2, 2—Tymp.—Str. **3**
op. 93, Sarabande et Rigaudon (No. 1 see Part II), comp. for Nov. 28, 1892 (day of the 1st perf. of Molière's "Malade Imaginaire" with Saint-Saëns' rearrangement of Charpentier's music)

1457 **op. 117, Marche du Couronnement** [Coronation march].....*Durand*
3, 2, 2, 3—4, 4, 3, 1—Tymp., Cymb., Bass-drum, Chimes—Organ (optional), 2 Harps—Str. **8**
comp. 1902 for and 1st perf. at the coronation of King Edward VII, at Westminster Abbey, London, Aug. 9, 1902

807 **op. 130, Trois Tableaux Symphoniques** [Three symphonic pictures] to Brieux' drama **"La Foi"**.....*Durand*
3, 2 (2nd alt. Engl. H.), 2, 2—4, 3, 3—Tymp., Perc.—Harps, Harm.—Str. **16**
comp. and 1st perf. Paris 1910

1857 **op. 133, Ouverture de Fête** [Festival overture], written for the dedication of the Musée Océanographique of Monaco.....*Durand*
3, 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—2 Harps—Str. **8**
comp. and 1st perf. 1909

723 **Sérénade**.....*Choudens*
2 Fl., Engl. H., 2 Clar.—2 Horns—Harp—Str. **5**
comp. 1866

420 **Le Carnaval des Animaux** [Carnival of the animals], Grand zoological fantasy.....*Durand*
1. Introduction and royal march of the lion, 2. Hens and cocks, 3. Hemiones (Swift animals), 4. Turtles, 5. The elephant, 6. Kangaroos, 7. Aquarium, 8. Persons with long ears, 9. The cuckoo in the woods, 10. Aviary, 11. Pianists, 12. Fossils, 13. The swan, 14. Finale
1.: 2 Pianos—Str. / 2.: 2 Pianos, Clar., Str. (1st and 2nd Vl., Violas) / 3.: 2 Pianos / 4.: Piano, Str. / 5.: Piano, Cb. / 6.: 2 Pianos /7.: Fl., Harm., 2 Pianos, Str. (without Cb.) / 8.: 1st and 2nd Violins / 9.: Clar. (back-scene), 2 Pianos / 10.: Fl., 2 Pianos, Str. / 11.: 2 Pianos / 12.: Clar., Xyl., 2 Pianos, Str. / 13.: 2 Pianos, Vc. / 14.: Picc., Clar., Harm., Xyl., 2 Pianos, Str. **21**

208 **Rapsodie Bretonne** for orchestra.....*Durand*
2, 2, 2, 2—4, 2, 3—Str. **23**
orig. comp. for Organ in op. 7 in 1866; orch. by the composer 1892; 1st perf. 1893

918 **Overture** to an unfinished comic opera.....*Durand*
2, 2, 2, 2—2, 2, 2—Str. **5**
comp. 1854; 1st perf. London, June 2, 1913, at Saint-Saëns' seventy-fifth anniversary

SAINT-SAËNS (Charles) Camille—Cont'd

Samson et Dalila, Opera in 3 acts
comp. 1868/77; 1st complete perf. Weimar, Dec. 2, 1877

210 — **Danse des Prêtresses de Dagon** [Dance of Dagon's priestesses]. . *Durand*
2, 2, 2, 2—4 Horns—Tymp., Triangle, Tamb.—Harp—Str. 3

511 — **Bacchanale,** Air de Ballet from act III ..... *Durand*
3, 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps—Str. 8

806 **Overture** to **"La Princesse Jaune"** [The Yellow Princess], Comic opera in 1 act, op. 30 ..... *Durand*
2 (2nd alt. Picc.), 2 (1st alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Triangle, Gong—Harp—Str. 7
comp. 1872; 1st perf. at the Opéra Comique, Paris, June 12, 1872

"Le Timbre d'Argent" [The silver bell], Opera in 4 acts
comp. 1875/77; 1st perf. at the Théâtre Lyrique, Paris, Feb. 23, 1877

884 — **Overture** ..... *Choudens*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. 8

750 — **Les Abeilles** [The bees], Concertpiece (No. 6) ..... *Choudens*
3, 2, 2, 2—4, 2, 3—Tymp.—Str.

938 — **Valse Vénitienne** [Venetian waltz], Concertpiece (No. 23) ..... *Choudens*
3, 2, 2, 2—4, 2, 3, Contrabass-Tromb.—Tymp., Cymb., Tamb.—Harp—Str.

919 **Airs de Ballet** from the opera **"Étienne Marcel"** ..... *Durand*
3, 2, 2, 2—4, 2, 3—Tymp., Perc.—Str. 18
comp. 1877/78; 1st perf. at the Grand Théâtre, Lyons, Feb. 8, 1879

86 **Ballet-Divertissement** from the opera **"Henry VIII"** ..... *Durand*
1. Introduction—Entrance of the clans, 2. Scottish idyl, 3. Dance of the Gipsy girl, 4. Gigue and Finale
3, 3, 3, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps—Str. 18
comp. 1882; 1st perf. at the Paris Opera, March 5, 1883

883 **Entr'acte** from **"Proserpine"**, Lyrical drama ..... *Durand*
3, 2, 2, 2—4, 0, 2 Corn., 3, 1—Tymp., Cymb., Bass-drum—Str. 3
comp. 1886/87; 1st perf. at the Opéra Comique, Paris, March 16, 1887

1026 **Ballet** from **"Ascanio"** ..... *Durand*
1. Introduction, 2. Ancient dance, 3. Gavotte, 4. Bacchanals, 5. Apparition of Phoebus and the Muses, 6. Phoebus' evocation of Cupid, 7. Cupid makes Psyche appear, 8. Goddesses, Muses, Nymphs and Bacchantes, 9. Variation for flute, 10. The dragon of the Hesperides brings the golden apple, 11. Finale—Waltz
3 (3rd alt. Picc.), 2, 2, 3—4, 0, 3 Corn., 3, 1—Tymp., Perc.—Harmonica—2 Harps—Str. 24
comp. 1888; 1st perf. at the Opera, Paris, March 21, 1890

805 **Prélude et Cortège** from act IV of **"Déjanire"**, Lyrical tragedy .... *Durand*
3, 3 (3rd alt. Engl. H.), 3, 3—4, 4, 4—Tymp., Perc.—2 Harps—Str. 6
comp. 1898; 1st perf. at the Théâtre des Arènes, Beziers, Aug. 28, 1898

946 **Introduction** to act II of **"Phryné"** ..... *Durand*
2, 2, 2, 2—2 Horns—Str. 4
comp. 1892/93; 1st perf. at the Opéra Comique, Paris, May 24, 1893

893 **Fantaisie** for orchestra on **"Javotte"**, Ballet in 3 pictures ..... *Durand*
Picture 1. The village festival
3, 2, 2, 2—4, 0, 4 Corn., 3, 1—Tymp., Perc.—Harp—Str. 8
comp. 1896; 1st perf. at the Grand Théâtre, Lyons, Dec. 3, 1896

SAINT-SAËNS (Charles) Camille—Cont'd

894 **Overture to "Les Barbares"**.....*Durand*
3, 3, 3, 3—4, 4, 3, 1—Tymp., Cymb., Triangle, Bass-drum—2 Harps—Str. **11**
comp. 1901; 1st perf. at the Opera, Paris, Oct. 23, 1901

936 **Airs de Ballet from "Parysatis"**.....*Durand*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 4—4, 4, 3, 1—Tymp., Cymb., Bass-drum, Crotalum—4 Harps—Str. **7**
comp. 1902; 1st perf. at the Théâtre des Arènes, Beziers, Aug. 17, 1902

"Andromaque", Incidental music to Racine's tragedy
comp. 1902; 1st perf. at the Théâtre Sarah-Bernhardt, Paris, Feb. 7, 1903

998 **— Overture**.....*Durand*
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp., Cymb.—Str. **8**

937 **— Prelude to act IV**.....*Durand*
2, 2, 2, 2—2, 2, 3—Str. **5**

SALVAYRE, Gervais Bernard (Gaston) Toulouse 1847—1916 St. Ague, near Toulouse

1422 **Suite Espagnole** [Spanish suite].....*Choudens*
1. Alla Zingara, 2. Slow Aragonaise, 3. Burlesque Serenade, 4. Bohemian March
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str.

SAMINSKY, Lazare Vale-Gotzulovo, near Odessa 1882—

2136 **op. 19, Symphonie des Sommets** [Symphony of the summits], Symphony II.....*Senart*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps, Piano—Str. **18**
comp. 1918 in Caucasian Georgia; 1st perf. at the Concertgebouw, Amsterdam, Nov. 16, 1922, Willem Mengelberg conducting

SAMUEL-ROUSSEAU, Marcel (orig. Marcel Auguste Louis ROUSSEAU) Paris 1882—

973 **Noël Berrichon,** Picturesque suite.....*Hamelle*
1 (alt. Picc.), 1, 1, 1—1, 2 (ad lib.), 3 (ad lib.)—Tymp., Perc.—Cel., Harp—Str. **12**
comp. 1908; 1st perf. Paris 1910

2146 **Scherzo,** Sur des chansons enfantines [On children songs].....*Selva*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, Corn., 3—Tymp., Cymb., Triangle, Bass-drum—Cel., 2 Harps—Str.

865 **"Bérenice"**, Incidental music to Racine's tragedy.....*Choudens*
2, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3; 2 Trump. back-scene—Tymp.—2 Harps—Str.

SANTOLIQUIDO, Francesco San Giorgio a Cremano, near Naples 1883—

2430 **La Sagra dei Morti** [The solemnization of the dead], Elegy for the Italian heroes fallen in the world war.....*Forlivesi*
2, 3, 2, 2—4, 3, 3, 1—Tymp., Bass-drum, Gong, Bell—Harp—Str. **8**
comp. 1920; 1st perf. at the Augusteo, Rome, May 1929, Mario Rossi conducting

1917 **Aquarelli,** Symphonic suite.....*Ric.*
1. Morning in the woods, 2. It is snowing, 3. Evening, 4. Nocturnal feast
3, 3, 3, 3—4, 2, 3, 1—Tymp., Gong, Side-drum—Harp—Str. **14**
comp. 1921; 1st perf. at the Augusteo, Rome, April 1923, Albert Coates conducting

SATIE, Erik (Alfred Leslie) Honfleur (Normandy) 1866—1925 Arcueil, near Paris

2370 **Jack in the Box,** Posthumous work; orch. by Darius Milhaud..... *U. E.*
1. Prelude, 2. Entr'acte, 3. Final
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 2—Tymp., Cymb., Bass-drum, Tarolle [French military drum]—Str. Parts in MS **7**
comp. 1900; orch. 1926; 1st perf. Paris 1927

1714 **Cinq Grimaces** pour "Un Songe d'une Nuit d'Été [to "A Midsummer Night's Dream"], Posthumous work..... *U. E.*
3 (1st alt. Picc.), 3, 2, 3—2, 3, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str. **15**

2381 **Les Aventures de Mercure** [The adventures of Mercury], Suite..... *U. E.*
1. Overture, 2. Night, 3. Dance of tenderness, 4. Signs of the Zodiac, 5. Entrance and dance of Mercury, 6. Dance of the Graces, 7. The bathing Graces, 8. Mercury's flight, 9. Cerberus enraged, 10. Letter polka, 11. New dance, 12. The chaos, 13. Final
2, 1, 2, 1—2, 2, 1, 1—Cymb., Bass-drum, Tarolle [French military drum]—Str.
ballet 1st perf. at the Soirées de Paris, 1924

SATIE — DEBUSSY

751 **Gymnopédies,** orch. by Claude Debussy..... *Rouart, Lerolle*
2 Fl., Ob., 4 Horns, Cymb., 2 Harps—Str.
comp. 1888 for Piano Solo

SATZ, Ilja

971 **Tanec Koslonogykh—Tanz der Bocksfüssler** [Dance of the Satyrs], prepared for publ. by Reinhold Glière..... *Ed. Russe*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Str.

SATZ — GLIÈRE

1452 **"Miserere",** Waltz, orch. by Reinhold Glière..... *Jurg.*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str.

SCARLATTI (D.) — ROLAND-MANUEL

Giuseppe Domenico SCARLATTI, Naples 1685—1757 ib.

724 **3 Pièces,** orch. by Roland-Manuel..... *Gutheil*
1. Allegro, 2. Adagio, 3. Allegrissimo (La chasse)
2, 2 (2nd alt. Engl. H.), 2, 2—2, 2—Tymp.—Harp—Str.

SCARLATTI (D.) — TOMMASINI

1715 **Cinq Sonates** [Five Sonatas] from the ballet **"Les femmes de bonne humeur"** (Le donne di buon umore) [The good-humoured ladies]; arr. as Suite and orch. by Vincenzo Tommasini..... *Chester*
2, 2, 2, 2—4, 2—Tymp., Triangle—Cemb.—Str. **12**
arr. 1919; 1st perf. at Queen's Hall, London, March 9, 1921, Albert Coates conducting

SCHAEFFER, Albert

Harfen-Vorspiel on Mozart's "Ave verum corpus"
see **MOZART-SCHAEFER**

SCHÄFER, Dirk Rotterdam 1873—

270 **op. 7, Rhapsodie Javanaise** [Javanese rhapsody]..... *B. & H.*
3, 3, 3, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **7**
comp. 1904; 1st perf. Amsterdam 1905, the composer conducting

2097 **op. 8, Suite Pastorale**..... *Alsbach*
3, 3, 3, 2—4, 2, 3, 1—Tymp., Triangle—Harp—Str.

SCHARWENKA (Ludwig) Philipp
Samter, Province Posen (then Prussia) 1847—1917 Bad Nauheim

1108 **op. 20, 2 Polnische Volkstänze** [Polish folk dances]..... *André*
1. B minor, 2. D major
3, 2, 2, 2—2, 2—Tymp.—Str. **14**
comp. 1875; 1st perf. Berlin 1876

213 **op. 38, vol. 1, Polnische Tanzweisen** [Polish dance tunes], orig. comp. for Piano duet..... *Rühle*
3, 2, 2, 2—4, 2, 3—Tymp.—Str.

SCHARWENKA (X.) — KLING Xaver SCHARWENKA,
Samter, Province Posen (then Prussia) 1850—1924 Berlin

7 **op. 3, No. 1, Polnischer Nationaltanz** [Polish national dance], orch. by H. Kling..... *B. & H.*
2, 2, 2, 2—4, 2 (or Corn.), 3—Tymp., Triangle—Str. **4**
orig. comp. for Piano; publ. 1893; 1st perf. Geneva 1893

SCHAUB, Hans Ferdinand Frankfurt-on-the-Main 1880—

1174 **op. 5, 3 Intermezzi**, G major, C♯ minor, B minor, for small orchestra.... *Sim.*
2 (1st alt. Picc.), 2, 2, 2—2, 2—Tymp., Triangle—Str.

1798 **Orchestersuite** from **op. 7, Nussknacker und Mäusekönig** [Nutcracker and mouse-king], Incidental music to the fairy play after E. Th. A. Hoffmann's story..... *Sim.*
1. Overture, 2. Intermezzo, 3. Ballet music, 4. Grotesque march
3 (3rd alt. Picc.), 2, 2, 2—4, 3—Tymp., Perc.—Harp—Str. **35**
comp. 1918; 1st perf. Hamburg same year

SCHELLING, Ernest (Henry) Belvidere, N. J. 1876—

1986 **Légende Symphonique**..... *Schirmer*
3, 3, 2, 3—4, 2, 3—Tymp.—Harp—Str. **23**
1st American perf. Philadelphia, Oct. 31, 1913, Stokowski conducting

1215 **A Victory Ball**, Fantasy; after the poem by Alfred Noyes
To the memory of an American soldier..... *Leuckart*
3 (3rd alt. Picc.), 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps, Organ—Str.
comp. 1922/23 in New York and Switzerland; 1st perf. Philadelphia, Feb. 23, 1923, Stokowski conducting

SCHENSCHIN, Alexander (Alexeievich) Moscow 1890—

1459 **op. 2, Pautinky — Sommerfäden** [Gossamer's threads], A musical sketch to a poem by K. Balmont..... *Jurg.*
3, 3, 3, 3—4, 0, 0, 1—Cel., Harp—Str.

SCHILLINGS, Max (von) Düren (Rhine Province) 1868—

995 **op. 8, Ein Zwiegespräch** [A dialogue], Tone poem for small orchestra..... *Ries & E.*
2, 2, 2, 2—4, 2—Triangle—Harp (ad lib.)—Str. (with Vl. and Vc. Solo) **20**
comp. 1897; 1st perf. Berlin 1898, Weingartner conducting

1143 **op. 11, Symphonischer Prolog zu Sophokles' "König Oedipus"** [Symphonic prologue to Sophocles' "Oedipus Rex"]..... *B. & B.*
3 (3rd alt. Picc.), 3, 2, 3—4, 3, 3, 1—Tymp., Gong, Bass-drum—Harp—Str. **14**
comp. 1899; 1st perf. Berlin 1900

SCHILLINGS, Max (von)—Cont'd

1346 **Von Spielmanns Leid und Lust** [Minstrel's sorrow and joy], Prelude to act III of the opera **"Der Pfeifertag"** [Piper's day]..... *B. & B.*
3 (3rd alt. Picc.), 3, 2, 3—4, 3, 3, 1; 2 Trump. and 2 Tromb. back-scene —Tymp., Cymb., Bass-drum, Side-drum—Str.: Violotta and Quintet (If the Violotta should not be available it may be replaced by a Solo Vc. or Solo Va.) **11**
comp. 1897; 1st perf. Schwerin 1899

1094 **Das Erntefest** [Harvest festival] from **"Moloch"**, Musical tragedy... *B. & B.*
3 (2nd alt. Picc.), 3, 2, 3 (or 2 (2nd alt. Picc.), 2, 2, 2)—4, 3 (3rd ad lib.), 3, 1—Tymp., Perc.—Harp—Str. **10**
comp. 1905; 1st perf. Dresden 1906

SCHITOMIRSKY, see **JITOMIRSKY**

SCHMIDT, Franz Pressburg (now Bratislava) 1874—

1726 **Symphony II**, E♭ major..... *U. E.*
4, 3, 5, 3—8, 4, 3, 1—Tymp., Perc.—Str. **56**
comp. 1912/13; 1st perf. Vienna 1914, Franz Schalk conducting

1964 **Symphony III**, A major..... *U. E.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **50**
comp. 1927/28; 1st perf. Vienna, Dec. 2, 1929, Franz Schalk conducting

SCHMITT, Florent Blamont (France) 1870—

393 **op. 50, La Tragédie de Salomé**, after a poem by Robert Humières.. *Durand*
3, 3, 3, 3 (3rd ad lib.), Sarrus.—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str.
comp. 1907; 1st perf. at the Concerts Colonne, Paris 1909, Gabriel Pierné conducting

op. 53, 3 Rapsodies..... *Durand*
comp. 1900/03; 1st perf. at the Concerts Lamoureux, Paris 1911, Camille Chevillard conducting

1558 — **No. I, Viennoise** [Viennese]
3, 2, 2, 2, Sarrus.—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **8**

1559 — **No. II, Polonaise** [Polish]
3, 3, 2, 3 (Contra-Bn. ad lib.)—4, 2, 3, 1—Tymp., Perc.—Cel., 2 Harps (2nd ad lib.)—Str. **6**

1560 — **No. III, Française** [French]
3, 2, 2, 3 (Contra-Bn. ad lib.)—4, 2, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.)—Str. **6**

op. 79, Çançunik [Without equal], Suite in two parts..... *Durand*
comp. 1927; 1st perf. Paris 1929

2005 — **No. 1, Lied-Nocturne**
1 (alt. Picc.), 1, 1, 1—2, 2, 2—Tymp., Perc.—2 Harps (2nd ad lib.)—Str. **6**

2006 — **No. 2, Scherzo-Tarantelle**
2, 2, 2, 3 (Contra-Bn. ad lib.)—4, 2, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.)—Str. **6**

SCHOECK, Othmar Brunnen (Switzerland) 1886—

1159 **op. 1, Serenade** for small orchestra..... *Hug*
1, 1, 1, 1—Horn—Str.

SCHOSTAKOWITSCH, see **SZOSTAKOVICZ**

SCHREKER, Franz Monaco 1878—

1717 **op. 12, "Ekkehard"**, Symphonic overture after the novel by Victor von Scheffel..... *U. E.*
2, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Organ (ad lib.)—Str. **8**
comp. 1901/02; 1st perf. Vienna, Oct. 1903, the composer conducting

1722 **Vorspiel zu einem Drama** [Prelude to a drama]..... *U. E.*
4, 4, 5, 3—6, 4, 3, 1—Tymp., Perc.—Cel. (2 if possible), 2 (or 4) Harps, Piano—Str. **25**
comp. 1913; 1st perf. Vienna 1914, the composer conducting

1718 **Kammersymphonie** (Chamber Symphony) in 1 movement..... *U. E.*
1, 1, 1, 1—1, 1, 1—Tymp., Perc.—Cel., Harp, Piano, Harm.—Str.: 4 Vl., 2 Va., 3 Vc., 2 Cb. (for perf. in a large room the Strings may be augmented as follows: 12 Vl., 4 Va., 6 Vc., 3 Cb.) **30**
comp. Vienna, Dec. 1916 for the teaching staff of the Academy of Music and Dramatic Arts in Vienna; 1st perf. by an orchestra composed of members of this staff and of the Philharmonic Orchestra, Vienna, March 12, 1917

1720 **Ein Tanzspiel** [A dance play], To be played outdoors ..... *U. E.*
1. Sarabande, 2. Minuet, 3. Madrigal, 4. Gavotte
2, 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **15**
comp. 1909 for Piano; orch. 1919; 1st perf. Darmstadt 1921

1721 **Symphonisches Zwischenspiel** [Symphonic interlude] from **"Der Schatzgräber"** [The treasure hunter], act III..... *U. E.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. Large folio score **14**
comp. 1918; 1st perf. Frankfurt-on-Main 1920

1719 **Suite "Der Geburtstag der Infantin"** [The Infanta's birthday] after Oscar Wilde's story, (Rev. ed.)..... *U. E.*
3 (Picc. alt. 3rd Fl.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, 4 Mandolins, 4 Guitars—Str. **30**
comp. 1908; 1st perf. Vienna same year; completely rev. 1923; 1st perf. of rev. version Amsterdam 1923, Willem Mengelberg conducting

1723 **Kleine Suite** [Little suite] for chamber orchestra..... *U. E.*
1. Praeludium, 2. March, 3. Canon, 4. Fughetta, 5. Intermezzo. 6. Capriccio
1 (alt. Picc.), 2, 2, 2; Alto-Sax.—2, 1, 2, 1—Tymp., Perc.—Cel., Harp, Piano—Str. **20**
comp. 1928; 1st perf. Breslau, Jan. 17, 1929, the composer conducting

SCHUBERT, Franz (Peter) Lichtenthal, near Vienna 1797—1828 Vienna

678 **Symphony I**, D major..... *B. & H.*
1, 2, 2, 2—2, 2—Tymp.—Str. **26**
comp. 1813; 1st public perf. London, Feb. 5, 1881, Sir August Manns conducting

687 **Symphony II**, B♭ major..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **28**
comp. Dec. 10, 1814 to March 24, 1815; 1st public perf. London, Feb. 12, 1881, Sir August Manns conducting

712 **Symphony III**, D major..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **23**
comp. May 24 to July 19, 1815; 1st public perf. London, Feb. 19, 1881, Sir August Manns conducting

637 **Symphony IV**, C minor (Tragic)..... *B. & H.*
2, 2, 2, 2—4, 2—Tymp.—Str. **30**
dated April 1816; 1st public perf. Leipzig, Nov. 19, 1849, A. F. Riccius conducting

SCHUBERT, Franz (Peter)—Cont'd

679 **Symphony V,** B♭ major ..... *B. & H.*
1, 2, 0, 2—2 Horns—Str. **27**
dated Sept. 1816; 1st private perf. at the Schottenhof, Vienna, Oct. 3, 1816; 1st public perf. London, Feb. 1, 1873, Sir August Manns conducting

680 **Symphony VI,** C major ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **32**
comp. Oct. 1817 to Feb. 1818; 1st perf. at the Society of the Friends of Music, Vienna, Dec. 14, 1828, J. Schmiedel conducting

150 **Symphony VII,** C major ..... *B. & H.*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. **46**
comp. March 1828; posthumous work, discovered by Robert Schumann and 1st perf. at the Gewandhaus, Leipzig, March 21, 1839, Felix Mendelssohn conducting

5 **Symphony VIII,** B minor (Unfinished) ..... *B. & H.*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. **23**
dated Oct. 30, 1822; 1st perf. at the Society of the Friends of Music, Vienna, Dec. 17, 1865, Johann Herbeck conducting

Overtures

991 — **D major** ..... *B. & H.*
2 2, 2, 2—2, 2, 3—Tymp.—Str. **9**
comp. July 1812; 1st perf. Vienna at a private orchestra concert of the "Stadtkonvikt" where Schubert was a pupil and lived

2419 — **B♭ major** ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **7**
Wind parts and Tymp. in MS, Strings specially made
from earliest works (Sept. 1816?); 1st perf. Vienna, March 21, 1830, Ferdinand Schubert conducting

1489 — **B♭ major** ..... *B. & H.*
0, 2, 0, 2—2, 2—Tymp.—Str. **7**
dated Sept. 1816; 1st public perf. at Vienna, March 21, 1830, Ferdinand Schubert conducting

786 — **D major,** In Italian style ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **8**
comp. 1817; 1st perf. probably Vienna, March 1, 1818

885 — **D major** ..... *B. & H.*
2, 2, 2, 2—2 Horns—Tymp.—Str. **7**
dated May 1817; 1st perf. Vienna, April 17, 1836, Leopold Jansa conducting

920 — **C major,** In Italian style, op. 170 ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **7**
dated Nov. 1817; 1st perf. Vienna, March 21, 1830, Ferdinand Schubert conducting

957 — **E minor** ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **8**
dated Feb. 1819; 1st perf. probably Vienna, March 14, 1819

1858 — **"Der Teufel als Hydraulicus"** [The devil as hydraulician], Comedy with song ..... *B. & H.*
2, 0, 2, 1—2 Horns—Str. **5**
comp. 1811/12

886 — **"Des Teufels Lustschloss"** [The devil's country seat], A natural magic opera in 3 acts by Kotzebue ..... *B. & H.*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. **10**
overture dated Oct. 30, 1813

SCHUBERT, Franz (Peter)—Cont'd

Overtures—Cont'd

2428 — **"Der vierjährige Posten"** [The sentry for four years], Operetta in one act.....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **8**
Wind parts and Tymp. in MS
comp. May 13/16, 1815; 1st perf. at the Opera, Vienna, Jan. 30, 1897, at the Schubert Centenary

2427 — **"Claudine von Villa bella"**, Operetta (incomplete), words by Goethe.....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **8**
Wind parts and Tymp. in MS
overture comp. July 26, 1815

2426 — **"Die Freunde von Salamanka"** [The friends of Salamanka], Musical comedy in 2 acts.....*B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **7**
Wind parts and Tymp. in MS
the whole work finished Dec. 31, 1815; probably never performed

223 — **"Rosamunde"** (**Die Zauberharfe**) [The magic harp].....*B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **10**
Wind parts and 2 sets of String parts of the 1st edition
comp. 1820 as Overture to the magic play "Die Zauberharfe" by Hofmann; 1st perf. Vienna, Aug. 19, 1820, at the Theater an der Wien; subsequenily used as Overture to the drama "Rosamunde", op. 26

853 — **"Fierrabras"**, Heroic-romantic opera in 3 acts, by Josef Kupelwieser, op. 76.....*B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **9**
Overture dated Oct. 2, 1823; 1st perf. Vienna, Jan. 6, 1829, Schuppanzigh conducting

907 — **"Rosamunde"** (**Alfonso und Estrella**).....*B. & H.*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. **7**
dated Dec. 1823, comp. as Overture to "Rosamunde", op. 26; 1st perf. at the Theater an der Wien, Vienna, Dec. 20, 1823; subsequently used as Overture to "Alphonso und Estrella", op. 69

575 **Balletmusik** from **op. 26, "Rosamunde"**, Music to H. v. Chezy's play in 4 acts.....*B. & H.*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. **13**
comp. 1823; 1st perf. at the Theater an der Wien, Vienna, Dec. 20, 1823

SCHUBERT — BRECHER

1771 **op. 51, No. 1, Militärmarsch** [Military march], D♭ major, transcr. for large orchestra by Gustav Brecher.....*Zimm.*
4 (3rd and 4th alt. Picc.), 4 (2nd alt. Engl. H.), 4, 3—4, 4, 4, 1—Tymp., Perc.—Str. **8**
comp. for Piano 4 hands (original key D major); transcr. 1914; 1st perf. Cologne 1915, Brecher conducting

SCHUBERT — GUIRAUD

1160 **op. 51, No. 1, Marche Militaire** [Military march], D major, orch. by E. Guiraud.....*Durand*
2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **7**
comp. for Piano 4 hands; orch. 1887; 1st perf. Paris 1888, Guiraud conducting

SCHUBERT — JOACHIM

2244 **Sinfonie,** from op. 140; orch. by Joseph Joachim.....*Cranz*
3, 2, 2, 2—4, 2, 3—Tymp.—Str. **41**
orig. Sonate (C major) "Grand Duo" for Piano 4 hands, comp. 1824; orch. 1855 (at the instigation of Schumann); 1st perf. Hanover, Feb. 9, 1856, Joachim conducting

SCHUBERT — KASANLI

1789 **op. 1, Erlkönig,** Ballad by Goethe; orch. by N. Kasanli.....*Zimm.*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Harp—Str. **5**
comp. for Voice and Piano; orch. publ. 1905

SCHUBERT — LISZT

1054 **Marsch** (No. 1), B minor, No. 3 from op. 40, "Six grandes marches"; orch. by Franz Liszt.....*Fürstner*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Str. **10**
comp. for Piano 4 hands 1825; orch. 1870

245 **Ungarischer Marsch** [Hungarian March], No. 2 from op. 54, Divertissement à la Hongroise; orch. by Franz Liszt.....*Fürstner*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **4**
comp. for Piano 4 hands 1824; orch. 1870

1394 **Reiter-Marsch** (No. 3), C major, No. 1 from op. 121, Two characteristic marches; orch. by Franz Liszt.....*Fürstner*
3, 2, 2, 2—4, 2, 2, 1—Tymp.—Str. **8**
comp. for Piano 4 hands 1824; orch. 1870

SCHUBERT — MOTTL

826 **op. 103, Phantasie,** F minor; orch. by Felix Mottl.....*Schott*
3, 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str. **8**
comp. for Piano 4 hands, publ. March 1829; orch. 1897; 1st perf. Carlsruhe 1898, Mottl conducting

SCHUBERT — OCHS

1791 **op. 40, No. 2, Heroischer Marsch** (Marche héroique), orch. by Rudolf Ochs.....*Ries & E.*
2, 2, 2, 2—2, 2, 3—Tymp., Triangle, Bass-drum—Str. **10**
comp. for Piano 4 hands in "Six grandes marches et trios"; orch. 1928; 1st perf. Berlin 1929

SCHUBERT — STILLMAN-KELLEY

1344 **op. 34, Romantic Overture,** from the orig. Piano duet transcr. for orch. by Edgar Stillman-Kelley.....*Ditson Co.*
3, 2, 2, 2—4, 2, 3—Tymp.—Str.

SCHULTHESS, Walter Zurich 1894—

1330 **op. 9, Serenade,** B♭ major.....*Schott*
2, 3, 2, 2—2, 2—Tymp.—Str. **30**
comp. 1920; 1st perf. Basel, Oct. 1921

SCHUMANN, Georg (Alfred) Königstein (Saxony) 1866—

789 **Tanz der Nymphen und Satyrn** [Dance of the nymphs and satyrs] from **op. 3, "Amor und Psyche"**.....*B. & H.*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str. **10**
comp. 1886; 1st perf. Leipzig 1887, the composer conducting

SCHUMANN, Georg (Alfred)—Cont'd

1314 **op. 22, Zur Carnevalszeit** [At carnival time], Suite.....*Leuckart*
3, 2, 2, 3—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Triangle—Harp—Str. **20**
comp. 1896; 1st perf. Berlin 1897, the composer conducting

1065 **op. 28, Liebesfrühling** [Love's dawning], Overture for large orchestra.....*B. & H.*
3, 2, 2, 3—4, 2, Corn., 3, 1—Tymp., Cymb., Triangle—Str. **15**
comp. 1901; 1st perf. Berlin same year, the composer conducting

1826 **op. 30, Variationen und Doppelfuge** [Variations and double fugue] on a merry theme.....*Leuckart*
3 (3rd alt. Picc.), 2, 2, 4 (1 Bn. may be substituted by a 3rd Clar.)—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **25**
comp. 1901; 1st perf. Berlin 1902, Weingartner conducting

1111 **op. 34, Eine Serenade,** F major.....*B. & B.*
3, 2, 2, 3—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **25**
comp. 1904; 1st perf. Meiningen same year, Steinbach conducting

951 **op. 54, Lebensfreude** [Joy of life], Overture for large orchestra.....*Ries & E.*
4, 3, 3, 3—4, 3, 3, 1—Tymp., Triangle, Small drum—Harp—Str. **15**
comp. 1910; 1st perf. at a Philharmonic Concert, Berlin 1911, Nikisch conducting

1725 **op. 59, Variationen und Fuge** on a theme by Joh. Seb. Bach.....*Ries & E.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle—Harp—Str. **35**
comp. 1914; 1st perf. same year at a Philharmonic Concert, Berlin, Nikisch conducting

1859 **op. 66, Im Ringen um ein Ideal** [Struggle for an ideal], Symphonic poem.....*Leuckart*
4, 4, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle—2 Harps—Str. **30**
comp. 1914; 1st perf. at a Philharmonic Concert, Berlin 1915, Nikisch conducting

1161 **op. 72, Variationen und Gigue** on a theme of Händel.....*Schles.*
3, 2, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—2 Harps—Str. **35**
comp. 1923; 1st perf. Leipzig 1924, Furtwängler conducting

SCHUMANN, Robert (Alexander)
Zwickau (Saxony) 1810—1856 Endenich, near Bonn-on-Rhine

106 **op. 38, Symphony I,** B♭ major.....*B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **33**
comp. 1841; 1st perf. Leipzig, March 31, 1841, Mendelssohn conducting

188 **op. 52, Ouverture, Scherzo und Finale**.....*Kistner & S.*
2, 2, 2, 2—2, 2, 3 (ad lib.)—Tymp.—Str. **20**
One set of parts of 1st edition
comp. 1841; 1st perf. Leipzig, Dec. 6, 1841, Ferdinand David conducting; rev. 1845; 1st perf. Dresden, Dec. 4, 1845, Ferdinand Hiller conducting

111 **op. 61, Symphony II,** C major.....*B. & H.*
2, 2, 2, 2—2, 2, 3—Tymp.—Str. **39**
comp. 1845/46; 1st perf. Leipzig, Nov. 5, 1846, Mendelssohn conducting

221 **op. 97, Symphony III,** E♭ major.....*B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
comp. 1850; 1st perf. Düsseldorf, Feb. 6, 1851, the composer conducting

SCHUMANN, Robert (Alexander)—Cont'd

906 **op. 100, Overture** to Schiller's **"Braut von Messina"** [The bride of Messina], C minor ..... *B. & H.*
3, 2, 2, 2—2, 2, 3—Tymp.—Str. **9**
comp. 1850/51; 1st perf. Düsseldorf, March 13, 1851, the composer conducting

151 **op. 120, Symphony IV,** D minor; ed. by Clara Schumann ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **27**
comp. 1841 as 2nd Symphony; 1st perf. Leipzig, Dec. 6, same year, Ferdinand David conducting; instrum. rev. and completed in 1851; 1st perf. of the rev. (now op. 120, Symphony No. 4) at Düsseldorf, March 3, 1853, the composer conducting

2191 **op. 120, Symphony IV,** D minor, with instrumental retouches by Gustav Mahler ..... *U. E.*
4, 4, 4, 4—4, 2, 3—Tymp.—Str. **25**
for dates see above

888 **op. 128, Overture** to Shakespeare's **"Julius Caesar"**, F minor ..... *B. & H.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **9**
comp. 1850/51; 1st perf. Düsseldorf, Aug. 3, 1852, the composer conducting

921 **op. 136, Overture** to Goethe's **"Hermann und Dorothea"**, B minor (No. 1 of the posthumous works) ..... *B. & H.*
3, 2, 2, 2—2, 2—Side-drum back-scene—Str. **8**
comp. 1851; 1st perf. Leipzig, Feb. 26, 1857, Julius Rietz conducting

787 **Overture** to the opera **"Genoveva"**, op. 81 ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **10**
overture comp. 1847; 1st perf. Leipzig, Feb. 25, 1850, the composer conducting

67 **Overture** to **"Manfred"**, op. 115, E♭ major ..... *B. & H.*
2, 2, 2, 2—4, 3, 3—Tymp.—Str. **10**
comp. 1848; 1st perf. Leipzig, March 14, 1852, the composer conducting

788 **Fragments** from **"Manfred"**, Dramatic poem, op. 115; arr. as orchestral suite ..... *Durand*
1. Entr'acte, 2. Ranz des vaches, 3. Apparition of the fairy of the Alpes
2, 2 (1 alt. Engl. H.), 2, 2—2, 1—Harp—Str. **8**
comp. 1849; arr. 1878; 1st perf. Paris, 1879

1450 **Overture** to **"Scenen aus Goethe's Faust"**, D minor ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **6**
overture comp. 1853; 1st perf. posthumously at Cologne, Jan. 14, 1862, Ferdinand Hiller conducting

SCHUMANN — CHEVILLARD

1556 **op. 58, Esquisses** [Sketches] for the pedal-pianoforte; orch. by C. Chevillard ..... *Durand*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Str. **14**
comp. 1845; orch. 1905; 1st perf. same year at the Concerts Lamoureux, Paris, Chevillard conducting

SCONTRINO, Antonio Trapani (Sicily) 1850—1922 Florence

1969 **Sinfonia Marinaresca** [Symphony of the sea] ..... *Carisch*
1. Calm sea, 2. The island of the monkeys (Scherzo),
3. Song of the Syrens, 4. Tempest
4 (3rd alt. 2nd Picc.), 3, 3, 2—4, 2, 2 Corn., 4, 1—Tymp., Cymb., Gong, Bass-drum—Harp—Str.

SCOTT, Cyril (Meir) Oxton, Cheshire (England) 1879—

2287 **Passacaglia Nos. 1, 2**.....*Schott*
4 (4th alt. Picc.), 4, 5, 5—6, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano, Organ—Str. **25**
publ. 1922

SCRIABIN, Alexander (Nicolaevich) Moscow 1872—1915 ib.

398 **op. 24, Metchty — Rêverie**.....*Bel.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **3**
comp. 1898; 1st perf. Moscow 1899

859 **op. 26, Symphony,** E major.....*Bel.*
3 (3rd alt. Picc.), 2, 3, 2—4, 3, 3, 1—Tymp., Small bells—Harp—Str. **45**
comp. 1899; 1st perf. Moscow 1900

860 **op. 29, Symphony II,** C minor.....*Bel.*
3 (3rd alt. Picc.), 2, 3, 2—4, 3, 3, 1—Tymp., Gong—Str. **50**
comp. 1903; 1st perf. Moscow 1904

394 **op. 43, Le Divin Poème,** Symphony III, C major.....*Bel.*
4, 4, 4, 4—8, 5, 3, 1—Tymp., Gong, Bell—2 Harps—Str. **38**
comp. 1905

330 **op. 54, Le Poème de l'Extase**.....*Bel.*
4, 4, 4, 4—8, 5, 3, 1—Tymp., Perc.—Cel., 2 Harps, Organ—Str. **24**
comp. 1908

ŠEBEK, Gabriel Bulgarian bandmaster

1886 **op. 7, Bulharské tance — Danses Bulgares** [Bulgarian dances], I, II.....*Fr. A. Urb.*
3, 2, 2, 2—4, 2, 3—Tymp., Bass-drum, Side-drum—Str. **4**
comp. 1886

SEKLES, Bernhard Frankfurt-on-the-Main 1872—

2174 **op. 21, Kleine Suite** [Small suite], Dedicated to the memory of E. Th. A. Hoffmann.....*Rahter*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **20**

1356 **Der Zwerg und die Infantin** [The dwarf and the Infanta], Orchestral suite after the ballet of the same name (op. 22).....*Brockhaus*
1. Pastorale, 2. Entrance of the court suite, 3. The bull-fight, 4. Mary's dance of the boy dancers, 5. Furioso of the hunters, 6. Dance of the dwarf—The dwarf and the rose—Evening
(From a note in the score: "The orchestral suite consists of the first 6 parts of the ballet but has been condensed into 4 numbers. Therefore, in concert programs, the single movements are to be mentioned, contrary to the titles in the score, as follows: (a) Pastorale and Marche miniature, (b) Entrance and Dance of the bull-fighters, (c) Mary's dance of the boy dancers, (d) Furioso of the hunters and Dance of the dwarf")
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 1; 2 Trump. and 3 Horns back-stage—Tymp., Perc.—Harp—Str. **22**

SELMER, Johan (Peter) Christiania 1844—1910 Venice

1039 **op. 35, In den Bergen — Mellem Fjeldene** [In the mountains], Norwegian orchestral fantasy in three parts.....*Kistner & S.*
1. Melancholy and longing, 2. The Norwegian alphorn (Loure), 3. Song and dance
3, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Bass-drum, Side-drum—Str. **22**
dated Dec. 3, 1892, Christiania

SEROV, Alexander (Nicolaevich) (or SEROW) Petersburg 1820—1871 ib.

725 **Plyaska Zaporoshtsev** [Dance of the Zaporogne Cossacks], Musical picture from Gogol's narration "Taras Bulba".....*Bessel*
3, 3, 2, 3—4, 2, 3, 1—Tymp., Perc.—Str. **4**
dated 1867

SGAMBATI, Giovanni Rome 1841—1914 ib.

388 **op. 16, Symphony,** D major.....*Schott*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—2 Harps—Str. **40**
1st perf. in the court of the Quirinal, Rome, March 28, 1881

op. 28, Te Deum Laudamus, see **Part II**

SGAMBATI — MASSENET

389 **op. 42, No. 2, Berceuse-Rêverie,** orch. by Jules Massenet.....*Schott*
2, 1, 1, 1—Horn—Tymp.—Harp—Str. **4**
comp. for Piano; orch. 1890

SHCHERBACHEV (or **-choff**), see **STCHERBATCHEFF**

SHENSHIN, see **SCHENSCHIN**

SHEPHERD, Arthur Paris, Idaho, (U. S. A.) 1880—

1961 **Overture to a drama,** A minor.....*Birchard*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Snare-drum—2 Harps (2nd ad. lib.)—Str. **17**
completed 1919

1962 **Horizons,** Four Western pieces.....*Birchard*
1. Westward, 2. The lone prairie, 3. The old Chisholm trail, 4. Canyons
(publ. for the Juillard Musical Foundation)
3 (3rd alt. Picc.), 3, 3, 3; Tenor-Sax.—4, 5, 3, 1—Tymp., Perc. (4 players) —Cel., 2 Harps, Piano, Organ—Str. **43**
completed 1927; 1st perf. by the Cleveland Orchestra, Dec. 19, 1929, Nicolai Sokolov conducting

SHITOMIRSKY, see **JITOMIRSKY**

SIBELIUS, Jean Tavastehus (Finland) 1865—

752 **op. 9, En Saga—Eine Sage** [A legend], Tone poem for large orchestra..*B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Cymb., Triangle, Bass-drum—Str. **20**
comp. 1891; 1st perf. Helsingfors 1892, the composer conducting

344 **op. 10, Karelia-Overture**.....*B. & H.*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Triangle, Bass-drum, Tamb.—Str. **8**
comp. 1893; 1st perf. Helsingfors, same year, the composer conducting

958 **op. 11, Karelia-Suite**.....*B. & H.*
1. Intermezzo, 2. Ballad, 3. Alla marcia
3, 2 (1st alt. Engl. H.), 2, 2—4, 3, 3, 1—Tymp., Perc.—Str. **14**
comp. 1893; 1st perf. Helsingfors, same year, the composer conducting

727 **op. 16, Vårsång—Frühlingslied** [Spring song].....*B. & H.*
2 (alt. 2 Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Bells—Str. **12**
comp. 1890; 1st perf. Helsingfors 1891

582 **op. 22, No. 3, Der Schwan von Tuonela—Tuonelan Joutsen** [The swan of Tuonela], Legend from the Finnish national epic "Kalevala".....*B. & H.*
Engl. H. Solo, Ob., Bass-Clar., 2 Bn.—4 Horns, 3 Tromb.—Tymp., Bass-drum—Harp—Str. **9**
comp. 1893/95; 1st perf. Helsingfors 1895, the composer conducting

SIBELIUS, Jean—Cont'd

726 **op. 22, No. 4, Lemminkäinen zieht heimwärts—Lemminkainen palaa kotitienoille** [Lemminkainen's return], Legend ..... *B. & H.*
2 Picc., 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Str. 7
comp. 1896; 1st perf. Helsingfors, same year, the composer conducting

Scènes Historiques [Historic scenes], Suite for large orchestra.... *B. & H.*
(Nos. IV-VI, see op. 66)
op. 25 comp. 1899; 1st perf. Helsingfors, same year, the composer conducting

1075 — **op. 25, No. 1, I. All'Overtura** [As overture]
2, 2, 2, 2—4, 3, 3—Tymp.—Str. 5

1103 — **op. 25, No. 2, II. Scena** [Scene]
2 (alt. 2 Picc.), 2, 2, 2—4, 3, 3—Tymp., Perc.—Str. 5

1144 — **op. 25, No. 3, III. Festivo** [Festive]
2, 2, 2, 2—4, 3, 3—Tymp., Perc.—Str. 5

84 **op. 26, No. 7, Finlandia** ..... *B. & H.*
2, 2, 2, 2—4, 3, 4, 1—Tymp., Cymb., Triangle, Bass-drum—Str. 8
comp. 1898; 1st perf. Helsingfors 1899

688 **op. 39, Symphony I,** E minor ..... *B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Bass-drum, Cymb., Triangle—Harp—Str. 45
comp. 1899; 1st perf. Helsingfors, same year, the composer conducting

689 **op. 43, Symphony II,** D major ..... *B. & H.*
2, 2, 2, 2—4, 3, 3, 1—Tymp.—Str. 46
comp. 1902; 1st perf. Helsingfors, same year, the composer conducting

198 **op. 45, No. 1, Die Dryade** [The Dryad], Tone picture ..... *B. & H.*
3, 2, 3, 2—4, 3, 3, 1—Perc.—Str. 6
comp. 1910; 1st perf. Helsingfors, same year

199 **op. 45, No. 2, Tanz-Intermezzo** [Dance Intermezzo] ..... *B. & H.*
2, 1, 2, 1—4, 2—Tymp., Tamb., Cast.—Harp—Str.
(or: 1, 0, 2, 0—2, 2, 1—Tymp., Tamb., Cast.—Str.) 4
comp. and 1st perf. Helsingfors 1909, the composer conducting

259 **op. 46, Pelleas und Melisande,** Suite from the music to Maurice Maeterlinck's drama ..... *Schles.*
1. At the castle gate, 2. Melisande, 2a. At the seashore, 3. A spring in the park, 4. The three blind sisters, 5. Pastorale, 6. Melisande at the spinning-wheel, 7. Entr'acte
(No. 2a may be omitted at concert performance)
1 (alt. Picc.), 1 (alt. Engl. H.), 2, 2—2 Horns—Tymp., Triangle, Bass-drum—Str.: 6, 4, 4, 4, 3 18
comp. 1905; 1st perf. Helsingfors, same year

952 **op. 49, Pohjola's Tochter—Pohjolan tytär** [Pohjola's daughter], A symphonic fantasy ..... *Schles.*
3, 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp.—Harp—Str. 12
probably comp. 1904

980 **op. 52, Symphony III,** C major ..... *Schles.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. 27
comp. and 1st perf. Helsingfors 1907

468 **op. 53a, Pan und Echo,** Dance Intermezzo No. 3 ..... *Schles.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str. 5
comp. and 1st perf. Helsingfors 1906; the composer conducting

SIBELIUS, Jean—Cont'd

327 **op. 54, Swanehvit,** Suite for small orchestra; from the music to Strindberg's fairy drama ..... *Schles.*
1. The peacock, 2. The harp, 3. The maiden with the roses, 4. Listen, the robin sings . . ., 5. The prince alone, 6. Swanehvit and the prince, 7. Song of praise
(Note in the score: It is suggested to cut the work for concert performance and to select the numbers 1, 3, 4, 6 of the suite)
2, 2, 2, 2—4 Horns—Tymp., Triangle, Cast., Sacring-bell—Harp—Str. **30**
comp. and 1st perf. Helsingfors 1908

1015 **op. 55, Nächtlicher Ritt und Sonnenaufgang** [Night-ride and sunrise], Tone poem ..... *Schles.*
3, 2, 3, 3—4, 2, 3, 1—Tymp., Perc.—Str. **15**
comp. and 1st perf. Helsingfors 1907, the composer conducting

85 **op. 62b, Valse romantique** for small orchestra ..... *B. & H.*
2, 0, 2—2 Horns—Tymp.—Str. **5**
comp. 1910; 1st perf. Helsingfors 1911

83 **op. 63, Symphony IV,** A minor ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp., Bells—Str. **33**
comp. 1909/10; 1st perf. Helsingfors 1911

754 **op. 64, Der Barde** [The bard], Symphonic poem ..... *B. & H.*
2, 2, 3, 2—4, 2, 3—Tymp., Gong, Bass-drum—Harp—Str. **5**
comp. and 1st perf. Helsingfors 1913

Scènes Historiques [Historic scenes], Suite for large orchestra . . . *B. & H.*
(Nos. I—III, see op. 25)

104 **— op. 66, Nos. 1, 2, 3, IV. Die Jagd** [The hunt]—**Ouverture, V. Minnelied** [Love song], **VI. An der Zugbrücke** [At the drawbridge]
3, 2, 2, 2—4 Horns—Tymp., Triangle, Gong—Harp—Str.
comp. 1911; 1st perf. Helsingfors 1912, the composer conducting

103 **op. 73, Die Okeaniden — Aallottaret** [The Oceanides], A tone poem for large orchestra ..... *B. & H.*
3, 3, 3, 3—4, 3, 3—Tymp., Triangle, Stahlspiel—2 Harps—Str. **14**
comp. and 1st perf. Helsingfors 1914

1939 **op. 82, Symphony V,** E♭ major, ed. and rev. by Julia A. Burt ..... *Hansen*
2, 2, 2, 2—4, 3, 3—Tymp.—Str. **27**
comp. 1914; 1st perf. Helsingfors 1915, the composer conducting

790 **op. 96a, Valse lyrique** [Lyrical waltz], ed. and rev. by Julia A. Burt .... *Hansen*
2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **5**
comp. 1920; 1st perf. Helsingfors 1921

1492 **op. 96b, Autrefois** [In former times], Pastoral scene, ed. and rev. by Julia A. Burt ..... *Hansen*
2, 0, 2, 2—2 Horns—Tymp.—Str. **4**
comp. 1920; 1st perf. Helsingfors 1921

791 **op. 96c, Valse chevaleresque** [Chivalrous waltz], ed. and rev. by Julia A. Burt ..... *Hansen*
2, 2, 2, 2—4, 2, 3—Tymp., Side-drum—Str. **4**
comp. 1920; 1st perf. Helsingfors 1921

1967 **op. 104, Symphony VI** ..... *Hirsch, Stockholm*
2, 2, 3, 2—4, 2, 3—Tymp.—Harp—Str. **32**
comp. 1923; 1st perf. Helsingfors, same year

SIBELIUS, Jean—Cont'd

1940 **op. 105, Symphony VII** in one movement, ed. and rev. by Julia A. Burt ..... *Hansen*
2, 2, 2, 2—4, 3, 3—Tymp.—Str. **22**
comp. 1924; 1st perf. Helsingfors, 1925, the composer conducting

2158 **op. 109, No. 1, Der Sturm — Stormen** [The Tempest], Prelude from the music to Shakespeare's play ..... *Hansen*
3, 2, 3, 2—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str. **5**
comp. 1926; 1st perf. Helsingfors, same year

1199 **Suite** from **op. 27, "König Kristian II"** [King Christian II], Music to the play by Adolf Paul ..... *B. & H.*
1. Nocturne, 2. Elegy and Musette, 3. Serenade, 4. Ballad
2, 2, 2, 2—4, 2, 3—Tymp., Perc.—Str. **24**
comp. 1897; 1st perf. Helsingfors, 1898

49 **Valse triste** from **op. 44, "Kuolema"**, Music to A. Järnefelt's drama ..... *B. & H.*
1, 0, 1, 0—2 Horns—Tymp.—Str. **6**
comp. 1910; 1st perf. Helsingfors same year, the composer conducting

Pelleas und Melisande, Suite, see **op. 46**

326 **Belsazar,** Suite from **op. 51, "Belsazar's Gastmahl"** [Belsazar's banquet], Music to the drama by Hj. Procope; rev. by Paul Juon ..... *Schles.*
1. Oriental procession, 2. Solitude, 3. Night music, 4. Khadra's dance
2 (2nd alt. Picc.), 1, 2—2 Horns—Perc.—Str. (No. 2 for Strings only with Va. and Vc. Soli) **15**
comp. and 1st perf. Helsingfors 1905

Swanehvit, Suite, see **op. 54**

SIEROV, see **SEROV**

SIKLÓS, Albert Budapest 1878—

1727 **op. 37, Suite III** for small orchestra, F major ..... *Rozsnyai*
2, 2, 2, 2—2 Horns—Harp—Str.

SIMON, Antony France 1851—?

2007 **op. 34, Danse de Bayadères,** Fantasy for large orchestra ..... *Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. Parts in MS

1724 **op. 36, Notchnoy Smotre — La Revue de Nuit** [Nightly review], Symphonic poem, after the ballad by Joukovsky ..... *Jurg.*
3, 2, 2, 3 (3rd ad lib.)—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Str.

SINDING, Christian Kongsberg (Norway) 1856—

155 **op. 21, Symphony,** D minor ..... *Peters*
3, 2, 2, 2—4, 3, 3, 1—Tymp.—Str. **40**
comp. 1889; rev. 1893

792 **op. 42, Rondo infinito** [Endless round], on the poem by Holger Drachmann ..... *Hansen*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Small drum—Str. **7**
comp. 1897; 1st perf. Berlin 1899

602 **op. 83, Symphony II,** D major ..... *Sim.*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp.—Str.

1267 **op. 121, Symphony III,** F major ..... *Peters*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Bass-drum—Str. **35**
comp. 1892; 1st perf. Berlin 1893

SINDING — SITT

603 **op. 32, No. 3, Frühlingsrauschen** [Rustle of spring], orch. by Hans Sitt ..... *Peters*
2, 2, 2, 2—4, 2, 3—Tymp., Glockenspiel—Harp—Str. **3**
comp. for Piano solo, orch. 1905; 1st perf. Berlin 1906

SINIGAGLIA, Leone Turin 1868—
op. 31, Danze Piemontesi [Dances from Piedmont], on popular themes
comp. 1903; 1st perf. Turin, May 14, 1905, Toscanini conducting

574 — **No. 1,** A major ..... *B. & H.*
3, 2, 2, 2—4, 2—Tymp.—Harp—Str. **5**

1491 — **No. 2,** G major ..... *B. & H.*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Glockenspiel—Str. **9**

15 **op. 32, "Le Baruffe Chiozzotte"** [The quarrelsome people of Chioggia], Overture to Goldoni's comedy ..... *B. & H.*
3, 2, 2, 2—4, 2, 3—Tymp., Perc.—Str. **7**
comp. 1905; 1st perf. Utrecht, Dec. 21, 1907, Wouter Hutchenruyter conducting

65 **op. 36, Piemonte** [Piedmont], Orchestral suite ..... *B. & H.*
1. Through fields and woods, 2. A rustic dance, 3. "In montibus sanctis" [In the sacred mountains], 4. Carnival in Piedmont
3, 3, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **28**
comp. 1909; 1st perf. Utrecht, Feb. 16, 1910, Wouter Hutchenruyter conducting

SKILTON, Charles Sanford Northampton, Mass. 1868—
Suite Primeval on tribal Indian melodies

1946 — **Part 1, Two Indian Dances** ..... *C. Fischer*
1. Deer dance (Rogue River, Oregon), 2. War dance (Cheyenne)
3, 2 (2nd alt. Engl. H.), 2, 2—4, 3, 3, 1—Tymp., Indian drum, Perc.—Harp—Str. **10**
orig. comp. for String quartet, 1915; orch. by the composer in summer 1916; 1st perf. by the Minneapolis Symphony Orchestra, Minneapolis, Minn., Oct. 29, 1916, Emil Oberhoffer conducting

1947 — **Part II** ..... *C. Fischer*
1. Sunrise song (Winnebago), 2. Gambling song (Rogue River, Oregon), 3. Flute serenade (Sioux), 4. Moccasin game (Winnebago)
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Indian drum, Perc.—Str. **25**
comp. at Lawrence, Kansas, 1920; 1st perf. by the Minneapolis Symphony Orchestra, Minneapolis, Minn., Nov. 13, 1921, Emil Oberhoffer conducting

SKRJABIN, see **SCRIABIN**

SMAREGLIA, Antonio Pola 1854—
2075 **Ungarische Balletmusik** [Hungarian ballet music] from the opera **"Der Vasall von Szigeth"** ..... *Weinberger*
3, 2, 3, 2—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **8**
comp. 1888; 1st perf. Vienna 1889

SMETANA, Bedřich (Friedrich) Leitomischl (Bohemia) 1824—1884 Prague
533 **Wallensteins Lager** (Valdstynuv tabor) [Wallenstein's camp], Symphonic poem ..... *Sim.*
3, 2, 2, 2—4, 4, 3, 1—Tymp., Perc.—Str. **14**
comp. and 1st perf. Gothenburg 1858, the composer conducting

SMETANA, Bedřich (Friedrich)—Cont'd

534 **Richard III**, Symphonic poem ..... *Sim.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **9**
comp. at Gothenburg 1858, finished on July 17; 1st perf. Prague, Jan. 5, 1862, the composer conducting

532 **Hakon Jarl**, Symphonic poem ..... *Sim.*
3, 2, 3, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **10**
comp. at Gothenburg, March 1861, finished March 24; 1st perf. at the Literary Academic Society, Prague, Feb. 24, 1864, the composer conducting

1786* **Píseň Česká [Bohemian song] ..... *Starý*
2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str.—Vocal quartet chorus **14**
comp. 1868; 1st perf. Prague, March 29, 1875, Karel Bendl conducting

Má Vlast — Mein Vaterland [My country], 6 Symphonic poems for large orchestra

623 **— I. Višehrad** ..... *Fr. A. Urb.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—2 Harps—Str. **10**
comp. 1874; 1st perf. Prague, Jan. 1875, L. Slansky conducting

624 **— II. Vltava** [Moldau] ..... *Fr. A. Urb.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **13**
comp. 1874/75; 1st perf. Prague, April 4, 1875, Zdenek Fibich conducting

625 **— III. Šárka** ..... *Fr. A. Urb.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str. **9**
comp. 1874/75; 1st perf. Prague 1875

626 **— IV. Z českých luhův a hájův — Aus Böhmens Hain und Flur** [In Bohemian meadows and forests] ..... *Fr. A. Urb.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str. **12**
comp. 1874/75; 1st perf. Prague 1875

627 **— V. Tábor** ..... *Fr. A. Urb.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Str. **7**
comp. at Jakbenice 1878; 1st perf. Zofin, Jan. 4, 1880, A. Cech conducting

628 **— VI. Blaník** ..... *Fr. A. Urb.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str. **15**
comp. 1879; 1st perf. Prague, Jan. 4, 1880

1880 **Pražský Karneval** [The carnival of Prague], Symphonic poem; scored from the orig., by Otakar Zich ..... *Foerster, Prague*
1. Introduction: Throng of masks, 2. Polonaise: Opening of the ball
3, 2, 2, 2—4, 4, 3, 1—Tymp., Perc.—Str. Parts in MS **10**
comp. 1883, finished at Jakbenice, Sept. 14, 1883; 1st perf. Prague, March 2, 1884, Moric Anger conducting

Overtures to

613 **— "Die Verkaufte Braut"** (Prodaná nevěsta) [The bartered bride] ..... *B. & B.*
3, 2, 2, 2—4, 2, 3—Tymp.—Str. **6**
opera comp. 1866; 1st perf. same year at the Czech "Interimstheater", Prague

704 **— "Libussa"** (Libuša) ..... *Weinberger*
3, 2, 2, 2—4, 4, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **9**
opera comp. 1872; 1st perf. at the National Theater, Prague, June 11, 1881

702 **— "Der Kuss"** (Hubička) [The kiss] ..... *Weinberger*
3, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **3**
opera comp. 1876; 1st perf. Prague, Nov. 7, 1876

SMETANA, Bedřich (Friedrich)—Cont'd

Overture to

703 — **"Das Geheimnis"** (Tajemství) [The secret].....*Weinberger*
2, 2, 2, 2—4, 2, 3—Tymp.—Str.
opera comp. 1876/77; 1st perf. at the New Bohemian Theater, Prague, Sept. 18, 1878

1044 **Balletmusik from "Zwei Witwen"** (Dvě vdovy) [Two widows].....*B. & B.*
2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **3**
comp. 1873/74; 1st perf. Prague, March 27, 1874, the composer conducting

SMITH, David Stanley Toledo, Ohio 1877—

1985 **op. 31, Prince Hal,** An overture.....*Schirmer*
3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str.

SOKOLOV, Nikolai (Alexandrovich) (Nicolas SOKOLOFF or SOKOLOW) Petersburg 1859—1922 ib. (Leningrad)

889 **op. 4, Elegie**.....*Bel.*
2, 2, 2, 2—4, 2—Tymp.—Str. **8**
comp. 1886; 1st perf. Petersburg 1888

1413 **op. 40a, Suite** from the ballet **"Dykie Lebedy"—"Les Cygnes sauvages"** [The wild swans].....*Bel.*
1. Introduction, 2. Polka, 3. Waltz caprice, 4. Scene and dance of the witches, 5. Pastorale, 6. Adagio, 7. Dance of the buffoons, 8. Oriental dance, 9. Mazurka
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

1399 **op. 42, Divertissement** for large orchestra.....*Bel.*
1. Introduction (Tyrolian melody), 2. In style of Csardas, 3. Elegy (Violin Solo), 4. Melancholy, 5. Ballet variation. 6. Spanish style in minor, 7. In heroic style, 8. Complaints (Couplets), 9. Grand waltz de salon, 10. Finale (Reminiscences)
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp, Piano—Str.

1432 **op. 44, Zymnjaia Skazka — Wintermärchen,** Music to Shakespeare's "Winter's Tale".....*Bel.*
3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str.

Variations on a Russian theme, see **RUSSIAN COMPOSERS**

SOLOTARJÓFF, B., see **ZOLOTARIEV, Vassily (Andreievich)**

SORO-Barriga, Enrique Concepción (Chile) 1884—

1922 **Suite Sinfonica No. 2**.....*Ric.*
1. Nocturne, 2. Remote recollections, 3. Restlessness, 4. Meditation, 5. The mystic hour
2, 2, 2, 2—4, 2, 4—Tymp., Bell—Harp, Organ—Str. **27**
comp. 1920; 1st perf. Santiago di Chile, 1921

SOWERBY, Leo Grand Rapids, Mich. 1895—

1954 **Money Musk,** A country dance tune set for orchestra.....*Birchard*
3 (2nd and 3rd alt. 2 Picc.), 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **4**
comp. for Piano 1917; orch. 1924

1990 **From the Northland,** Impressions of Lake Superior Country, Suite..*Schirmer*
1. Forest voices, 2. Cascades, 3. Burnt Rock Pool, 4. The shining big-sea water
(publ. by the Society for the publication of American music)
3 (3rd alt. Picc.), 3, 4, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp, Piano—Str. **20**
completed 1924

SPELMAN, Timothy Mather Brooklyn, N. Y. 1891—

1728 **Barbaresques,** A suite for orchestra.....*Chester*
1. Touggourt (In an Arab Cafe), 2. El-Kantara (The mouth of the desert), 3. El-Outaia (Sirocco, the breath of the sand), 4. Biskra (The gyrations of a camel), 5. Tunis (In the Souk)
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 1, 2—Tymp., Perc., keyed Glockenspiel—Str. **17**
comp. 1922; 1st perf. Brooklyn 1923

SPENDIAROV, Alexander (Prokofievich)
Kakhovka (Russia) 1871—1928 Erivan (Armenia)

op. 3, Deux Morceaux [Two pieces].....*Bessel*

1730 **— No. 1, Menuet**
2, 2, 2, 2—2 Horns—Str.
comp. 1895

1797 **— No. 2, Berceuse**
2, 1, 2, 2—2 Horns—Harp—Str. Wind parts and Harp in MS
comp. 1897

1783 **op. 4, Ouverture de Concert** [Concert overture], D major.....*Bessel*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.
comp. 1900

421 **op. 10, Die Drei Palmen — Les trois palmiers** [The three palm trees], Symphonic picture after a poem by Lermontov.....*Bel.*
3, 3, 3, 3—4, 2, 3, 1—Tymp., Cymb., Sleigh bells, Bass-drum—Harp—Str. **18**
comp. 1905

1482 **op. 12, Danse ancienne** [Ancient dance] for small orchestra.....*Jurg.*
2, 2, 2, 2—3 Horns—Tymp., Triangle—Str.
comp. 1896

728 **op. 18, Valse de Concert** [Concert waltz].....*Jurg.*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Cymb., Triangle—Harp—Str. **8**
comp. 1907

640 **op. 20, Traurnaya Preliudia — Prelude funèbre** [Funeral prelude].....*Bel.*
2, 0, 2, 2—4 Horns—Triangle, Gong—Harp—Str. **5**
comp. 1908

1729 **op. 23, Krimskie Eskizzy — Esquisses de la Crimée** [Crimean sketches], Second Series.....*Mussektor and U. E.*
3, 3, 2, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **18**
comp. 1912; 1st perf. Petersburg 1914

★1806 **op. 25, Dve Pyesny Krimskich Tatar** [Two songs of the Crimean Tartars].....*Mussektor*
1. Cradle song, 2. Dance song
Woodwind: 1, 1, 1, 2—Bass-drum, Side-drum, Tamb.—Harp, 2 Mandolins—Str.—Solo Voice Parts in MS **7**
comp. 1915; 1st perf. Moscow, Dec. 25, 1927, the composer conducting

1841 **op. 30, Etudes d'Eriwan** [Studies from Erivan] on Armenian and Arabian melodies.....*Mussektor*
1. Enseli, 2. Hidjas
3, 2, 2, 3—4 Horns—Tymp., Cymb., Daira, Dhol (two oriental Perc.-instruments; if not available parts may be taken by Tamb. or Small drum)—Piano—Str. Parts in MS
comp. 1925

SPOHR, Louis (Ludwig) Brunswick 1784—1859 Cassel

126 **Overture** to the opera **"Faust"**, op. 60 ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **5**
comp. 1815; 1st perf. Prague, Oct. 1, 1816

STAMITZ, Johann (Wenzel Anton) (also Staimiz or Steinmetz) Deutschbrod (Bohemia) 1717—1757 Mannheim

2228 **Symphony,** E♭ major; ed. by Gustav Lenzewski, sen. ..... *Vieweg*
2 Ob. (or 2 Fl.), 2 Horns—Str.

STAMITZ, Karl (also Staimiz or Steinmetz) Mannheim 1746—1801 Jena

2229 **Symphony,** E♭ major; ed. by Gustav Lenzewski, sen. ..... *Vieweg*
2 Fl., 2 Horns—Str.

STANFORD (Sir) Charles Villiers Dublin 1852—1924 London

1731 **op. 28, Symphony,** F minor (The Irish) ..... *Novello*
2, 2, 2, 2—4, 3, 3—Tymp.—Harp—Str. **36**
comp. 1886; 1st perf. at St. James' Hall, London, May 17, 1887, Hans Richter conducting

2024 **op. 56, Symphony No. 5,** in D major ("L'Allegro" ed "Il Pensieroso") ..... *Stainer & Bell*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **32**

2033 **Suite of Ancient Dances** (from op. 58) ..... *Boosey & Hawkes*
1. Morris dance, 2. Sarabande, 3. Branle, 4. Minuet, 5. Passepied
2, 2, 2, 2—2, 2—Tymp., Side-drum, Triangle—Str.
op. 58, Ten dances (old and new) for Pianoforte; Suite orch. by the composer; 1st perf. at Queen's Hall, London, August 28, 1895

2025 **op. 78, Irish Rhapsody No. 1,** D minor ..... *Stainer & Bell*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Harp—Str. **13**

157 **op. 124, Symphony No. 7,** D minor ..... *Stainer & Bell*
2, 2, 2, 2—4, 2, 3—Tymp —Str.

STAR SPANGLED BANNER, The

115 **Arrangement in B♭** for full orchestra by Wm. F. Happich ..... *unpubl.*
2, 2, 2, 2—4, 0, 2 Corn., 3, 1—Tymp.—Str.
Score and parts in MS
arr. 1919 for the Symphony Club of Philadelphia

STCHERBATCHEFF (or **-tchev**), **Nicolai (Vladimirovich)** Petersburg 1853—

713 **2 Idylles** ..... *Bel.*
1. The shepherd's star (Pastoral picture), 2. Going along the water (Scherzino)
3, 2, 2, 2—4 Horns—Tymp., Triangle—Harp—Str.

400 **op. 33, Serenade,** F major ..... *Bel.*
3, 2, 2, 2—4 Horns—Harp—Str.

STCHERBATCHEFF (or **-tchev**), **Vladimir (Vladimirovich)** Warsaw 1889—

2147 **op. 5, Symphony I,** C minor ..... *Mussektor and U.E.*
4 (3rd alt. Picc.), 3, 4, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Small bells—2 Harps—Str. **30**
comp. 1914/15; 1st perf. Petersburg, Oct. 22, 1916, Siloti conducting

STEARNS, Theodore Berea, Ohio 1881—

185 **Before the Door of the Wigwam,** Suite for full orchestra (from "Hiawatha's wedding") ..... *unpubl.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str.
Score and parts in MS
Score signed: Würzburg, Bavaria, April 29, 1897, 9 P.M.

STEINBERG, Maximilian (Osseievich) Vilna (Russia) 1883—

1732 **op. 2, Variations** for large orchestra ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **20**
comp. 1905; 1st perf. Petersburg, Dec. 19, 1906, Glazounov conducting

1733 **op. 3, Symphony I,** D major ..... *Bel.*
3 (3rd alt. Picc.), 2, 2, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **40**
comp. 1905/06; 1st perf. Petersburg, March 21, 1908, F. Blumenfeld conducting

2055 **op. 7, Symphonisches Vorspiel—Prélude symphonique** ..... *Bel.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps, Piano—Str. **15**
comp. 1908; 1st perf. Petersburg, Oct. 24, 1908, Siloti conducting

1792 **op. 8, Symphony II,** B♭ minor ..... *Bel.*
3 (3rd alt. Picc.), 3, 3, 3—6, 3, 3, 2—Tymp., Cymb., Triangle, Gong—Piano (ad lib.)—Str. **40**
comp. 1909; 1st perf. Petersburg, Nov. 27, 1909, Siloti conducting

2056 **op. 9, Fantaisie dramatique** ..... *Bel.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **18**
comp. 1910; 1st perf. Moscow, Dec. 29, 1910, Willem Mengelberg conducting

2054 **Suite** from the ballet **"Metamorphoses",** after Ovid ..... *Bel.*
1. Introduction, 2. Decoration of the statue of Jupiter—Dance of the Phoenician slaves, 3. Pan, 4. Apollo—Dance of the Muses, 5. Transformation of Adonis—Vernal dances of the sylvan deities
4 (2nd alt. Contralto-Fl., 3rd alt. 2nd Picc.) 3, 4, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano (ad lib.)—Str. **30**
comp. 1912; 1st perf. Petersburg, Nov. 10, 1912, Siloti conducting

STENHAMMAR, Wilhelm Stockholm 1871—1927 ib.

***1057** **op. 24, Midvinter** ..... *Hansen*
("The thematic material of this work consists of several old dance tunes and the Psalm 'Blessed day', sung on Christmas morn in the church of Mora")
3, 2, 2, 3—4, 3, 3, 1—Tymp.—Str.—Vocal quartet chorus (at least 40 voices) ("if no chorus is available the instruments which play the choral theme (Ob., Clar. and Bn.) should be augmented; an Organ may also be used to advantage in such case") **12**
comp. 1900; 1st perf. Stockholm 1902, the composer conducting

STILL, William Grant Woodville, Miss. 1895—

1955 **Darker America** ..... *Birchard*
(publ. for the Eastman School of Music, University of Rochester)
2, 2, 2, 2—1, 1, 1—Cymb., Bass-drum—Piano—Str. **17**
completed 1924; 1st perf. by the Rochester Philharmonic Orchestra, at the Eastman School of Music, Nov. 21, 1927

STILLMAN-KELLEY, Edgar, see **KELLEY, Edgar Stillman**

STRAUSS, Johann (Son) Vienna 1825—1899 ib.

491 **op. 257, Perpetuum mobile** [Perpetual motion], Musical joke.....*Schles.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 1—Tymp., Triangle, Gong, Bells, —Harp—Str. **5**
comp. 1862

2011 **op. 314, An der schönen blauen Donau** [On the beautiful blue Danube], Waltz.....*B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 1, 1—Tymp., Triangle, Bass-drum, Side-drum—Harp—Str. **8**
comp. 1866; 1st perf. Vienna, Feb. 15, 1867, the composer conducting

2012 **op. 325, Geschichten aus dem Wiener Wald** [Tales from the Vienna Woods], Waltz.....*B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Triangle, Bass-drum, Side-drum—Cither (Solo), Harp—Str. **9**
comp. 1868; 1st perf. Vienna, June 9, 1868, the composer conducting

2013 **op. 333, Wein, Weib und Gesang** [Wine, women and song], Waltz..*B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Triangle, Bass-drum, Side-drum—Harp—Str. **6**
comp. 1869; 1st perf. at Diana Hall, Vienna, Feb. 2, 1869, the composer conducting

2014 **op. 354, Wiener Blut** [Viennese blood], Waltz.....*B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Triangle, Bass-drum, Side-drum—Str. **6**
comp. 1871

2015 **op. 367, Du und Du** [You and You], Waltz from the operetta "Die Fledermaus" [The bat].....*B. & H.*
2 (2nd alt. Picc.), 2, 2, 2—Tymp., Triangle, Bass-drum, Side-drum—Str. **5**
comp. 1873; 1st perf. Vienna, April 5, 1874

2016 **op. 388, Rosen aus dem Süden** [Roses from the South], Waltz.....*B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **7**
comp. 1878

2017 **op. 410, Frühlingsstimmen** [Voices of spring], Waltz.....*B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp., Bass-drum, Side-drum—Harp—Str. **6**
comp. and 1st perf. Vienna 1881

2018 **op. 437, Kaiser-Walzer** [Emperor waltz].....*B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp., Bass-drum, Side-drum—Harp—Str. **6**
comp. 1893

1484 **Overture to "Die Fledermaus"** [The bat], Operetta.....*Cranz*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Str. **7**
comp. 1873; 1st perf. Vienna, April 5, 1874

STRAUSS, Richard Munich 1864—

350 **op. 12, Symphony, F minor**.....*U. E.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **45**
comp. 1882/83; 1st perf. at Steinway Hall, New York, Dec. 13, 1884, Theodore Thomas conducting

1536 **op. 16, Aus Italien** [From Italy], Symphonic fantasy.....*U. E.*
1. In the Campagna, 2. Amid the ruins of Rome, 3. At the shore of Sorrento, 4. Neapolitan folk life
3, 2 (2nd alt. Engl. H.), 2, 3—4, 2, 3—Tymp., Perc.—Harp—Str. **47**
comp. 1885/86; 1st perf. Munich, March 2, 1887, the composer conducting

STRAUSS, Richard—Cont'd

1736 **op. 20, Don Juan,** Tone poem (after Nicolaus Lenau)..... *U. E.*
3 (3rd alt. Picc.), 3, 2, 3—4, 3, 3, 1—Timp., Cymb., Triangle, Glockenspiel—Harp—Str. **17**
comp. 1887/88; 1st perf. Weimar, Nov. 11, 1889, the composer conducting

1737 **op. 23, Macbeth,** Tone poem (after Shakespeare's drama)..... *U. E.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, Bass-Trump., 3, 1—Timp., Perc.—Str. **20**
comp. 1886/87; rev. 1890; 1st perf. Weimar, Oct. 13, 1890, the composer conducting

351 **op. 24, Tod und Verklärung** [Death and transfiguration], Tone poem.. *U. E.*
3, 3, 3, 3—4, 3, 3, 1—Timp., Gong—2 Harps—Str. **25**
comp. 1888/89; 1st perf. Eisenach, June 21, 1890, at the meeting of the Allg. Deutscher Musik Verein, the composer conducting

1734 **op. 28, Till Eulenspiegels lustige Streiche** [Till Eulenspiegel's merry pranks], After an old rogue's tale—in rondo form ..... *U. E.*
4, 4, 4, 4—8 (4 ad lib.), 6 (3 ad lib.), 3, 1—Timp., Perc.—Str. **18**
comp. 1894/95; 1st perf. at Gürzenich Hall, Cologne, Nov. 5, 1895, Franz Wüllner conducting

1735 **op. 30, Also sprach Zarathustra** [Thus spake Zarathustra], Tone poem (after Friedrich Nietzsche)..... *U. E.*
4 (3rd alt. 2nd Picc.), 4, 4, 4—6, 4, 3, 2—Timp., Perc.—2 Harps, Organ—Str. **35**
comp. 1896; 1st perf. Frankfurt-on-Main, Nov. 27, 1896, the composer conducting

1738 **op. 35, Don Quixote** (Introduction, Theme with variations, Finale), Fantastic variations on a theme of knightly character..... *U. E.*
3, 3, 3, 4,—6, 3 3, 2—Timp., Perc., Wind-machine—Harp—Str. (with Vc. Solo) **40**
comp. 1897; 1st perf. at Gürzenich Hall, Cologne, March 8, 1898, Franz Wüllner conducting

1825 **op. 40, Ein Heldenleben** [A hero's life], Tone poem..... *Leuckart*
4, 4 (4th alt Engl. H.), 4, 4—8, 5, 3, 2—Timp., Perc.—2 Harps—Str. **40**
comp. 1898; 1st perf. Frankfurt-on-Main, March 3, 1899, the composer conducting

1042 **op. 53, Symphonia domestica**..... *B. & B.*
4, 3, Ob. d'amore, 5, 5—4 Sax. (Soprano, Alto, Baritone, Bass)—8, 4, 3, 1—Timp., Perc.—2 Harps—Str. **42**
comp. 1903; 1st perf. at Carnegie Hall, New York, March 31, 1904, the composer conducting

1875 **op. 61, Festliches Praeludium** [Festive prelude]..... *Fürstner*
5, 4, Heckelphone, 5, 5—8, 4, 4, 1; 6 Trump. outside or from above—Timp., Cymb., Bass-drum—Organ—Str.: 20, 20, 24 (div.), 20 (div.), 12 **12**
comp. for the inauguration of the Konzerthaus of Vienna, Oct. 19, 1913

1824 **op. 64, Eine Alpensinfonie** [An Alpine symphony] ..... *Leuckart*
4 (3rd and 4th alt. 2 Picc.), 3 (3rd alt. Engl. H.), Heckelphone, 4, 4—8 (5th to 8th alt. 4 Tenor-Tubas), 4, 4, 2—Timp., Perc., Wind-machine, Thunder-machine, Herd-bells—Cel., 2 Harps, Organ—Str.—Back-scene: 12 Horns, 2 Trump. and 2 Tromb. **50**
comp. 1914/18; 1st perf. by the Philharmonic Orchestra, Vienna, Dec. 1919, the composer conducting

STRAUSS, Richard—Cont'd

469 **Feierlicher Einzug** [Stately entrance], rev. by Paul Juon.....*Schles.*
3, 2, 2, 3—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Organ (ad lib.)—Str. **10**
comp. 1876; 1st perf. Munich 1880

1873 **Liebesscene** from **"Feuersnot"** [Love scene from "Fire famine"], Vocal poem, op. 50.....*Fürstner*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str.—Back-scene: Glockenspiel and Harp III ad lib., Harm. **10**
comp. 1900; 1st stage perf. Dresden, Nov. 21, 1901

1013 **Salomes Tanz** [Salome's dance] from the musical drama **"Salome"**...*Fürstner*
4, 3, Heckelphone, 6, 4—6, 4, 4, 1—Tymp., Perc.—Cel., 2 Harps—Str. **15**
comp. 1904; 1st perf. Dresden, Dec. 9, 1905; first concert perf. Zurich, 1906

1874 **Suite** from **"Der Rosenkavalier"**; arr. by N. Nambuat.....*Fürstner*
1. Entrance of the Rose-bearer and duet between Sophie and Oktavian, 2. Ochs-waltz (Favorite tune of Ochs von Lerchenau), 3. Aria of the tenor, 4. Breakfast scene, 5. Trio, 6. Closing duet
2, 2, 2, 2—4, 2, 3, Euphonium—Tymp., Perc.—Str. **20**
Piano conductor instead of score
comp. 1909; 1st stage perf. Dresden, Jan. 26, 1911; Suite publ. and 1st perf. 1912

1087 **Orchestersuite "Der Bürger als Edelmann"** [The citizen who apes the nobleman"] from the music to Molière's comedy "Le bourgeois gentilhomme".....*Fürstner*
1. Overture to act I (Jourdain—the citizen), 2. Minuet, 3. The fencing-master, 4. Entrance and dance of the tailors, 5. The Minuet by Lully, 6. Courante, 7. Scene of Cleonte (after Lully), 8. Prelude to act II (Intermezzo) (Dorantes and Dorimène—Count and Marquise), 9. The dinner (Dinner music and dance of the kitchen-boy)
2 (alt. 2 Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 1, 1—Tymp., Perc.—Harp, Piano—Str. **42**
comp. 1919; 1st concert perf. 1920, the composer conducting

1927 **Vier sinfonische Zwischenspiele** [Four symphonic interludes] from **"Intermezzo"**, op. 72.....*Fürstner*
1. Travel-fever and waltz scene, 2. Meditation by the fireside, 3. At the card table, 4. Joyous conclusion
2, 2 (2nd alt. Engl. H.), 2, 2—3, 2, 2—Tymp., Perc.—Harp, Piano (Cembalo)—Str.: 11, 9, 5, 5, 3 **30**
Large folio score
comp. 1923; 1st stage perf. Dresden, Nov. 4, 1924; 1st concert perf. Buenos Aires, summer 1929, Erich Kleiber conducting

STRAWINSKY, Igor (**Fedorovich**) (STRAVINSKI or STRAVINSKY also) Oranienbaum, near Petersburg 1882—

1423 **op. 3, Scherzo fantastique**.....*Jurg.*
4 (2nd alt. Alto-Fl., 3rd alt. 2nd Picc.), 3, 4, 3—4, 3—Cymb.—Cel., 3 Harps—Str. **16**
comp. 1908

1327 **op. 4, Feuerwerk** [Fireworks], A fantasy for large orchestra.....*Schott*
3, 2 (2nd alt. Engl. H.), 3, 2—6, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **8**
comp. 1908; 1st perf. Petersburg 1909

1464 **Symphony I**, E♭ major.....*Jurg.*
3 (3rd alt. Picc.), 2, 3, 2—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **28**
comp. 1905/07; 1st perf. by the Imperial Orchestra, Petersburg, Jan. 22, 1908

STRAWINSKY, Igor (Fedorovich)—Cont'd

1935 **Chant du rossignol** [The nightingale's song], Symphonic poem.....*Ed. Russe*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str. **20**
comp. 1909/14; 1st perf. by the Orchestre de la Suisse Romande, Geneva, Dec. 6, 1919, Ansermet conducting

1740 **Suite No. 1** for small orchestra .....*Chester*
1. Andante, 2. Napolitana, 3. Española, 4. Balalaïka
2 (2nd alt. Picc.), 1, 2, 2—1, 1, 1, 1—Bass-drum—Str. **15**
comp. 1917 to 1925; 1st perf. Milan, June 17, 1926, Hermann Scherchen conducting

1741 **Suite No. 2** for small orchestra .....*Chester*
1. March, 2. Waltz, 3. Polka, 4. Galop
2 (2nd alt. Picc.), 1, 2, 2—1, 2, 1, 1—Cymb., Bass-drum, Side-drum—Piano—Str. **15**
comp. 1921; 1st perf. London, June 8, 1922, Goossens conducting

2401 **Quatre Etudes pour orchestre** [Four etudes for orchestra].....*Ed. Russe*
1. Dance, 2. Eccentric, 3. Hymn, 4. Madrid
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3 (Picc.-Clar. alt. Bass-Clar.), 2—4, 4 (3rd and 4th in No. 4 only), 4 (3rd and 4th in No. 4 only), 1—Tymp.—Harp (in No. 1 only), Piano—Str. **8**
Nos. 1, 2, 3 are orchestral versions of the Three Pieces for String quartet, comp. in 1914; No. 4 was orig. comp. for Pianola; the new orchestral work dates back to 1929; 1st (?) perf. by the British Broadcasting Corporation, Jan. 31, 1931

1463 **Suite from "L'Oiseau de feu"** [The fire-bird], Conte dansé (A danced tale) in two tableaux.....*Jurg.*
1. Introduction—Kastcheï's enchanted garden, 2. Supplications of the fire-bird, 3. The princesses play with the golden apples, 4. Round dance of the princesses, 5. Infernal dance of all the subjects of Kastcheï
4 (3rd alt. 2nd Picc.), 4, 4, 4—4, 3, 3, 1—Tymp., Perc.—Cel., 3 Harps, Piano—Str. **30**
comp. 1909/10; 1st perf. at the Grand Opéra, Paris, June 25, 1910, Gabriel Pierné conducting

1951 **Petrouchka,** Burlesque scenes in 4 pictures .....*Ed. Russe*
I. Popular feast in Shrove-tide week, II. In Petrouchka's quarters, III. In the Moore's apartment, IV. The carnival (toward evening)
4 (2 Picc. alt. 3rd and 4th Fl.), 4 (4th alt. Engl. H.), 4, 4—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Cel. (2 and 4 hands), 2 Harps, Piano—Str. **25**
comp. 1910/11; 1st perf. by the Ballet Diaghilev, at the Théâtre du Châtelet, Paris, June 13, 1911

2117 **Le Sacre du Printemps** [The rite of spring], Pictures of Pagan Russia, in two parts; new setting 1929, ed. by F. H. Schneider.....*Ed. Russe*
Part I. Adoration of the earth: 1. Introduction, 2. Harbingers of spring—Dances of the adolescents, 3. Mock-abduction, 4. Spring rounds, 5. Games of rival tribes, 6. Procession of the Sage, 7. Dance of the earth
Part II. The sacrifice: 1. Introduction, 2. Mystical circles of the adolescents, 3. Glorification of the victim, 4. Evocation of the ancestors, 5. Ritual of the ancestors, 6. Sacred dance—The victim
5 (3rd alt. 2nd Picc.), 5 (4th alt. 2nd Engl. H.), 5, 5—8 (7th and 8th alt. 2 Tenor-Tubas), 5, 3, 2—Tymp., Perc.—Str. **25**
comp. 1912/13; 1st perf. by the Ballet Diaghilev, at the Théâtre du Bois de Boulogne, Paris, May 1913

1936 **Suite from "Pulcinella",** after J. B. Pergolesi; for small orchestra ed. by Albert Spalding.....*Ed. Russe*
2 (2nd alt. Picc.), 2, 0, 2—2, 1, 1—Str.: Solo quintet and 4, 4, 4, 3, 3 **22**
comp. 1919; 1st perf. Paris, May 15, 1920

STRONG, George Templeton

op. 12, "Gestrebt—Gewonnen—Gescheitert", Ein Märchen for orchestra with Violin obligato, see **Part IV**

STRUBE, Gustav Ballenstedt (Harz Mountains) 1867—

1987 **Symphony** in B minor ..... *Schirmer*
3 (3rd alt. Picc.), 3, 3, 3—4, 4, 3, 1—Tymp., Cymb., Triangle, Glockenspiel—Harp—Str.

1998 **Puck,** A Comedy overture for grand orchestra ..... *Schirmer*
3, 3, 3, 3—4, 4, 3, 1—Tymp., Perc.—Str. **7**

STSCHERBATSCHEFF (or **-tschew**), see **STCHERBATCHEFF** (or **-tschev**)

SUK, Josef Křečovice (Bohemia) 1874—

2289 **op. 4, Dramatická Ouvertura** [Dramatic overture] ..... *M. Urb.*
2, 3, 2, 2—4, 2, 3, 1—Tymp.—Str. **10**
comp. 1891; 1st perf. Prague, July 9, 1892

979 **op. 14, Symphony,** E major ..... *Sim.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **40**
comp. 1897/99; 1st perf. Prague, Nov. 25, 1899, Oskar Nedbal conducting

1016 **op. 25, Scherzo fantastique** ..... *B. & H.*
3, 3, 3, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Tamb.—Harp—Str. **18**
comp. 1903; 1st perf. Prague, April 18, 1905, J. Kàan conducting

2444 **op. 26, Praga,** Symphonic poem ..... *M. Urb.*
3 (Picc. alt. 3rd Fl.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Bells—Organ, Harp—Str.
Score and one set of parts in MS, duplicate Strings photostated
comp. 1905

201 **op. 29, Ein Sommermärchen (Pohádka léta)** [A summer fairy tale], Symphonic poem ..... *U. E.*
3 (3rd alt. Picc.), 3 (2nd alt. 2nd Engl. H.), 3, 3—6, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Cel., 2 Harps, Piano, Organ—Str. **55**
comp. 1907/09; 1st perf. Prague, Jan. 26, 1909, Karel Kovařovic conducting

SVENDSEN, Johan Severin Christiania 1840—1911 Copenhagen

299 **op. 4, Symphony,** D major ..... *Kistner & S.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **29**

910 **op. 8, Sigurd Slembe,** Symphonic introduction to Björnstjerne Björnson's drama of the same name ..... *Kistner & S.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **7**
comp. 1871; 1st perf. Christiania, 1872, the composer conducting

606 **op. 9, Carneval in Paris,** Episode ..... *Kistner & S.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Side-drum—Str. **11**

1014 **op. 11, Zorahayda,** A legend (after Washington Irving's legend of the "Rose of the Alhambra") ..... *Hansen*
2, 2, 2, 2—4, 2, 3—Tymp.—Str.
comp. 1895 **11**

1404 **op. 12, Grand Polonaise**—Fest-Polonaise ..... *Hansen*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Str. **13**
comp. 1895

890 **op. 13, Krönungs-Marsch** [Coronation march] for the coronation of Oscar II and Queen Sophie at Drontheim ..... *Kistner & S.*
2, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str. **7**

SVENDSEN, Johan Severin—Cont'd

170 **op. 14, Norwegischer Künstlerkarneval** [Norwegian artists' carnival]..... *Peters*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Str. **8**
comp. 1909; 1st perf. Copenhagen same year, the composer conducting

684 **op. 15, Symphony II,** B♭ major..... *Kistner & S.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **28**
comp. 1875; 1st perf. Christiania 1876, the composer conducting

119 **op. 18, Romeo und Julia,** Fantasy..... *B. & H.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **11**
comp. 1879; 1st perf. Christiania 1880, the composer conducting

Rapsodies Norvégiennes (Norwegian rhapsodies)

166 **— No. I, op. 17,** B minor..... *Hansen*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **8**
comp. 1897; 1st perf. Copenhagen 1899, the composer conducting

121 **— No. II, op. 19,** A major..... *Hansen*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str. **9**
comp. 1898; 1st perf. Copenhagen 1899, the composer conducting

120 **— No. III, op. 21,** C major..... *Hansen*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str. **12**
comp. 1899; 1st perf. Copenhagen same year, the composer conducting

1030 **— No. IV, op. 22,** in D..... *Hansen*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **12**
comp. 1899; 1st perf. Copenhagen, same year, the composer conducting

2130 **Andante Funèbre**..... *Hansen*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **6**
comp. and 1st perf. Copenhagen 1894

SWIETEN, Gottfried (Baron) van Leyden 1734—1803 Vienna

Symphony, E♭ major, see **F. J. HAYDN, Symphony** publ. as No. 3 of a selection of 6 unknown symphonies . . . (following the "List of Symphonies known under special names")

SYEROV, see **SEROV**

SZELL, Georg Budapest 1897—

1742 **op. 4, Variationen** über ein eigenes Thema [on an original theme]..... *U. E.*
3, 2 (2nd alt. Engl. H.), 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str.: as numerous as possible **16**
comp. 1913; 1st perf. Vienna 1915, Löwe conducting

2237 **op. 5, Lyrische Ouverture** [Lyric overture]..... *U. E.*
4 (3rd and 4th alt. 2 Picc.), 3 (3rd alt. Engl. H.), 4, 4—3, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. Parts in MS **20**
comp. 1920; 1st perf. by the Philharmonic Orchestra, Vienna, 1922, Weingartner conducting

2385 **Wiener Carneval** [Viennese Carnival], Overture..... *U. E.*
4, 3, 4, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str.
Large folio score and parts in MS

SZOSTAKOVICZ, Dimitri (Dimitrievich) Petersburg 1906—

1743 **op. 10, Symphony,** F minor..... *Mussektor and U. E.*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Piano—Str. **25**
comp. 1926; 1st perf. Berlin, Nov. 1927, Bruno Walter conducting

SZOSTAKOVICZ, Dimitri (Dimitrievich)—Cont'd

***op. 20, Symphony III** (Zum ersten Mai) [For the 1st of May]
Text by * * * , rev. by D. Ussov ..... *Mussektor and U. E.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.—Mixed Vocal chorus (in last movement)
Parts not yet received from publisher; October 1932
comp. 1929

SZYMANOWSKI, Karol Tymoshóvka (Ukraine) 1883—

***1744 op. 27, Symphony III** "Das Lied der Nacht" ["Song of the night"], Words from the second Divan of Mevlana Djelaleddin Rumi ..... *U. E.*
4, 4, 5, 4—6, 4, 4, 1—Tymp., Perc.—Cel., 2 Harps, Piano, Organ—Str.: 16, 14, 12, 10, 8—Tenor Solo, Mixed Vocal chorus (The Symphony may also be perf. without the chorus, but with Tenor Solo)
Large folio score **20**
comp. 1918; 1st perf. Warsaw 1920

TANEIEV, Alexander (Sergeievich) (or TANEJEW) Petersburg 1850—1918 ib.

1415 op. 11, Ballade after a poem ("Aliosha Popovich") by Tolstoi ..... *Jurg.*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 3, 1—Tymp., Cymb., Small bells, Bass-drum—Harp, Piano—Str. **20**
publ. 1907

1063 op. 12, Festlicher Marsch [Festive march] ..... *Zimm.*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **5**
publ. 1901

1092 op. 14, Suite II, F major ..... *Zimm.*
1. Theme with variations, 2. Minuet, 3. Andantino, 4. Finale
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **20**
publ. 1901

2162 op. 15, No. I, Mazourka I ..... *Zimm.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **6**
Score in MS
publ. 1902

2163 op. 15, No. 2, Mazourka II ..... *Zimm.*
3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **6**
Score in MS
publ. 1902

1109 op. 21, Symphony II, B♭ minor ..... *Zimm.*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **23**
publ. 1903

1362 op. 31, "Hamlet"-Overture ..... *Zimm.*
3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **19**
publ. 1906

1745 op. 36, Symphony III, E major ..... *Jurg.*
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
publ. 1908

2161 Valse mélancolique (from the 2nd quartet) for small orchestra ..... *Zimm.*
2, 1, 2, 2—2 Horns—Str. (with Vl. Solo) **4**
publ. 1906

TANEIEV, Sergei (Ivanovich) (or TANEJEW)
Govt. Vladimir (Russia) 1856—1915 Moscow

922 **op. 12, Symphony I,** C minor ..... *Bel.*
3 (3rd alt. Picc.), 2, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Side-drum—Str. **32**
comp. 1892

Oresteia — L'Orestie, Musical trilogy (op. 6) after Aeschylos
comp. 1894; 1st perf. Petersburg 1895

1268 **— Overture** ..... *Bel.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp, Piano—Str. **19**

1204 **— Entr'acte** from second picture ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., behind scene—2 Harps—Str. **3**

TANSMAN, Alexandre Lodz (Poland) 1897—

1509 **Danse de la Sorcière** [Dance of the sorceress] ..... *Eschig*
3, 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel. Harp, Piano—Str. **8**
Strings printed, all other parts in MS
comp. 1922; 1st perf. at the Concerts Populaires, Brussels, May 5, 1924, Vladimir Golschmann conducting

1747 **Sinfonietta** for chamber orchestra ..... *U. E.*
1, 1, 1, 1—1, 1, 2—Tymp., Cymb., Triangle—Piano (Celesta)—Str. **15**
comp. 1924; 1st perf. at the Société de Musique de Chambre, Paris, March 23, 1925, the composer conducting

TAYLOR (Joseph) Deems New York 1885—

1272 **op. 12, Through the Looking Glass,** Five pictures from Lewis Carroll ..... *J. Fischer*
1a. Dedication, 1b. The garden of live flowers, 2. Jabberwocky, 3. Looking-glass insects, 4. The white knight
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Piano—Str. **33**

TCHAIKOVSKY, Peter (Ilich) Kamsko-Votinsk 1840—1893 Petersburg

95 **op. 13, Symphony I (Rêverie d'hiver)** [Winter dreams] ..... *Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **30**
comp. 1866; 1st perf. of the Scherzo at Moscow, Dec. 8, 1866; of the complete work, Moscow, Feb. 3, 1867

1508 **op. 15, Torshestvennaya Ouvertura — Ouverture Solennelle** (Triomphale) [Solemn overture] on the Danish national anthem ..... *Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc. **15**
dated Nov. 1866

273 **op. 17, Symphony II,** C minor ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Gong, Bass-drum—Str.

655 **op. 18, Goorya — La Tempête** [The tempest], Fantasy (On Shakespeare's drama) ..... *Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **18**
comp. 1872/73; 1st perf. at the Moscow Musical Society, Dec. 7, 1873

93 **op. 29, Symphony III,** D major ..... *Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **47**
comp. June/Aug. and 1st perf. Sept. 1875 at Moscow

242 **op. 31, Marche Slave** on Slavic national themes ..... *Jurg.*
4, 2, 2, 2—4, 2, 2 Corn. 3, 1—Tymp., Perc.—Str. **8**
comp. 1876; 1st perf. Petersburg, Feb. 1877, the composer conducting

TCHAIKOVSKY, Peter (Ilich)—Cont'd

605 **op. 32, Francesca da Rimini,** Fantasy after Dante.....*B. & B.*
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Gong, Bass-drum—Harp—Str. **24**
comp. 1876; 1st perf. Moscow 1877

116 **op. 36, Symphony IV,** F minor.....*Rahter*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **42**
comp. 1877; 1st perf. Moscow, Feb. 10, 1878, Nicolas Rubinstein conducting

650 **op. 43, Suite No. 1** (New edition), D minor.....*Jurg.*
1. Introduzione e fuga, 2. Divertimento, 3. Intermezzo, 4. Marche miniature, 5. Scherzo, 6. Gavotte
3 (3rd alt. Picc.), 2, 2, 2—4, 2—Tymp., Triangle, Small bells—Str.

194 **op. 45, Capriccio Italien**.....*Rahter*
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1880; 1st perf. Moscow, Dec. 1880

243 **op. 49, "1812" Ouverture Solennelle** [Solemn overture].....*Rahter*
3, 3, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc., Cannon—Str. **16**
comp. 1880; 1st perf. Moscow, summer 1881, at the inauguration of the Salvator Church

1447 **op. 53, Suite No. 2 (Caractéristique),** C major.....*Jurg.*
1. Play with sounds, 2. Burlesque scherzo, 3 Dreams of childhood, 4. Baroque dance (In the style of Dargomishky)
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Perc., 4 Accordions (ad lib.) in No. 3—Harp—Str.

1045 **op. 55, Suite No. 3,** G major.....*B. & B.*
1. Elegy, 2. Melancolic waltz, 3. Scherzo, 4. Theme and variations
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **40**
comp. 1884; 1st perf. Petersburg, Jan. 1885, Bülow conducting

654 **op. 58, "Manfred",** Symphony in 4 pictures, after Byron's dramatic poem.....*Jurg.*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps—Str. **57**
comp. 1885; 1st perf. Moscow 1886

651 **op. 61, Mozartiana,** Suite No. 4; 4 pieces by Mozart.....*Jurg.*
1. Gigue, 2. Minuet, 3. Preghiera [Prayer], after a transcr. by Liszt, 4. Theme and variations
2, 2, 2, 2—4, 2—Tymp., Cymb., Glockenspiel—Harp—Str. (with Vl. Solo) **25**
comp. 1886; 1st perf. Petersburg 1887, the composer conducting

236 **op. 64, Symphony V,** E minor.....*Rahter*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **53**
comp. 1888; 1st perf. Petersburg same year, the composer conducting

1748 **op. 66a, Suite** from the ballet **"Spyashaia Krasavitsa"—"La Belle au bois dormant"** [Sleeping beauty].....*Jurg.*
1. Introduction—The lilac fairy, 2. Adagio, 3. Characteristic dance: Puss in boots and the white kitten, 4. Panorama, 5. Waltz
3, 3, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str. **24**
comp. 1889; 1st perf. at the Marien Theater, Petersburg, Jan. 3, 1890

241 **op. 67, Hamlet,** Fantasy-Overture.....*Rahter*
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Str. **19**
comp. 1888

TCHAIKOVSKY, Peter (Ilich)—Cont'd

136 **op. 71a, Suite** from the ballet **"Casse Noisette"—"Der Nussknacker"** [The nut-cracker]..... *Rahter*
1. Miniature overture, 2. Characteristic dances: (a) March, (b) Dance of the sugar-plum fairy, (c) Russian dance, Trepak, (d) Arabian dance, (e) Chinese dance, (f) Whistle-pipe dance, 3. Flower waltz
3 (3rd alt. Picc.), 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Cel. (Piano), Harp—Str. **20**
comp. 1892; 1st perf. Petersburg, Dec. 6, 1892

137 **op. 74, Symphony VI (Pathétique)**, B minor..... *Forberg*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Gong, Bass-drum—Str. **48**
comp. 1893; 1st perf. Moscow, Oct. 16, 1893, the composer conducting

418 **op. 76, Overture** to the drama **"Groza"—"L'orage"** [The storm] by A. N. Ostrovsky..... *Bel.*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **10**
comp. 1865; posthumously publ. as op. 76 in 1896

94 **op. 77, Fatum** [Fate], Symphonic poem (posthumous)..... *Bel.*
3, 3, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **10**
comp. 1869; score destroyed by the composer and publ. from the parts, after his death, in 1896

419 **op. 78, Voievoda — Le Voyvode,** Symphonic ballad (posthumous)..... *Bel.*
3, 3, 3, 2—4, 2, 3, 1—Tymp., Side-drum—Cel. (Piano), Harp—Str. **10**
comp. 1891; score destroyed by the composer, and publ. from the parts in 1917, as op. 78

135 **Romeo et Juliette,** Overture-Fantasy after Shakespeare..... *B. & B.*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **18**
comp. 1869; rev. 1870; 1st perf. Petersburg same year; final rev. 1879

1232 **Marche Solennelle** [Solemn march] (posthumous)..... *Rahter*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—2 Harps—Str.

Voievoda, op. 3, Opera in 3 acts
comp. 1867; 1st perf. Moscow, Jan. 30, 1869; subsequently destroyed by the composer, excepting the Overture, Entr'acte and Air de ballet

755 **— Overture** "Le Voyevode"..... *Jurg.*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **7**

1539 **— Entr'acte et Air de Ballet**..... *Jurg.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **12**

"Opritchnik" [The life-guard], Opera in 4 acts
comp. 1870/72; 1st perf. Petersburg, April 12, 1874

793 **— Introduction**..... *Bessel*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **5**

729 **— Tänze** [Dances]..... *Bessel*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **6**

653 **Suite** from **"Tcherevichky"** [The slippers] or **"Les Caprices d'Oxane"**, Opera in 4 acts; Suite ed. by C. Saradjev..... *Jurg.*
1. Introduction, exorcism and snow-storm, 2. Minuet, 3. Introduction to act III, 4. Russian dance, 5. Dance of the cossacks, 6. Finale
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
orig. comp. 1874 as "Kuznets Vakoula" [Vakoula the smith] for the competition of the Imperial Musical Society; rewritten 1885 and entitled "Tcherevichky"

TCHAIKOVSKY, Peter (Ilich)—Cont'd

754 **Suite** from the ballet **"Le Lac des Cygnes"** [The lake of swans]..... *Jurg.*
1. Scene, 2. Waltz, 3. Dances of the swans, 4. Scene, 5. Hungarian dance, Czardas, 6. Scene
3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **19**
ballet comp. 1876; 1st perf. at the Imperial Theater, Moscow 1877; suite arr. 1881

Yevgeni Onyegyn—Eugen Onegin, op. 24, Lyric scenes in 3 acts
comp. 1877/78; 1st perf. at the Conservatory, Moscow, March 29, 1879

1519 — **Overture**..... *Jurg.*
2, 2, 2, 2—4 Horns—Str. **2**

1027 — **2 Ecossaises** [2 Scotch dances]..... *Jurg.*
2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **3**

294 — **Polonaise** (No. 19)..... *Jurg.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **4**

295 — **Walzer** [Waltz]..... *Rahter*
3, 2, 2, 2—4, 2, 3—Tymp.—Str. **6**

"Mazeppa", Opera in 3 acts
comp. 1880/83; 1st perf. simultaneously at Moscow and Petersburg, Feb. 3, 1884

1538 — **Introduction**..... *Jurg.*
3 (3rd alt. Picc.), 3, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **7**

711 — **Gopak,** Little Russian Cossack dance..... *Jurg.*
3, 3, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Perc.—Str. **5**

652 — **Die Schlacht bei Poltawa** [The battle of Poltava], Symphonic picture, Entr'acte (No. 15)..... *Jurg.*
3, 3, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str.

Suite from "Sleeping Beauty", see **op. 66a**

Suite from "The Nut-cracker", see **op. 71a**

TCHAIKOVSKY — ARENDS

1340 **Sleza Drozhit — Die Thraene bebt** [Sparkling tear], op. 6, No. 4; orch. by A. Arends..... *Jurg.*
2, 1, 2, 2—2, 2—Str.
comp. for Voice and Piano

TCHAIKOVSKY — ERDMANNSDÖRFER

40 **Chant sans paroles** [Song without words], op. 2, No. 3, orch. by Max Erdmannsdörfer..... *Jurg.*
2, 2, 2, 2—2 Horns—Tymp.—Harp(or Piano)—Str.
orig. comp. for Piano

TCHAIKOVSKY — NOVÁČEK

2195 **Barcarolla,** op. 37a, No. 6 (Juin) [June], orch. by Rudolf Nováček..... *Jurg.*
2, 2, 2, 2—3 Horns—Str.
orig. comp. for Piano

TCHAIKOVSKY — VLADIMIROW

1308 **Ruines d'un château** [Ruins of a castle], op. 2, No. 1, orch. by M. Vladimirow..... *Jurg.*
3 (3rd alt. Picc.), 3, 2, 2—4, 4, 3, 1—Tymp., Perc.—Harp—Str. **3**
orig. comp. for Piano

TCHEREPNIN(e), Alexander (Nicolaievich) Petersburg 1899—

1555 **op. 42, Symphony** in E major ..... *Durand*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.

TCHEREPNIN(e), Nicolai (Nicolaievich) Petersburg 1873—

714 **op. 4, Prelude** to Rostand's **"La Princesse Lointaine"** ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str.
comp. about 1897; 1st perf. at the Russian Symphony Concerts, Petersburg, the composer conducting

1397 **op. 12, Scène dans la Caverne des Sorcières** [Witches scene] from "Macbeth" (Scene 1, Act IV) ..... *Bel.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Str.
comp. about 1902; 1st perf. at the Russian Symphony Concerts, Petersburg, the composer conducting

923 **op. 17, Dramatische Fantasie — Fantaisie dramatique** after a poem by Tiutcheff ..... *Bel.*
3 (3rd alt. Picc.), 3, 3, 2—6, 3, 3, 1—Tymp., Cymb.—Harp—Str.
comp. about 1903; 1st perf. at the Russian Symphony Concerts, Petersburg, the composer conducting

1364 **op. 39, Zatcharovannoie Tsarstvo — Le Royaume enchanté** [The enchanted kingdom), Sketch for orchestra, after a Russian folk story "Zar-Ptytsye" [The fire-bird] ..... *Jurg.*
4 (4th alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str.
comp. about 1905; 1st perf. at the Russian Symphony Concerts, Petersburg, the composer conducting

★**1442** **op. 40, Narcisse et Echo,** Mythologic poem ..... *Jurg.*
5 (3rd alt. 2nd Picc., 4th alt. Alto-Fl. and 3rd Picc.), 3, 3, 3—6, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str.—Vocal chorus: Soprano, Alto and Tenor
comp. about 1906

2187 **op. 41, O ruibake y ruibke** [The fisherman and the little fish]; 6 musical illustrations (to the tale by Pushkin) ..... *Mussektor*
3 (3rd alt. Picc.), 3, 3 (3rd Clar. alt. Basset-horn), 3—4, 4, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str. Parts in MS
comp. about 1907

1483 **Gavotte** ..... *Jurg.*
2, 2, 2, 2—4, 2—Str.
comp. about 1907

701 **Suite** from the ballet **"Le Pavillon d'Armide"**, op. 29 ..... *Bel.*
1. Introduction and 1st scene, 2. Courantes—Dance of the hours, 3. Animation of the gobelin, 4. Grand waltz, 5. Armida's complaint, 6. Dance of the boys, 7. Bacchanals, 8. Entrance of the magicians and dance of the shadows, 9. Dance of the buffoons
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel. (Piano), 2 Harps—Str.

TER-GHEVONDIAN, A.

2149 **op. 11, Tchetyre Armjenskie Pyesny** [Four Armenian songs] ..... *Mussektor*
1. Nana balique, 2. Kakhayik, 3. Hay yaré
4. Koghba ayïli
2, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. Parts in MS

1807 **op. 15, Shestvie — Marche** from the opera **"Seda"** ..... *Mussektor*
3, 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. Parts in MS

THOMAS (Charles Louis) Ambroise Metz 1811—1896 Paris

215 Overture to "Mignon", opera in 3 acts, 5 pictures..... *Heugel*
2, 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **7**
comp. 1865; 1st perf. at the Opéra Comique, Paris 1866

TIESSEN, Heinz Königsberg (Prussia) 1887—

2089 op. 33, Vorspiel zu einem Revolutionsdrama [Prelude to a revolutionary drama]..... *Ries & E.*
2 (2nd alt. Picc.), 2, 2, 3—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str. **12**
comp. 1921/23; 1st perf. Berlin, March 9, 1927, Emil Bohnke conducting

TINIAKOV, Alexandre

1175 op. 8, Suite, F♯ minor..... *Zimm.*
1. Elegy, 2. Scherzo, 3. Ballad, 4. Tarantella
3 (3rd alt. Picc.), 2, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **18**
publ. 1914

TOMASI, Henri

2266 Cyrnos, Symphonic poem for orchestra and Piano principale..... *Lemoine*
3 (3rd alt. Picc.), 3, 2, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp, Piano—Str.
completed summer 1929 at Loreto di Casinca (Corsica); 1st perf. Paris, Nov. 30, 1929, the composer conducting

TOMMASINI, Vincenzo Rome 1880—

1908 Chiari di Luna [Moonbeams]..... *Ric.*
1. Churches and ruins, 2. Serenades
3, 3, 3, 2—4, 0, 2 Corn., 3, 1—Tymp., Cymb., Gong, Triangle—Cel., Harp—Str. **14**
comp. 1915; 1st perf. at the Augusteo, Rome, Nov. 1916, Toscanini conducting

2207 Il beato Regno [The blessed reign], Poem for orchestra..... *Ric.*
3, 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel., Harp, Piano—Str. **13**
Large folio score
comp. 1920; 1st perf. at the Augusteo, Rome, April 1922, Albert Coates conducting

1909 Paesaggi Toscani [Tuscan landscapes], Rhapsody on popular themes.... *Ric.*
3, 3, 2, 2—4, 2, 3, 1—Tymp., Triangle, Bells, Tamb.—Harp—Str. **14**
comp. 1922; 1st perf. at the Augusteo, Rome, Dec. 1923, Molinari conducting

1924 Il Carnevale di Venezia [Carnival of Venice], Variations in the style of Paganini..... *Ric.*
3 (2nd and 3rd alt. 2 Picc.), 3, 4, 3—4, 3, 3, Bass-Tromb.—Tymp., Perc.—Cel., Harp—Str. **12**
comp. 1928; 1st perf. at Carnegie Hall, New York, Oct. 10, 1929, Toscanini conducting

TSCHAIKOWSKY, see **TCHAIKOVSKY**

TSCHEREPNIN(e), see **TCHEREPNIN(e)**

TURINA, Joaquin Sevilla 1882—

757 La Procesion del Rocio..... *Rouart, Lerolle*
[religious procession at Triana, Spain, on a certain day in June]
1. Triana celebrating, 2. The procession
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **8**
comp. 1912; 1st perf. Madrid 1913, Arbós conducting

TURINA, Joaquin—Cont'd

756 **Danzas Fantásticas** [Fantastic dances]..... *Union Mus. Esp.*
1. Elevation, 2. Dream, 3. Orgy
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **15**

940 **Sinfonia Sevillana**..... *Union Mus. Esp.*
1. Panorama, 2. On the river Guadalquivir, 3. Holiday at San Juan de Aznalfarache
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str.

UHL, Edmund Prague 1853—

1269 **op. 17, Slavische Intermezzi** [Slavic intermezzi]..... *Kahnt*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Harp—Str.

VAN SWIETEN, Gottfried, see **SWIETEN, Gottfried (Baron) van**

VARIATIONS sur un thème Russe, see **RUSSIAN COMPOSERS**

VASSILENKO, Sergei (Nikiforovich) Moscow 1872—

730 **op. 4, Poème épique** [Epic poem]..... *Jurg.*
3 (3rd alt. Picc.), 2, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **15**
comp. 1900; 1st perf. Moscow, March 2, 1903, the composer conducting

1299 **op. 10, Symphony I,** G minor..... *Jurg.*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **50**
comp. 1904/06; 1st perf. Moscow, Feb. 17, 1907, the composer conducting

758 **op. 12, Le Jardin de la Mort** [The garden of death], Symphonic poem.. *Jurg.*
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 3—4, 3, 3, 1—Tymp., Cymb., Gong, Glockenspiel—Cel., Harp, Organ (ad lib.)—Str. **18**
comp. 1907; 1st perf. Moscow, April 22, 1908, the composer conducting

1944 **op. 15, Hyrcus Nocturnus (Polyot Vyedhme)** [Nocturnal Goat—Witches' flight], Symphonic poem..... *Jurg.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **16**
comp. 1908; 1st perf. Moscow, Jan. 21, 1909, Emil Cooper conducting

731 **op. 17, Au Soleil** [To the sun], Suite for orchestra..... *Jurg.*
1. Prelude, 2. The cicadas, 3. The dryade, 4. The gnomes, 5. Aerial dance
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3—Tymp., Perc.—Harp—Str. **25**
comp. 1910; 1st perf. Moscow, March 1911, the composer conducting

1352 **op. 18, Valse Fantastique** [Fantastic waltz]..... *Jurg.*
3 (3rd alt. Picc.), 3, 2, 2—4 Horns—Triangle—Harp—Str. **10**
comp. 1912; 1st perf. Moscow, Jan. 3, 1915, the composer conducting

2193 **op. 22, Symphony II,** F major..... *Mussektor*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 2 Corn., 3, 1—Tymp., Perc.—Harp—Str. Parts in MS **35**
comp. 1912; 1st perf. Moscow, Jan. 7, 1913, Emil Cooper conducting

2019 **op. 60, Kytaiyskaia Suita — Chinesische Suite** [Chinese suite]..... *Mussektor and U. E.*
1. Procession to the temple of the ancestors, 2. Evening in springtime, 3. Obsequies, 4. Joyous dance, 5. The princess' lamentation, 6. (a) Echo of the golden lakes, (b) Chinese market
3 (3rd alt. Picc.), 3, 2, 2—4, 3, 3, 1—Tymp., Perc.—Cel., Harp, Piano—Str. **30**
comp. 1927; 1st perf. Leningrad, Oct. 30, 1927, the composer conducting

VAUGHAN-WILLIAMS, Ralph, see **WILLIAMS, Ralph Vaughan**

VENEZIA, Franco da Venice 1876—

2062 **op. 24, Venetianische Suite** [Venetian Suite]..... *Peters*
1. Disembarkment at St. Mark's day, 2. Idyl on the lagoon, 3. Scene at the "Campiello", 4. Madrigal, 5. Carnival
3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Cel., 2 Harps (2nd ad lib.)—Str. **18**
comp. 1912; 1st perf. Turin 1913, the composer conducting

VIVALDI — SILOTI Antonio VIVALDI, Venice, about 1680—1743 ib.

515 **Concerto,** D minor; orch. by A. Siloti..... *Ed. Russe*
2, 2, 2, 3—Organ—Str.
orig. title "Concerto XI con due violini e violoncello obligati", No. 11 from op. 3, "L'Estro armonico"; (with orig. instrumentation, see in Part II)

VOLKMANN (Friedrich) Robert Lommatzsch (Saxony) 1815—1883 Budapest

1017 **Concert-Overture,** C major (posthumous work) ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp.—Str. **5**
publ. 1895

VOLKMANN — BUTTYKAY

977 **3 Magyar zene vazlat — 3 Ungarische Skizzen** [3 Hungarian sketches] from op. 24; comp. for Piano 4 hands; orch. by Akos Buttykay..... *Rózsavölgyi*
1. Knightly piece, 2. Solemn procession, 3. Under the linden tree
3, 3, 3, 2—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str.

VUILLEMIN, Louis Nantes 1873—

op. 16, Quatre danses [Four dances]..... *Durand*
comp. 1923; 1st perf. Paris 1924

1999 — **No. 1, Bourrée**
2, 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp, Piano—Str. **4**

2000 — **No. 2, Gigue**
3, 2, 2, 2—4, 3, 3—Tymp., Perc.—Harp—Str. **1**

2001 — **No. 3, Pavane**
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **6**

2002 — **No. 4, Passepied**
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Crotalum (or Celesta), Harp, Piano—Str. **3**

1241 **op. 23, En Kernéo — En Cornouailles** [In Cornwall], Suite..... *Durand*
3, 3, 2, 2, Sarrus.—4, 3, 3—Tymp., Perc.—Cel., Harp—Str. **16**
comp. 1908; 1st perf. Paris 1910

WAGENAAR, Johan Utrecht 1862—

1323 **op. 23, Overture "Cyrano de Bergerac"**..... *Leuckart*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Triangle—Str.

WAGNER (Wilhelm) Richard Leipzig 1813—1883 Venice

891 **Symphony,** C major, posthumous work..... *Brockhaus*
2, 2, 2, 3—4, 2, 3—Tymp.—Str. **26**
comp. 1832; 1st public perf. Leipzig, Dec. 15, 1832, Ch. G. Müller conducting; not publ. until 1911

WAGNER (Wilhelm) Richard—Cont'd

927 **Concert Overture,** D minor.....*B. & H.*
2, 2, 2, 2—4, 2—Tymp.—Str. **7**
comp. Leipzig, Sept. 26, rewritten Nov. 4, 1831; 1st perf. Leipzig, Dec. 25, 1831; not publ. until 1926

949 **Concert Overture,** C major.....*B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **9**
comp. March 17, 1832; 1st perf. Leipzig, April 13, 1833; not publ. until 1926

1145 **Polonia,** Overture for orchestra, C major, ed. by Felix Mottl and publ. for the 1st time 1907.....*B. & H.*
4, 2, 2, 2—4, 4, 3, 1—Tymp., Perc.—Str. **11**
comp. 1832; 1st perf. Palermo, on Cosima Wagner's birthday, Christmas 1881, Wagner conducting

2425 **König Enzio** [King Enzio], Overture, ed. by Felix Mottl and publ. for the 1st time 1907.....*B. & H.*
2, 2, 2, 2—4, 2—Tymp.—Str. **7**
1st perf. at the Leipzig Theater, March 1832

1053 **Die Feen** [The fairies], Overture.....*B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **12**
comp. 1833/34; 1st perf. Magdeburg 1834, Wagner conducting

190 **Eine Faust-Ouverture**.....*B. & H.*
3, 2, 2, 3—4, 2, 3, 1—Tymp.—Str. **12**
comp. Paris 1839/40; 1st perf. Dresden, July 22, 1844, Wagner conducting; rewritten 1855; 1st perf. Zurich, Jan. 23, 1855

257 **Huldigungs-Marsch** [March of homage].....*Schott*
3, 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Str. **5**
comp. in Starnberg 1864; 1st perf. Munich, Oct. 5, 1864, Siebenkäs conducting

99 **Siegfried-Idyll**.....*B. & H.*
1, 1, 2, 1—2, 1—Str. **17**
comp. 1870; 1st perf. Triebschen, on Cosima Wagner's birthday, Christmas 1870, Wagner conducting

1018 **Kaisermarsch** [Emperor march] (with vocal chorus ad lib.).....*Peters*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Str. **9**
comp. at Triebschen 1871 for the entrance of the victorious army into Berlin; 1st perf. there, April 14, 1871, Benjamin Bilse conducting

239 **Grosser Festmarsch** [Grand festival march] for the opening of the centennial commemoration of the declaration of independence of the United States of North America, 1876.....*Schott*
4, 3, 3, 4—4, 3, Bass-Trump., 3, 1—Tymp., Perc.—Str. **12**
comp. 1876; 1st perf. Philadelphia, Pa., May 10, 1876, Theodore Thomas conducting

1163 **Overture to "Das Liebesverbot" oder "Die Novize von Palermo"** ["The ban on love" or "The novice of Palermo"], Grand comic opera in 2 acts.....*B. & H.*
3, 2, 2, 2—4, 4, 3, Ophicl.—Tymp., Perc.—Str. **9**
comp. 1836; 1st perf. Magdeburg, March 29, 1836, Wagner conducting

WAGNER (Wilhelm) Richard—Cont'd

Rienzi

comp. 1838/40; 1st perf. Dresden, Oct. 20, 1842, K. G. Reissiger conducting

96 — **Overture** ..... *B. & H.*
3 (2nd alt. Picc.), 2, 2, 3 (3rd alt. Serpent)—4, 4, 3, 1—Tymp., Perc.—Str. **12**
(Also adapted for smaller orchestra by Fritz Hoffmann)

1233 — **Friedensmarsch** [Peace march] ..... *Fürstner*
3, 2, 2, 2, Serpent—4, 3, 3, Ophicl.—Tymp.—Str. **6**

1466 — **Pantomime** ..... *Fürstner*
3, 2, 2, 3—4, 4, 3, 1—Tymp., Triangle, Tamb., Side-drum—Harp—Str. **15**

Le Vaisseau Fantôme (Der Fliegende Holländer) [The flying Dutchman]

comp. 1841; 1st perf. Dresden, Jan. 2, 1843, Wagner conducting

481 — **Overture** ..... *Durand*
3, 3, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str. **11**

Tannhäuser

comp. 1843/45; 1st perf. Dresden, Oct. 19, 1845, Wagner conducting

98 — **Overture** ..... *B. & H.*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Triangle, Tamb.—Str. **14**

1st perf. in concert, Leipzig, Feb. 12, 1846, Mendelssohn conducting

473 — **March** ..... *Durand*
3 (3rd alt. Picc.), 2, 2, 2—4, Trump.: 3 in E, and 3 (6, 9 or 12 at will) in B, 3, Ophicl.—Tymp., Cymb., Triangle, Bass-drum—Str. **5**

935 — **Introduction** to act III, ed. by Wouter Hutschenruyter ..... *B. & H.*
3, 2, 2, 2—4, 3, 3, 1—Tymp.—Str. **4**

Lohengrin

1st draft 1845, comp. 1846/48; 1st perf. Weimar, Aug. 28, 1850, Liszt conducting

53 — **Prelude** ..... *B. & H.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb.—Str. **7**
comp. Aug. 28, 1847

*1490 — **Feierlicher Zug zum Münster** [Procession to the cathedral] ..... *B. & H.*
3, 3, 3, 3—4, 3, 3, 1—Tymp.—Str.—Tenor and Bass Vocal chorus **3**

924 — **Introduction** to act III ..... *B. & H.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Tamb.—Str. **3**

Das Rheingold [The Rhine gold]

comp. 1853/54; 1st perf. Munich. Sept. 22, 1869, Franz Wüllner conducting

696 — **Einzug der Götter in Walhall** [Entrance of the Gods into Walhall], arr. for concert perf. by H. Zumpe ..... *Schott*
2, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb.—Harp—Str. **9**

WAGNER (Wilhelm) Richard—Cont'd

Die Walküre [The Valkyrie]

comp. 1854/56; 1st perf. Munich, June 26, 1870, Franz Wüllner conducting

1078 — **Siegmund's Liebeslied** [Siegmund's love song]..... *Schott*
2, 2, 2, 2—4, 1 (or Flügelhorn) (Solo), 2—Harp—Str. **3**

354 — **Ritt der Walküren** [Ride of the Valkyries], ed. by Wouter Hutschenruyter..... *B. & H.*
3, 3, 4 (1 ad lib.), 3 (1 ad lib.)—6 (2 ad lib.), 3, 3, 1—Tymp., Cymb., Triangle, Small drum—Str. **5**

695 — **Wotan's Abschied von Brünnhilde und Feuerzauber** [Wotan's farewell to Brunhild and Magic fire music]..... *Schott*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Glockenspiel—Harp—Str. **18**

Tristan und Isolde

comp. 1856/58; 1st perf. Munich, June 10, 1865, Bülow conducting

97 — **Vorspiel und Isoldens Liebestod** [Prelude and Isolda's love death]..... *B. & H.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp.—Str. **16**

1541 — **Introduction to Act III**, arr. for concert perf. by Arthur Seidel... *B. & H.*
0, 2 (with Engl. H. Solo), 2, 2—4 Horns—Tymp.—Str.

352 — **Tristan's Vision**, arr. for concert perf. by Arthur Seidel..... *B. & H.*
2, 3 (Engl. H. ad lib.), 3 (Bass-Clar. ad lib.), 2—4, 2, 3, 1 (ad lib.)—Tymp.—Harp (ad lib.)—Str. **3**

arr. 1894

353 **Tonbilder** [Tone pictures] from **"Tristan und Isolde"**, arr. by Fritz Hoffmann..... *B. & H.*
1. Overture, 2. Kurvenal's mocking-song (act I, scene 2), 3. Introduction to act II, 4. Act II, Scene 1, 5. Duet (act II), 6. Tristan's vision (act III), 7. Finale of act II, 8. Isolda's love death (Finale of act III)
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 3, 2—4, 2, 3, 1—Tymp.—Harp—Str. **15**

arr. and publ. 1907

Die Meistersinger von Nürnberg [The mastersingers of Nuremberg]

comp. 1862/67; 1st perf. Munich, June 21, 1868, Bülow conducting

697 — **Prelude**..... *Schott*
3, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Triangle—Harp—Str. **9**

comp. 1862; 1st concert perf. Leipzig, Nov. 1, 1862, Wagner conducting

1499 — **Prelude to Act III**..... *Schott*
2, 1, 2, 2—4, 2, 3, 1—Str. **7**

Siegfried

begun 1856, continued 1865, completed 1869; 1st perf. Bayreuth, Aug. 16, 1876, Hans Richter conducting

693 — **Waldweben** [Forest murmurs], arr. for concert perf. by Herman Zumpe..... *Schott*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Glockenspiel—Str. **8**

WAGNER (Wilhelm) Richard—Cont'd

Götterdämmerung [Twilight of the gods]

comp. 1870/72; 1st perf. Bayreuth, Aug. 17, 1876, Hans Richter conducting

694 — **Siegfried's Rheinfahrt** [Siegfried's Rhine journey], arr. by E. Humperdinck.....*Schott*
3 (3rd ad lib.), 2, 2, 2—4, 3 (3rd ad lib.), 3, 1—Tymp., Cymb., Triangle, Glockenspiel (ad lib.)—Harp—Str. **10**

692 — **Trauermarsch** [Funeral march] on Siegfried's death.....*Schott*
4, 4, 4, 3—4, 3, Bass-Trump., 4, 5 Tubas (2 Tenor, 2 Bass, Contrabass)—Tymp., Cymb., Triangle, Tenor drum—6 Harps—Str. **8**

237 — **Gesang der Rheintöchter** [Song of the Rhinedaughters], arr. by H. Zumpe for orchestra alone.....*Schott*
2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Harp—Str. **10**

Parsifal

comp. 1877/79; 1st perf. Bayreuth, July 26, 1882, Herrmann Levi conducting

691 — **Prelude** (with closing of act III, ad lib.).....*Schott*
3, 4, 4, 4—4, 3, 3, 1—Tymp.—2 Harps (reduction for 1 Harp by Wilh. Posse)—Str. **13**
privately perf. Bayreuth, Dec. 25, 1878, Wagner conducting the Meiningen orchestra

1522 — **Verwandlungsmusik und Schluss-Szene des I. Aktes** [Transformation music and Closing scene from act I], arr. for concert perf.....*Schott*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Bells, Tenor-drum—Str. **28**

690 — **Charfreitags-Zauber** [Good Friday spell], arr. for concert perf....*Schott*
3, 4, 4, 4—4, 3, 3, 1—Tymp.—Str. **12**

WAGNER — REICHELT

238 **Ein Albumblatt** [Albumleaf], orch. by C. Reichelt.....*Kistner & S.*
1, 1, 2, 2—2, 2—Tymp.—Str. **3**
orig. comp. for Piano Solo

WAGNER — SVENDSEN

35 **Träume** [Dreams], Study to "Tristan und Isolde", from the "5 Gedichte"; transcr. by Johan Svendsen.....*Schott*
2, 2, 2, 2—2 Horns—Tymp.—Str. **4**
comp. for Voice and Orchestra (or Piano), 1862; 1st (private) perf. Zurich, Dec. 4, 1862, on Mathilde Wesendonck's birthday; transcr. 1894

de WAILLY, P.

871 **Sous un balcon** [Under a balcony], Serenade.....*Rouart, Lerolle*
1, 1, 1, 1—2 Horns—Str. **4**
comp. 1894

WARLOCK, Peter (Pseudonym), see **HESELTINE, Philip**

WASSILENKO, see **VASSILENKO**

WEBER, Carl Maria (Friedrich Ernest Freiherr) von
Eutin (Oldenburg) 1786—1826 London

1380 **Symphony II,** C major.....*Schles.*
1, 2, 0, 2—2, 2—Tymp.—Str. Score in MS
comp. at Carlsruhe, Jan. 22 to 28, 1807; 1st perf. there same year

905 **Beherrscher der Geister (Rübezahl)** [The ruler of the spirits], Overture *B.& H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **5**
rearrangement of Rübezahl Overture of 1805, comp. at Munich, Nov. 8, 1811; 1st perf. there, Nov. 11

WEBER, Carl Maria (Friedrich Ernest Freiherr) von—Cont'd

55 **Jubel Ouverture** [Jubilee overture], op. 59 ..... *B. & H.*
4, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str. 7
comp. at Dresden, Sept. 11, 1818; 1st perf. there, Sept. 20

Overtures to

2423 — **Peter Schmoll** (No. VII of the Overtures) ..... *Schles.*
2, 2, 2, 2—2, 2, 1—Tymp.—Str. 5
opera comp. at Salzburg, finished April 1802; 1st perf. Augsburg, March 1803

2422 — **Silvana** (No. IV of the Overtures) ..... *Schles.*
2, 2, 0, 2—2, 2, Bass-Tromb.—Tymp.—Str. 3
opera comp. Nov. 1807 to Feb. 1810; 1st perf. Frankfurt-on-Main, Sept. 17, 1810

941 — **Abu Hassan** ..... *Schles.*
2, 2, 2, 2—4, 2, Bass-Tromb.—Tymp., Cymb., Triangle, Bass-drum—Str. 4
opera comp. at Darmstadt, Jan. 12, 1811; 1st perf. Munich, June 4, 1811

925 — **Preciosa,** from the music to P. A. Wolff's play ..... *B. & H.*
2, 2, 2, 2—2, 2—Tymp., Perc.—Str. 6
comp. at Dresden, July, 1820; 1st perf. Berlin, March 14, 1821

148 — **Euryanthe** ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. 8
opera comp. 1823; 1st perf. at the Kärntnertor Theater, Vienna, Oct. 25, 1823, the composer conducting

58 — **Der Freischütz** [The freeshooter] ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. 10
opera comp. 1820; 1st perf. Berlin, June 18, 1821

2 — **Oberon** ..... *B. & H.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. 8
opera comp. 1826; 1st perf. at Covent Garden, London, April 12, 1826

1194 **Zwischenaktsmusik** [Entr'acte] from **"Die drei Pintos"** [The three Pintos], Comic opera in 3 acts, rev. by Gustav Mahler ..... *Kahnt*
2, 2, 2, 2—4, 2, 1, 1—Tymp., Triangle—Str. 3
opera comp. 1820/21, left unfinished; compl. and rev. by Mahler, 1887; 1st perf. Leipzig, Jan. 20, 1888, Mahler conducting

WEBER — BERLIOZ

54 **op. 65, Aufforderung zum Tanz** [Invitation to the dance], orch. by Hector Berlioz (in D) ..... *B. & H.*
2, 2, 2, 4—4, 2, 2 Corn., 3—Tymp.—2 Harps—Str. 9
comp. for Piano Solo (in D♭); orch. 1841; 1st perf. at the Grand Opéra, Paris, June 7, 1881, Battu conducting

WEBER — WEINGARTNER

1270 **op. 65, Aufforderung zum Tanz** [Invitation to the dance], orch. by Felix Weingartner (with Weingartner's Cadenza ad lib.) ..... *Fürstner*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.)—Str. 12
comp. for Piano Solo; orch. 1896; 1st perf. Berlin 1897, Weingartner conducting

WEBERN, Anton von Vienna 1883—

1749 **op. 1, Passacaglia** ..... *U. E.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. 15
comp. and 1st perf. Vienna 1908, the composer conducting

WEIDIG, Adolf Hamburg 1867—

1368 **op. 38, Drei Episoden** [Three episodes]..... *Schott*
1. In the open, 2. Grief, 3. Happiness of love
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 3—4, 2, 3, 1—Tymp., Perc.—Harp, Organ (ad lib.)—Str. **25**
comp. 1909; 1st perf. Chicago 1910

WEILL, Kurt Dessau (Anhalt) 1900—

2344 **op. 9, Quodlibet (Eine Unterhaltungsmusik)** [Diverting music]..... *U. E.*
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 2—Tymp., Perc.—Str. **20**
Parts in MS
comp. 1924; 1st perf. Coburg, Feb. 6, 1926, Albert Bing conducting

WEINBERG, Jacob

1889 **op. 18, Palestine,** Rhapsody..... *unpubl.*
2 (1st alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str.
Score and parts in MS

1926 **Ora,** Palestinian folk-dance..... *unpubl.*
2 (1st alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str.
Score and parts in MS

WEINBERGER, Jaromir Prague 1896—

1751 **Eine Puppenspiel-Ouverture — Ouvertura k loutkové hře** [Overture to a marionette play]..... *U. E.*
3 (alt. 2 Picc.), 2, 2, 2—4, 3, 3—Tymp., Perc.—Cel., Harp—Str. **12**
comp. 1922; 1st perf. Vienna 1923, Oskar Nedbal conducting

1963 **Weihnachten — Vánoce** [Christmas], Music for large orchestra and organ..... *U. E.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Organ, Piano (ad lib.)—Str. **20**
comp. 1929; 1st perf. Munich, Nov. 7, 1929, Clemens von Franckenstein conducting

Böhmische Lieder und Tänze — Ceske Písně a Tance [Bohemian songs and dances]..... *U. E.*
comp. 1929; 1st perf. Darmstadt, March 10, 1930, Dr. Böhm conducting

2067 — **No. 1,** G minor
2, 2, 2, 2—4, 2, 3—Cymb.—Cel., Harp—Str. (with Vl. Solo) **5**

2068 — **No. 2,** A major
2, 2, 2, 2—4, 2, 3—Tymp., Gong—Cel., Harp—Str. **4**

2069 — **No. 3,** G major
2, 2, 2, 2—4, 2, 3—Tymp., Perc.—Cel., Harp—Str. **4**

2070 — **No. 4,** A major
2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Cel., Harp—Str. **4**

2071 — **No. 5,** D minor
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Cel., Harp—Str. **4**

2072 — **No. 6,** G major
2, 2, 2, 2—4, 2, 3—Cymb.—Harp—Str. **3**

WEINBERGER, Jaromir—Cont'd

Schwanda, der Dudelsackpfeifer — Švanda dudák [Schwanda, the bagpiper], Popular opera in 2 acts (5 pictures)
1st perf. at the Czech National Theatre, Prague, April 27, 1927

2074 — **Overture** ..... *U. E.*
3 (2nd and 3rd alt. 2 Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **20**

2073 — **Polka and Fuge** ..... *U. E.*
3 (3rd alt. Picc.), 2, 2, 2—4, 7 (4 back-stage), 3, 1—Tymp., Perc.—Harp, Organ (ad lib.)—Str. **11**
1st concert perf. Halle, Feb. 9, 1930, Erich Band conducting

WEINER, Leo Budapest 1885—

1291 **op. 3, Serenade,** F minor ..... *B. & B.*
2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp., Triangle—Str. **21**
comp. 1905; 1st perf. at the Philharmonic Society, Budapest, Oct. 22, 1906, Stefan Kerner conducting

1417 **op. 5, Fasching** [Carnival], Humoresque for small orchestra ..... *B. & B.*
2 (2nd alt. Picc.), 1, 2, 1—2, 2, 1—Tymp., Triangle—Str. **7**
comp. 1907; 1st perf. Budapest, Jan. 20, 1908, David Popper conducting

2159 **Prinz Csongor und die Kobolde** [Prince Csongor and the goblins], Introduction and Scherzo from the music (op. 10) to Vörösmarty's fairy play "Csongor es tünde" ..... *Hansen*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **9**
comp. 1913; 1st perf. Budapest, Feb. 8, 1914, Fritz Reiner conducting

WEINGARTNER, Felix von Zara (Dalmatia) 1863—

1754 **op. 61, Symphony IV,** F major ..... *U. E.*
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 3—4, 2, 3, 1—Tymp.—Harp—Str. **35**
comp. 1916; 1st perf. at the Gürzenich, Cologne 1917, Hermann Abendroth conducting

op. 65, Sturm-Suite to Shakespeare's "Der Sturm" (The tempest) .... *U. E.*
comp. 1918; 1st perf. Darmstadt 1919, Erich Kleiber conducting

1756 — **Overture** (No. 1)
2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **13**

1755 — **No. 2, Zwischenspiel** [Interlude], **No. 3, Scherzettino, No. 4, Finale**
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Organ (or Harm.), 2 Harps—Str. **12**

1835 **op. 71, Symphony V,** C minor ..... *Sim.*
3 (3rd alt. Picc.), 3, 3 (2nd alt. Bassethorn), 3—4, 3, 3, 1—Tymp., Gong, Bass-drum—Str. **30**
comp. 1923; 1st perf. Edinburgh 1924, the composer conducting

WEIS, Karel Prague 1862—

Divadelní ples [Dramatic dances], 6 dances for small orchestra ... *Fr. A. Urb.*
(Nos. 14, 15, 16 of "Lípa" (Linden-tree), a collection of compositions for small orchestra, or voice with accompaniment of one or more instruments)
comp. 1894

1757 — **Part I,** 1. Gavotta, 2. Polka
1, 1, 1, 1—2, 1—Triangle—Str. **5**

1758 — **Part II,** 3. Mazurka, 4. Kvapík
2, 2, 2, 2—4, 2, 3—Triangle, Bass-drum, Side-drum—Str. **5**

1759 — **Part III,** 5. Waltz, 6. Polka
1, 1, 1, 1—2, 1—Triangle—Str. **5**

WEISMANN, Julius Freiburg (Breisgau) 1879—

272 **op. 35a, Tanz-Fantasie** [Dance fantasy]..... *Tischer & J.*
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Str.

WEISSBERG, Julia Orenburg (Russia) 1879—

2148 **op. 12, Ballade** after Heine's ballad "Harald Harfagar".. *Mussektor and U.E.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Small bells—Harp—Str. **12**
comp. 1915/16; 1st perf. Pawlowsk, June 7, 1916, Asslanov conducting

WEPRIK, Alexander Lodz 1899—

2125 **op. 12, Plyasky y Pyesny Ghetto — Tänze und Lieder des Ghetto** [Dances and songs of the Ghetto]..... *Mussektor and U.E.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp, Piano—Str. **15**
comp. 1927; 1st perf. Moscow 1928

WETZ, Richard Gleiwitz (Silesia) 1875—

1800 **op. 40, Symphony I,** C minor..... *Sim.*
2 (2nd alt. Picc.), 3, 2, 2—4, 3, 3, 1—Tymp.—Harp—Str.

WETZLER, Hermann (Hans) Frankfurt-on-Main 1870—

2156 **op. 7, Suite** from the music to Shakespeare's **"Wie es Euch gefällt"** [As you like it]..... *Leuckart*
1. Duet of the pages, 2. Love scene, 3. First shepherd dance, 4. Rosalinda's farewell, 5. Second shepherd dance
3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **20**
completed 1917; 1st perf. Lübeck 1918, the composer conducting

1497 **op. 12, Visionen** [Visions], Six symphonic movements..... *Brockhaus*
1. Introduzione, 2. Adagio, 3. Scherzo demoniaco, 4. Intermezzo ironico, 5. Fugato risoluto, 5. Risonanza estrema
3 (alt. 3 Picc.), 3, 3, 3—4, 3, 3, 1; 3 additional Trump., 3 additional Tromb. in Nos. 3 and 6—Tymp., Perc., Wind-machine—Cel., 2 Harps, Piano—Str. **40**
comp. 1923; 1st perf. at the Gürzenich, Cologne, Nov. 1923, Hermann Abendroth conducting

WEYL, Maurice N. Philadelphia, Pa. 1869—

2466 **4-4-4-4,** C minor..... *unpubl.*
2, 3, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Str. **9**
Score and one set of parts in MS, duplicate Strings photostated
comp. Nov. 1932; not yet perf. in public; information received Dec. 1932

WHITHORNE, Emerson Cleveland, Ohio 1884—

2176 **op. 44, Fata Morgana**..... *Cos-Cob-Press*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. **20**

WIDOR, Charles Marie Lyons (France) 1845—

972 **op. 10, Serenade,** B♭ major..... *Hamelle*
2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp.—Harp—Str. **7**
comp. 1877; 1st perf. Paris 1879

392 **op. 54, Symphony II,** A major..... *Durand*
3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str.

WIHTOL, Joseph Volmar (Livonia) 1863—

969 **op. 4, Prazdnikh Lihgo — Eine Lihgo-Feier** [Feast of Lihgo], Symphonic picture on Latvian folk-tunes ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum —Harp—Str. **16**
comp. 1889; 1st perf. Petersburg 1890

759 **op. 29a, Sieben lettische Volkslieder** [7 Latvian folk-songs], Little suite for orchestra ..... *Bel.*
3 (3rd alt. Picc.), 3, 2, 2—4 Horns—Tymp., Triangle, Tamb.—Str. **6**
comp. 1904; 1st perf. Petersburg 1905

Variations on a Russian theme, see **RUSSIAN COMPOSERS**

WILLIAMS, John Gerrard London 1888—

2386 **Three Miniatures** on poems by P. B. Shelley ..... *Chester*
1. Dawn, 2. The Isle, 3. Time
2, 2, 2, 3—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. Score and parts in MS **9**
comp. 1918; 1st perf. at the Royal College of Music, London, Nov. 5, 1920

1760 **Pot-Pourri,** A cycle of fragments for orchestra, on verses by Isobel Scott-Bremner ..... *Novello*
1. Lavender, 2. Thyme, 3. Pinks, 4. Cassia, 5. Roses, 6. Musk, 7. Rosemary and rue, 7. Lilies of the valley, 8. Pot-Pourri
3 (3rd alt. Picc.), 3, 3, 3—4, 2—Tymp., Perc.—Cel., 2 Harps—Str. **11**
Strings printed, all other parts in MS
comp. 1919; 1st perf. at Queen's Hall, London, March 9, 1921, Albert Coates conducting

Four Traditional Tunes
Three Traditional Scottish Tunes } for String orchestra with Wind, Perc. and Piano ad lib., see **Part II**

WILLIAMS (Ralph) Vaughan Down Ampney, Gloucestershire (England) 1872—

1439 **Norfolk Rhapsody No. 1,** E minor ..... *Oxf. Univ. Press*
2 (2nd alt. Picc.), 3, 3 (3rd ad lib.), 2—4, 2, 3, 1—Tymp., Side-drum—Harp—Str. **10**
comp. 1902; 1st perf. at the Promenade Concerts, London 1906, Sir Henry Wood conducting

1205 **The Wasps,** Aristophanic suite in five movements ..... *Schott, London*
1. Overture, 2. Entr'acte, 3. March past of the kitchen utensils, 4. Entr'acte, 5. Ballet and final tableau
2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3 (ad lib.)—Tymp., Perc.—Harp—Str. (or: 2, 1, 2, 1—2, 1—Tymp., Perc.—Harp—Str.) **20**
comp. 1909; 1st perf. Cambridge same year, Charles Wood conducting

914 **A London Symphony** ..... *Stainer & Bell*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Perc.—2 Harps —Str. (or: 2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.) **43**
comp. 1912; 1st perf. London 1914; subsequently rev. and 1st perf. at Queen's Hall, London, May 4, 1920, Albert Coates conducting

***1019** **Pastoral Symphony** ..... *Curwen*
3 (3rd alt. Picc.), 3, 3, 2 (or 2, 2, 2, 2)—4, 3 (or 2), 3, 1—Tymp., Cymb., Triangle, Bass-drum—Cel., Harp—Str.—Soprano or Tenor Vocal Solo (distant) ad lib. **35**
comp. 1920; 1st perf. at Queen's Hall, London, Jan. 26, 1922, Adrian C. Boult conducting

WILLIAMS (Ralph) Vaughan—Cont'd

*2037 **Old King Cole,** A ballet for orchestra ..... *Curwen*
3 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Cel., Harp—Vocal chorus (ad lib.)—Str. (or: 2, 1, 2, 2—2, 2, 3 (or 2 Tromb., Tuba)—Tymp., Perc.—Harp—Str. **30**
comp. 1922; 1st perf. Cambridge same year, Bernhard Ord conducting

WILLNER, Arthur Turn, near Teplitz (then Austria) 1881—

2382 **Tanzsuite** [Dance Suite] ..... *U. E.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **12**
Score and parts in MS
orig. comp. for Piano 1924; orch. 1929; 1st perf. Leipzig by Radio, Sept. 7, 1931, Theodor Blumer conducting

WINDSPERGER, Lothar Ampfing (Upper Bavaria) 1885—

1546 **Concert Overture,** G major ("Lebenstanz") [Life's dance] ..... *Schott*
3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 3, 3—Tymp.—Str. **18**
comp. 1918; 1st perf. Wiesbaden 1920

WISCHNEGRADSKI, A.

1056 **op. 7, Symphony II,** B♭ minor ..... *B. & B.*
3 (3rd alt. Picc.), 2, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **35**
comp. 1913

970 **Chernaya — La Nonne** [The nun], Symphonic poem ..... *Bel.*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **15**
publ. 1912

2184 **Andante** ..... *Zimm.*
1. Andante, 2. Waltz, 3. Tarantella
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str.
Parts in MS

WLADIGEROFF, Pantscho

2433 **op. 16, Vardar,** Bulgarian Rhapsody ..... *U. E.*
3, 3, 2, 2—4, 3, 3, 1—Tymp., Perc. (3 players at least)—Harp—Str.: 14, 10, 8, 8, 5 Score, Wind parts, Perc. and Harp in MS **8**

WÖBER, Ottokar

31 **Japanische Kriegsbilder** [Japanese war pictures], instrum. by Ottokar Wöber; from Piano arr. of Japanese popular tunes "Shogaku shoka", by Georg Capellen ..... *B. & H.*
1. Drill song, 2. Transition, 3. National hymn, 4. My prince; rider's song
2 (2nd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Perc.—Str. **5**
publ. 1904

WOLF, HUGO Windischgrätz 1860—1903 Vienna

195 **Italienische Serenade** [Italian serenade] (1 movement) ..... *B. & B.*
2, 2, 2, 2—2 Horns—Str. (with Va. Solo; orig. comp. for Engl. H. Solo) **7**
comp. 1893/94; 1st perf. at the Styrian Music Society, Graz, Jan. 29, 1904

1431 **Vorspiel und Zwischenspiel from "Der Corregidor"** [Prelude and Entr'acte from "The Corregidor"], opera in 3 acts ..... *B. & B.*
3, 2, 2, 2—4, 3, 3, 1—Tymp.—Str. **6**
comp. 1895; 1st perf. Mannheim, June 7, 1896

WOLF-FERRARI, Ermanno Venice 1876—

1753 **Overture to "Susannens Geheimnis" (Il segreto di Susanna)** [Susanna's secret], Opera ..... *Weinberger*
3, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **3**
comp. 1908; 1st perf. Munich, Dec. 1909

1752 **Intermezzo II from "Der Schmuck der Madonna"** [The jewels of the Madonna] ..... *Weinberger*
3, 3, 3, 3—4, 3, 3, 1—Tymp., Triangle—Harp—Str. **3**
comp. 1909; 1st perf. Charlottenburg 1911

Der Liebhaber als Arzt (L'amore medico) [Doctor Cupid], Musical comedy
comp. 1912; 1st perf. at the opera house, Dresden, Dec. 1913

19 **— Overture** ..... *Weinberger*
3, 3, 3, 2—4, 3, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **10**

20 **— Intermezzo** ..... *Weinberger*
2, 3, 3, 2—4, 1—Tymp.—Harp—Str. **3**

Engelreigen from op. 9, "La vita nuova", see **Part II**

WOODS, Francis Cunningham London 1862—

1071 **Suite,** in F major, for small orchestra ..... *B. & H.*
1. Prelude, 2. Allemande, 3. Slow air, 4. Minuet and trio, 5. Scherzo and trio
2, 2, 2, 2—2 Horns—Tymp.—Str. **30**
publ. 1901

WOLLETT, Henry Le Havre (France) 1864—

2286 **Sentier Couvert** [The hidden path] ..... *Senart*
2, 3, 4 (2 ad lib.), 2—4, 3—Tymp., Triangle—Harp, Piano—Str. **6**
comp. 1912; 1st perf. at the Société Nationale, Paris, May 1914

2091 **Petite Suite** [Little suite] ..... *Leduc*
1. Rustic dance, 2. Morning song, 3. Choral, 4. Old popular song from Poitiers, 5. Foolish scherzo
2, 2 (2nd alt. Engl. H.), 2 (2nd may replace Engl. H.), 2—4, 3, Small Trump. ad lib., 3—Tymp., Cymb.—Str.

WOYRSCH, Felix Troppau, Silesia (then Austria) 1860—

794 **Im Spiel der Wellen** [In the play of the waves], No. 3 of op. 53, Drei Böcklin-Phantasien [Three fantasies after Böcklin] ..... *B. & H.*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle, Glockenspiel—Harp—Str. **5**
comp. 1909; 1st perf. Altona, Germany, 1910, the composer conducting

WÜERST, Richard (Ferdinand) Berlin 1824—1881 ib.

2090 **op. 87, Tanz der Mücken, Fliegen und Käfer** [Dance of the gnats, flies and beetles], Scherzo ..... *Ries & E.*
2, 2 (2nd alt. Engl. H.), 2, 2—4 Horns—Tymp., Cymb., Triangle—Str. **4**
comp. 1880; 1st perf. Berlin 1881

YOUFEROFF, Serge (Vladimirovich) Odessa 1865—

1164 **op. 24a, Suite "Antoine et Cléopâtre"** [Anthony and Cleopatra] from the opera of the same name ..... *Zimm.*
1. Prologue, 2. Dances: (a) Introduction, (b) Indian dance, (c) Egyptian wasp dance, (d) The butterflies' dance, (e) Flower waltz, (f) Bacchanals, 3. Entr'acte, 4. Anthony's death
3 (3rd alt. Picc.), 3, 3, 2—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str. **36**

YOUFEROFF, Serge (Vladimirovich)—Cont'd

1326 **op. 29, Symphoniette**.....*Schott*
2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Harp—Str. **25**
comp. 1909

1511 **op. 42, Fantaisie funèbre** [Mournful fantasy].....*Schott*
3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **16**
publ. 1911

2240 **op. 48, Élégie "Auprès d'une tombe"** [Elegy "Beside a grave"], Symphonic adagio.....*Hofmeister*
3 (3rd alt. Picc.), 3, 3, 3—4, 2, Alto-Trump., 3, 1—Tymp.—Harp—Str.

1357 **op. 49, Suite de Ballet**.....*Schott*
1. Introduction, 2. Dance of the peasants, 3. In the old style, 4. Melancholy waltz, 5. Kurdish dance, 6. Intermezzo, 7. Bridal procession
3, 3, 3, 3—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Triangle, Bass-drum—2 Harps, Piano—Str. **60**
comp. 1910; 1st perf. by the Blüthner Orchestra, Dresden, Oct. 22, 1913, the composer conducting

YRADIER — STIX

La Paloma, Mexican song arr. by Carl Stix, see **Part II**

ZÁDOR, Eugen Bátaszék (Hungary) 1894—

1767 **Variationen über ein ungarisches Volkslied** [Variations on a Hungarian folk-song].....*Ries & E.*
3 (3rd alt. Picc.), 3, 3, 3 (or 3, 2, 2, 2)—4, 3, 3, 1—Tymp., Perc.—2 Harps (2nd ad lib.), Piano—Str. **22**
comp. 1924; 1st perf. Vienna, Feb. 9, 1928, Rudolf Nilius conducting

ZANDONAI, Riccardo Sacco, Trentino (Italy) 1883—

1925 **Giulietta e Romeo** [Juliet and Romeo], Symphonic episode (from the "Dance with torches" and "Cavalcade").....*Ric.*
3, 3, 3, 2—6, 4, 4—Tymp., Perc.—Cel., Harp, Piano—Str. **14**
comp. 1920; opera 1st perf. Rome 1921; 1st perf. in concert at the Augusteo, Rome, Dec. 11, 1927, the composer conducting

ZANELLA, Amilcare Monticelli d'Ongina, near Piacenza 1873—

1860 **Festa Campestre (Landfest)** [A rustic festival], Sketch for orchestra.....*Schmidl, Trieste; Hofmeister*
3, 3, 3, 2—4, 3, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **5**
orig. comp. for Piano 1894; orch. 1915; 1st perf. at the Liceo Musicale Rossini, Pesaro, 1916, the composer conducting

ZARZYCKI, Alexander Lwów (Poland) 1834—1895 Warsaw

988 **op. 37, Suite Polonaise** [Polish suite].....*Sim.*
1. À la Polonaise, 2. À la Mazourka, 3. Intermezzo cantabile, 4. À la Cracovienne (Krakoviak)
3, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle—Str.

ZEDTWITZ, Curt Freiherr von

2087 **op. 11, Regatta-Bilder** [Scenes from a regatta].....*Ries & E.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Harp—Str. **30**
comp. 1894

ZEDTWITZ, Curt Freiherr von—Cont'd

2086 **op. 12, Die Jagd nach dem Glück** [In pursuit of happiness], Symphonic poem ..... *Ries & E.*
3, 3, 3, 3—4, 2, 3, 1—Tymp., Cymb., Triangle—2 Harps—Str. **30**
comp. 1895

ŻELEŃSKI, Wladislaw (Ladislaus) Grodkowice, Galicia 1837—1921 Cracow

1033 **op. 27, W Tatrach — Im Tatra-Gebirge** [In the Tatra mountains], Characteristic overture (tone picture) ..... *Kistner & S.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **12**
comp. 1881; 1st perf. Warsaw 1882

2061 **op. 36, Trauerklänge** [Mournful sounds], Elegiac andante ..... *Kistner & S.*
2, 2, 2, 2—4, 2, 3—Tymp.—Str. **6**
comp. 1883; 1st perf. Warsaw 1884

1937 **op. 47, Suite de Danses Polonaises** (Suite of Polish dances) ..... *Jurg.*
1. Polonaise, 2. Krakoviak, 3. Masovienne
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. Parts in MS

ZILCHER, Hermann Frankfurt-on-Main 1881—

1768 **op. 4, Suite,** G major ..... *Ries & E.*
3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Gong—Str. **25**
comp. 1900; 1st perf. Frankfurt 1901, the composer conducting

ZÖLLNER, Heinrich Leipzig 1854—

1842 **op. 88, Unter dem Sternenbanner — Under the star-spangled banner,** Overture for large orchestra ..... *Forberg*
3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Perc.—Str.

ZOLOTARIEV, Vassily (Andreievich) (or ZOLOTAREFF) Taganrog, Govt. of the Don Cossacks 1873—

1069 **op. 4, Dierevienskiy Prazdnikh — Fête Villageoise** [A rustic festival], Orchestral overture ..... *Bel.*
3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.

331 **op. 7, Yevrejskaia Rapsodia — Rhapsodie Hébraïque** [Hebrew rhapsody] ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—2 Harps—Str.

1441 **op. 8, Symphony I,** F♯ minor ..... *Bel.*
3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str.

1369 **op. 22, Ouverture-Fantaisie** ..... *Bel.*
3 (3rd alt. Picc.), 2, 3, 2—4, 2, 3, 1—Tymp., Cymb., Gong, Bass-drum—Harp—Str.

CHAMBER AND WIND ORCHESTRA

PART Ib

The catalogue number precedes the title of the composition.

* before the catalogue number indicates that the composition employs no string instruments.

The number at the extreme right indicates the approximate time (in minutes) required for performance.

Unless otherwise stated, the material for each composition consists of

Conductor's score
One full set of parts
Supplemental string parts where necessary.

BEETHOVEN, Ludwig van Bonn-on-Rhine 1770—1827 Vienna

*2460 **Rondino,** E♭ major ..... *B. & H.*
2 Ob., 2 Clar., 2 Bn., 2 Horns Score in MS
very early comp., probably comp. when still in Bonn

BERNARD, Emile Marseille 1843—1902 Paris

*2338 **op. 36, Divertissement** for Wind instruments ..... *Durand*
2, 2, 2, 2—2 Horns **21**
comp. 1893; 1st perf. Paris, 1894

BLOCH, Ernest Geneva 1880—

1993 **Four Episodes** for Chamber orchestra ..... *Birchard*
1. Humoresque macabre, 2. Obsession, 3. Calm, 4. Chinese
1, 1, 1, 1—Horn—Piano—String quintet (one of each) **14**
(see also Part Ia)
completed May 1926; 1st perf. by the New York Chamber Music Society, New York, March 20, 1927, Carolyn Beebe conducting

BONVIN, Ludwig Siders (Switzerland) 1850—

*2449 **op. 56b, Melodie** ..... *B. & H.*
1, 2, 2, 2—2 Horns Score and parts in MS
orig. comp. for Vl. and Piano

BURGMEIN — MUGNONE

J. BURGMEIN, pseud. for Giulio RICORDI, Milan 1840—1912 ib.

Impressions de route [Traveller's impressions], 4 small pieces, orch. by Leopoldo Mugnone ..... *Ric.*
comp. for Piano Solo; orch. in memory of the composer, publ. 1916; 1st perf. same year at Milan

*2111 — **No. 2, Dans la montagne** [In the mountains]
2, 2, 2, 3—2 Horns **3**

— **Nos. 1, 3,** see **Part II**

Mon carnet de jeunesse [Diary of youthful days], 5 pieces, orch. by Leopoldo Mugnone ..... *Ric.*
comp. for Piano Solo; orch. publ. 1917; 1st perf. same year at Milan

*2108 — **No. 1, Noël! Noël!,** Pastorale
Picc., Fl., 2 Ob., Engl. H., 2 Clar., 2 Bn. **3**

— **Nos. 2, 5,** see **Part Ia** **No. 3** see **Part II**

*2109 — **No. 4, Dors, dors mon enfant!** [Sleep, my baby], Cradle song
Fl., Engl. H., 2 Clar., Bn.—Horn—Harp **4**

BURGMEIN — MUGNONE—Cont'd

Il Racconto della Nonna [Grandmother's story], 7 characteristic pieces, orch. by Leopoldo Mugnone ..... *Ric.*
comp. for Piano Solo; orch. publ. 1917; 1st perf. Milan 1918

*2110 — **No. 5, O mamma cara** [Holy virgin], Preghiera [Prayer]
2, 2, 2, 1—Horn—Harp **2**

— **Nos. 1, 6** see **Part II, Nos. 2, 3, 4, 7,** see **Part Ia**

CATURLA, Alejandro Garcia

*2138 **Bembé** (Afro-Cuban movement) ..... *Senart*
1, 1 (alt. Engl. H.), 2, 1—2, 1, 1—Perc.—Piano **10**
comp. 1928; 1st perf. Paris, Dec. 21, 1929, M. F. Gaillard conducting

CHEREPNIN, see **TCHEREPNIN(e)**

DUBOIS (François Clément) Théodore Rosnay, Marne 1837—1924 Paris

2459 **Dixtuor** for Double Quintet of Strings and Winds ..... *Heugel*
Fl., Ob., E♭ Clar., Bn., Horn—Vl. I/II, Va., Vc., Cb. (one of each)
Small score (see also Part Ia)

DUKAS, Paul

*2303 **Fanfare** to precede "La Péri" ..... *Durand*
Brass: 4, 3, 3, 1
"La Péri", A danced poem, 1st perf. Paris, April 1912

DVOŘÁK, Antonín Nelahozeves-on-Vltava, near Prague 1841—1904 Prague

520 **op. 44, Serenade** for Wind Instruments, Vc. and Cb., D minor ..... *Sim.*
0, 2, 2, 3 (Contra-Bn. ad lib.)—3 Horns—Celli, Contrabasses **26**
comp. 1878; 1st perf. Prague, Nov. 17, 1878, the composer conducting

FAIRCHILD, Blair

Concerto de Chambre, see **Part XV**

FALLA, Manuel de

Concerto for Harpsichord (or Piano), Fl., Ob., Clar., Vl. and Vc., see **Part III**

FINZI, Gerald

A Severn Rhapsody for Chamber orchestra, see **Part Ia**

FRIED, Oskar Berlin 1871—

*2299 **op. 2, Adagio und Scherzo** for Wind instruments, 2 Harps and Tymp. ..... *B. & H.*
3 (3rd alt. Picc.), 3, 3, 3—3 Horns—2 Harps—Tymp.

GLAZOUNOV, Alexander (Constantinovich) Petersburg 1865—

*2302 **Nos. III, V of Slavlania — Les Fanfares** ..... *Bel.*
(Nos. I, II, IV by Anatol Liadov; No. V a Russian theme, arr. by Glazounov)
Brass: 4, 3, 3, 1—Tymp., Cymb., Side-drum **2**
comp. 1890; perf. at Rimsky-Korsakov's Jubilee on Dec. 22, 1890, in Petersburg

GOOSSENS, Eugene London 1893—

*2120 **op. 40, Fantasy** for 9 Wind instruments ..... *Curwen*
1, 1, 2, 2—2, 1

*2378 **Petite Symphonie** [Little Symphony] ..... *Cost.*
1, 2, 2, 2—2 Horns
comp. for the "Société de Musique de Chambre pour Instruments à Vent" in Paris; 1st perf. there, April 30, 1885

GOUVY (Louis) Theodor Goffontaine, near Saarbruck 1819—1898 Leipzig

*1778 **op. 90, Petite Suite Gauloise** [Short Gaulic suite]..... *U. E.*
1. Introduction and Menuet, 2. Morning serenade,
3. Nocturnal round, 4. Tambourin
1, 2, 2, 2—2 Horns **12**

GRABNER, Hermann Graz (Styria) 1886—

*2220 **op. 15, Perkeo,** Suite for Wind orchestra..... *Kahnt*
1. Introduction, 2. Waltz, 3. Peasant girl, 4. Tarantella (Illumination of the castle)
2 (2nd alt. Picc.), 2, 2, 3—4 Horns—Small drum

GRAINGER, Percy Aldridge Brighton, Melbourne (Australia) 1882—

1645 **Hill-Song No. 1** for room-music 22-some (23-some at will)..... *U. E.*
Picc., Fl., Ob., Engl. H., Bn., Contra-Bn., Sopranino-Sarrus. (or Ob. II). Tenor-Sarrus. (or Bass-Ob. or Tenor-Sax. or Bass-Clar.), Soprano-Sax, (or Clar.), Alto-Sax. (or Alto-Clar. or Horn), Horn (ad lib.), Trump., Euphonium—Tymp., Cymb.—Harm., Piano—Str.: Vl. I/II, Va. I/II, Vc. I/II, Cb. **15**
comp. 1901/02; rescored 1921; scoring rev. 1923

313 **Shepherd's Hey,** Morris dance tune; No. 3 of British folk-music settings. Collected by Cecil J. Sharp from the playing of the fiddler of the Bidford Morris dancers. (1906)
Set for room-music 12-some by P. A. Grainger..... *Schott*
Fl., Clar., Horn (ad lib.), Baritone English (chromatic) Concertina—Str.: Vl. I/II/III, Va. I/II, Vc. I/II, Cb.
begun 1908, finished Nov. 17, 1909

HABERT, Johannes Evangelista Oberplan (Bohemia) 1833—1896 Gmunden (Austria)

*2390 **Scherzo**..... *B. & H.*
1, 1, 1, 2—2 Horns Score in MS

HAHN, Reynaldo Caracas (Venezuela) 1875—

*2341 **Le Bal de Béatrice d'Este,** Duchess of Milan (16th century), Suite from the ballet of the same name..... *Heugel*
1. Entrance of Ludovic the Moor, 2. Lesquercade, 3. Romanesque, 4. Iberian dance, 5. Leda and the swan, 6. Courante, 7. Final salute to the Duke of Milan
2, 1, 2, 2—2, 1—Tymp., Cymb., Triangle—2 Harps, Piano **12**
comp. 1906; 1st perf. Paris 1909

HARTMANN, Emil Copenhagen 1836—1898 ib.

2340 **op. 43, Serenade,** B♭ major..... *Ries & E.*
1, 1, 2, 2—2 Horns—Vc., Cb. **25**
comp. 1888; 1st perf. 1890, the composer conducting

HINDEMITH, Paul Hanau (Hessen-Nassau) 1895—

1850 **op. 28, Der Dämon** [The demon], Dance-pantomime in two parts..... *Schott*
(Composer's note in score: This work is composed for the stage only and is not to be performed in concert as a whole; parts of it would, however, be suitable for concert performance. It is left to the conductor's judgement to make an appropriate choice)
Fl. (alt. Picc.), Clar., Horn, Trump.—Piano—String quintet **25**
comp. 1923; 1st perf. Frankfurt-on-Main 1924

*1544 **op. 41, Konzertmusik für Blasorchester** [Concert music for Wind orchestra]..... *Schott*
1. Concertante overture, 2. Six variations on the song "Prince Eugene, the glorious knight", 3. March
1 (Picc. alt. Fl.), 1, 4—2 Flügelhorns in B♭ (or 2 Sopran-Sax.), 2 French Horns in F, 2 Tenor Horns in B♭ (or 2 Tenor-Sax. or Tenor-Tubas), Baritone (or Bass-Clar.), 3 Trump., 3 Tromb.—Bass-drum, Side-drum, Cymb.—2 or 3 Cb. (or Tubas) **15**
comp. 1924; 1st perf. Donaueschingen 1926, Scherchen conducting

HINDEMITH, Paul—Cont'd

2308 **op. 43, No. 1, Spielmusik** [Music] for Strings, Flutes and Oboes (with directions for execution by Hilmar Höckner).....*Schott*
2 Fl., 2 Ob.—Str. (approximately): 6, 6, 2, 2, 1 **7**
comp. 1926; 1st perf. at the Chamber Music Festival, Baden-Baden 1927

2307 **op. 45, No. 3 "Ein Jäger aus Kurpfalz, der reitet durch den grünen Wald"** ["A huntsman from the Palatinate is riding through the woods"] Music for Strings and Wind instruments.....*Schott*
Flutes (number at will), Oboes, Clarinets, Bassoons (ad lib.)—Strings **5**
comp. 1927; 1st perf. at the Chamber Music Festival, Baden-Baden 1928

HÜTTEL, Joseph Melnik (Bohemia) 1893—

2351 **L'Arlequinade** for 13 instruments.....*Senart*
1, 1, 1, 1—1, 1—Tymp., Cymb., Triangle, Small drum—Vl. I/II/III, Va., Vc., Cb. **6**
comp. 1930; 1st perf. at the Guild Theatre, New York, April 6, 1930, Georges Barrère conducting

d'INDY (Paul Marie Théodore) Vincent Paris 1851—1931 ib.

***2339** **op. 50, Chanson et Danses** [Song and dances], Divertimento for Wind instruments.....*Durand*
1, 1, 2, 2—Horn **8**
comp. 1898; 1st perf. Paris 1900

JUON, Paul Moscow 1872—

2379 **op. 27a, Kammersinfonie** [Chamber Symphony], B♭ major.....*Schles.*
Ob., Clar., Bn., Horn—Piano—Vl., Va., Vc. **35**
(see also op. 27 in Part Ia)
comp. 1904; 1st perf. Gothenburg 1907, Tor Aulin conducting, the composer at the Piano

KLAAS, Julius

op. 10, Aus galanter Zeit, Dance Suite for Chamber orchestra, see **Part II**

KORNGOLD, Erich Wolfgang

op. 11, Suite from **"Viel Lärmen um Nichts"**, for Chamber orchestra see **Part Ia**

KŘENEK, Ernst Vienna 1900—

1777 **op. 11, Symphonische Musik** [Symphonic music] for 9 solo instruments, in two movements.....*U. E.*
Fl., Ob., Clar., Bn., 2 Vl., Va., Vc., Cb. **35**
comp. 1922; 1st perf. Frankfurt-on-Main, Dec. 18, 1922, Hermann Scherchen conducting

***1672** **op. 44, Drei Lustige Märsche** [Three lively marches] for Wind orchestra.....*U. E.*
1, 1, 4—2, 2, 1, 1—Tymp., Cymb., Bass-drum, Tenor-drum, Side-drum **10**
comp. 1926; 1st perf. Baden-Baden same year

KRIEGER, Johann Philipp

Partie, F major ("Feldmusik" 1704, No. III) for Wind instruments, or Strings, or Wind and Strings, with Cembalo, see **Part II**

KRONKE, Emil

op. 112, Kammer-Konzert im alten Stil, see **Part VII**

LALO, Edouard (Victor Antoine) Lille 1823—1892 Paris

1467 Aubade [Morning serenade] for 10 instruments or small orchestra..... *Heugel*
1, 1, 1, 1—Horn—String quintet (one of each) (see also Part Ia) **9**
comp. 1871; 1st perf. Paris 1872

LAMPE, Walther Leipzig 1872—

***2301 op. 7, Serenade** for 15 Wind instruments..... *Sim.*
2 Fl., 2 Ob., Engl. H., 2 Clar., Bass-Clar., 2 Bn., Contra-Bn., 4 Horns

LELEU, Jeanne

***2458 Suite Symphonique** for Wind instruments and Piano..... *Leduc*
1. Prelude, 2. L'Arbre plein de chants [The tree of songs], 3. Mouvements de foule [Mass movements], 4. Bois sacré [The sacred grove], 5. Joie populaire [General joy]
2 Fl. (2nd alt. Picc.), 2, 1, 1—1, 2, 1—Perc.—Piano
copyright 1926

LENDVAI, Erwin Budapest 1882—

2175 op. 32, Kammersuite [Chamber suite]..... *Rahter*
1, 1, 1, 1—Horn—Harp—String quintet (one of each) (see also Part Ia)

LIADOV, Anatol (Constantinovich) (or Ljadow) Petersburg 1855—1914 Novgorod

***2302 No. I, II, IV of Slavlania — Les Fanfares**..... *Bel.*
(Nos. III, V by Alexander Glazounov)
Brass: 4, 3, 3, 1—Tymp. **3**
comp. 1890; perf. at Rimsky-Korsakov's Jubilee on Dec. 22, 1890, in Petersburg

MAASZ, Gerhard
Musik (No. 1) for Chamber orchestra, see **Part II**

MAGANINI, Quinto
An Ornithological Suite for Chamber orchestra, see **Part Ia**

MALIPIERO, G. Francesco Venice 1882—

1271 Ricercari for 11 instruments..... *U. E.*
(Composer's note: With regard to the choice of the instruments and to their tonality, these "Ricercari" may be described both as "chamber music" and as "symphonic music")
Fl. (alt. Picc.), Ob., Clar., Bn., Horn, 4 Va., Vc., Cb. **20**
Score in MS
comp. 1925; 1st perf. at a Coolidge concert, Venice, May 11, 1926

1677 Ritrovari for 11 instruments..... *U. E.*
(Composer's note: Like the "Ricercari" of which they are the continuation, these "Ritrovari" may be described both as "chamber music" and as "symphonic music", with regard to the choice of the instruments and to their tonality)
Fl. (alt. Picc.), Ob., Clar., Bn., Horn, 4 Va., Vc., Cb. **18**
comp. 1926; 1st perf. at Gabriele d'Annunzio's estate, Gardone (Lake Garda), spring 1927

MELLIN, G.

***2461 Menuet Badin** [Playful minuet]..... *Evette*
2 Fl., 2 Ob., 2 Clar., 2 Bn., 2 Horns Score in MS

MENDELSSOHN, Arnold (Ludwig) Ratibor (Germany) 1855—

***2295 op. 62, Suite** for Wind and Percussion instruments..... *Leuckart*
2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp., Triangle, Tamb.

MILFORD, Robin
op. 5, Suite for Chamber orchestra, see **Part Ia**

MILHAUD, Darius Aix-en-Provence 1892—

1801 **5 Symphonies**.....*U.E.*

1. Le Printemps [Spring] (1917)
Picc., Fl., Ob., Clar.—Harp—Str. (without Cb.)
1st perf. at the Théâtre Municipal, Rio de Janeiro, 1918, Braga conducting

2. Pastorale (1918)
Fl., Engl. H., Bn.—Str. (no 2nd Vl.)
1st perf. Paris 1919, Vladimir Golschmann conducting

3. Serenade (1921)
Fl., Clar., Bn.—Str. (no 2nd Vl.)
1st perf. at the Pro Arte Concerts, Brussels, 1920, the composer conducting

4. Dixtuor à cordes (1921) [for 10 stringed instruments] (or String orchestra)
4 Vl., 2 Va., 2 Vc., 2 Cb.
1st perf. at the Concerts à "Art et Action", Paris 1921, the composer conducting

*5. Dixtuor d'instruments à vent (1922) [for 10 Wind instruments]
Picc., Fl., Ob., Engl. H., Clar., Bass-Clar., 2 Bn., 2 Horns
1st perf. at the Concerts of the Société des Instruments à Vent, Paris, 1922, the composer conducting

1692 **Actualités,** Film music for a Current events picture.....*U.E.*
1. At the press exhibition, 2. Official reception of the aviators, 3. The boxing kangaroo, 4. Water works, 5. A railroad hold-up, 6. The derby
2 Clar., 2 Trump., Tromb.—Tymp., Perc.—2 Vl., 2 Va., 2 Vc., Cb. **3**
comp. Baden-Baden, July 1928, for the Music Festival, and 1st perf. there

MOÓR, Emanuel Kecskemét (Hungary) 1863—

2366 **op. 103, Suite** for double quintet, A major.....*Salabert*
Fl., Ob., Clar., Bn., Horn—String quintet

MOSER, Franz (Joseph) Vienna 1880—

***1694** **op. 35, Serenade** for 15 Wind instruments.....*U.E.*
2 (2nd alt. Picc.), 3, 3, 3—4 Horns **30**
comp. 1921; 1st perf. Vienna, March 7, 1922, the composer conducting

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

***2365** **Divertimento No. 3** (K. 166)‡, E♭ major .....*B. & H.*
2 Ob., 2 Engl. H., 2 Clar., 2 Bn., 2 Horns **11**
comp. Salzburg, March 1773; 1st perf. probably same year at Milan

***2330** **Divertimento No. 4** (K. 186), B♭ major.....*B. & H.*
2 Ob., 2 Engl. H., 2 Clar., 2 Bn., 2 Horns **11**
comp. between Oct. 1772 and March 1773 at Milan; 1st perf. there

***2331** **Divertimento No. 6** (K. 188), C major.....*B. & H.*
2 Fl., 5 Trump. (3 in C, 2 in D), 4 Tymp. **7**
comp. between 1776 and summer 1777; 1st perf. Salzburg before the Court

***2332** **Divertimento No. 8** (K. 213), F major.....*B. & H.*
2 Ob., 2 Bn., 2 Horns **6**
comp. Salzburg, July 1775; 1st perf. there same year

***2333** **Divertimento No. 9** (K. 240), B♭ major.....*B. & H.*
2 Ob., 2 Bn., 2 Horns **8**
comp. Salzburg, Jan. 1776, as dinner music for the Archbishop

‡The numbers preceded by the letter K and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

MOZART, Wolfgang Amadeus—Cont'd

*2439 **Divertimento No. 12** (K. 252)‡, E♭ major ..... *B. & H.*
2 Ob., 2 Bn., 2 Horns **8**
comp. Salzburg between Jan. and Aug. 1776, as dinner music for the Archbishop

*2334 **Divertimento No. 13** (K. 253), F major ..... *B. & H.*
2 Ob., 2 Bn., 2 Horns **9**
comp. Salzburg, Aug. 1776, as dinner music for the Archbishop

*2335 **Divertimento No. 14** (K. 270), B♭ major ..... *B. & H.*
2 Ob., 2 Bn., 2 Horns **9**
comp. Salzburg, Jan. 1777, as dinner music for the Archbishop

*2336 **Divertimento No. 16** (K. 289), E♭ major ..... *B. & H.*
2 Ob., 2 Bn., 2 Horns **9**
comp. probably between spring and autumn 1777 at Salzburg; 1st perf. there, year of composition

*2297 **Serenade No. 10** (K. 361), B♭ major ..... *B. & H.*
0, 2, 2, 2, Contra-Bn. (or Cb.)—2 Bassethorns, 4 Horns **35**
supposedly comp. and rev. 1780 at Vienna; 1st perf. there
(movements 1, 2, 3, 7 are transcriptions from a quintet for strings, comp. 1768)

*2329 **Serenade No. 11** (K. 375), E♭ major ..... *B. & H.*
2 Ob., 2 Clar., 2 Bn., 2 Horns **20**
rearrangement of a Serenade for 2 Clar., 2 Horns and 2 Bn., comp. Oct. 1781; Oboes probably added July 1782; 1st perf. same year at Vienna

*2364 **Serenade No. 12** (K. 388), C minor ..... *B. & H.*
2 Ob., 2 Clar., 2 Bn., 2 Horns **14**
comp. Vienna, July 1782; 1st perf. there same year

MRACZEK, Joseph Gustav
Orientalische Skizzen for Chamber orchestra, see **Part Ia**

NOVÁCEK, R.

*2387 **op. 48, Sinfonietta** ..... *B. & H.*
1, 1, 2, 2—2 Horns

PÉRILHOU, A.

*2292 **Divertissement** for Wind instruments ..... *Heugel*
2, 2, 2, 2—4 Horns **12**
comp. 1904; 1st perf. at the Concerts Colonne, Paris 1905

PETYREK, Felix Brünn (Moravia) 1892—

*2112 **Divertimento** for 8 Wind instruments, B♭ major ..... *U. E.*
2 (2nd alt. Picc.), 1, 1, 2—2 Horns **20**
Score and parts in MS
comp. 1923; 1st perf. Berlin 1925

2239 **Arabische Suite** [Arabian suite] ..... *U. E.*
2 (2nd alt. Picc.), 1, 2, 2—2, 0, 1—Tymp., Perc.—Harp—Cb. **20**
Score and parts in MS
comp. 1924; 1st perf. Lwów, Poland 1928

RAFF (Joseph) Joachim Lachen, Lake Zurich 1822—1882 Frankfurt-on-Main

*2392 **op. 188, Sinfonietta,** F major ..... *Kistner & S.*
2, 2, 2, 2—2 Horns Score in MS **21**
comp. 1873; 1st perf. Petersburg, March 13, 1875

‡The numbers preceded by the letter K and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

REZNICEK, Emil Nikolaus von Vienna 1860—

2294 **Traumspiel-Suite** [Suite "The dream play"], Six pieces to Strindberg's drama of the same name ..... *Sim.*

1. Heiterbucht und Schmachsund [Fairhaven and Foulstrand], 2. Fall and spring, 3. In Fingal's cave, 4. Wind and waves waltz, 5. The lawyer, 6. The daughter's farewell

1 (alt. Picc.), 1 (alt. Engl. H.), 1, Bass-Clar., 1—1, 1—Tymp., Triangle, Cuckoo—Harp, Cel. (or Piano)—Strings: Vl., Va., Vc., (5 stringed) Cb. (one of each) (see also Part Ia) **25**

ROSENMÜLLER, Johann

Kammersonate in D, see **Part II**

SALMHOFER, Franz Vienna 1900—

2238 **op. 19, Kammersuite** [Chamber suite] for 16 instruments, C major .... *U. E.*

1. Sarabande, 2. Scherzando, 3. Minuet, 4. Finale

1 (alt. Picc.), 2, 2 (2nd alt. Bass-Clar.), 2—2 Horns—Harp—Str. quintet
Wind parts and Harp in MS

1st perf. by the Philharmonisches Kammerorchester, Vienna, May 10, 1923, Rudolf Nilius conducting

SCARLATTI (D.) — SETACCIOLI

Giuseppe Domenico SCARLATTI, Naples 1685—1757 ib.

***2337** **Allegro** in B♭ major, from Suite VIII for Clavicembalo; transcr. and arr. by Giacomo Setaccioli ..... *Ric.*

1, 2, 2, 2—Horn **3**

arr. 1921; 1st perf. Milan same year

SCHMITT, Florent

***op. 54, Lied et Scherzo,** see **Part XI**

SCHÖNBERG, Arnold Vienna 1874—

1716 **op. 9, Kammersymphonie** [Chamber symphony] for 15 solo instruments (improved edition) ..... *U. E.*

Fl., Ob., Engl. H., Clar. in D (alt. E♭), Clar. in A (alt. B♭), Bass-Clar., Bn., Contra-Bn.—2 Horns—Vl. I/II, Va., Vc., Cb. **22**

comp. 1906; 1st perf. Vienna 1907 by the Rosé Quartet and the Woodwind ensemble of the Vienna Philharmonic Orchestra

SCHREKER, Franz

Kleine Suite for Chamber orchestra, see **Part Ia**

Kammersymphonie, see **Part Ia**

SEKLES, Bernhard Frankfurt-on-the-Main 1872—

2291 **op. 14, Serenade** for 11 solo instruments, E♭ major ..... *Rahter*

(Composer's note: This Serenade may be played both as chamber music or as Intermezzo in an instrumental concert. In either case it should be directed by a conductor)

Fl., Ob., Clar., Bn.—Horn—Harp—Vl. I/II, Va., Vc., Cb.

copyright 1907

STEPHAN, Rudi Worms 1887—1915 killed in the World War

2328 **Musik für sieben Saiten-Instrumente** [Music for seven stringed instruments]. Posthumous work, ed. by Dr. Karl Holl ..... *Schott*

String quintet (also with augmented Strings)—Piano—Harp **25**

1st perf. Bochum 1924

STÖHR, Richard Vienna 1874—

2343 **op. 32, Kammersymphonie** [Chamber symphony] (Nonett)..... *Kahnt*
Ob., Clar., Bn., Horn, Harp—String quartet (without Cb.) **36**
comp. 1912; 1st perf. at the jubilee concert for the centenary of the Society of the Friends of Music, Vienna, Dec. 12, 1912, Berla conducting from the 1st Violin

STRAUSS, Richard Munich 1864—

***2293** **op. 7, Serenade,** E♭ major (Andante)..... *U. E.*
2, 2, 2, 2, Contra-Bn. (or Bass-Tuba or Cb.)—4 Horns **10**
comp. 1881; 1st perf. Dresden, Nov. 27, 1882, Franz Wüllner conducting

STRAWINSKY, Igor (Fedorovich) (Stravinski or Stravinsky also)
Oranienbaum, near Petersburg 1882—

1739 **Rag-Time** for 11 instruments..... *Chester*
Fl., Clar., Horn, Corn., Tromb., Perc., Cymbalum—String quartet (without Vc.) **12**
comp. 1918; 1st perf. London, April 27, 1920, A. Bliss conducting

***2296** **Chant des Bateliers du Volga** [Song of the Volga boatmen], Russian popular song; arr. for Wind instruments and Percussion by Igor Strawinsky... *Chester*
2, 2, 2, 3—4, 3, 3, 1—Tymp., Bass-drum, Gong **4**
arr. 1919; 1st perf. at Royal Albert Hall, London, Feb. 4, 1923, Eugene Goossens conducting

***2113** **Octuor** [Octet] for Wind instruments, ed. by Albert Spalding..... *Ed. Russe*
Fl., Clar., 2 Bn.—2 Trump., 2 Tromb.

TANSMAN, Alexandre
Sinfonietta for Chamber orchestra, see **Part Ia**

TCHEREPNIN(e), Alexander (Nicolaievich) Petersburg 1899—
op. 33, Kammer-Konzert, D major, see **Part XV**

1773 **op. 37, 3 Stücke für Kammerorchester** [Three pieces for chamber orchestra]..... *U. E.*
1. Overture, 2. Mystery, 3. For a pugilist's training (Prelude)
Fl., Clar.—2 Horns, 2 Corn.—Tymp., Perc.—Str.: 2, 2, 2, 2, 2 (and Solo Vc. in No. 2) Wind parts, Perc. in MS **25**
comp. 1924; 1st perf. Riga 1926, the composer conducting

TELEMANN, Georg Philipp
Tafelmusik, Suite for Chamber orchestra (III, No. 1), see **Part II**

TOCH, Ernst Vienna 1887—

***1468** **op. 39, Spiel für Blasorchester** [Music for Wind orchestra]..... *Schott*
2 (2nd alt. Picc.), 1, 5, 1—4, 4, 3, 1; Tenorhorn, Baritone, 2 Flügelhorns—Tymp., Perc. **10**
(orig. orch. for military band; if played by the wind group of a symphony orchestra the military instruments, i.e., Tenorhorn, Baritone and 2 Flügelhorns, may be omitted)
comp. for and 1st perf. at the Donaueschingen Chamber Music Festival 1926

TSCHEREPNIN(e) see **TCHEREPNIN(e)**

WEILL, Kurt Dessau (Anhalt) 1900—

*1750 **Kleine Dreigroschenmusik,** Suite from the "Dreigroschenoper" [The beggar's opera]..... *U.E.*

1. Overture, 2. The murderous deed of Mackie Messer, 3. Instead-of song, 4. The ballad of pleasant life, 5. Polly's song, 5a. Tango ballad, 6. Song of the cannons, 7. Dreigroschen-finale

2 (1st alt. Picc.), 0, 2, 2—Alto-Sax., Tenor-Sax. (alt. Soprano-Sax.) —0, 2, 1, 1—Tymp., Perc.—Banjo, Guitar (ad lib.), Bandoneon (ad lib.), Piano 22

comp. 1928; Suite 1st perf. by the State Opera Orchestra, Berlin, Feb. 7, 1929, Klemperer conducting

WELLESZ, Egon

op. 38, Suite for Violin and Chamber orchestra, see **Part IV**

WOLF-FERRARI, Ermanno Venice 1876—

2298 **op. 8, Kammersymphonie** (Sinfonia da camera) [Chamber symphony], B♭ major..... *Rahter*

1, 1, 1, 1—Horn—Piano—String quintet

ZOELLNER, Richard

op. 4, Eine kleine Kammer-Symphonie, see **Part II**

STRING ORCHESTRA

PART II

Including compositions for pure string orchestra and compositions for strings with one or two solo or accompanying instruments where these additional parts do not, in the opinion of the compiler, justify their inclusion with the concertos (Parts III to XV). In cases where there are Piano, Cembalo, Harmonium, Organ, Harp or Percussion instruments, they are regarded as merely accessory to the body of strings.

The catalogue number (followed by the letter s) precedes the title of the composition.

The number at the extreme right indicates the approximate time (in minutes) required for performance.

Unless otherwise stated, the material for each composition consists of:

Conductor's score
One full set of parts
11 — 10 — 5 — 5 — 4 extra string parts.

ACKERMANS, H.

1391s **Sous ta fenêtre** [Beneath your window], Entr'acte-Pizzicati.....*Grus & Cie.*
Score in MS

ADLINGTON, Fred

1331s **Three English Folk Tunes,** Suite.....*Goodwin & Tabb*
1. Three merry men of Kent (Wichling — Kent),
2. The keys of Canterbury (Mappowder — Dorset),
3. A clown's dance (Ilmington — Warwickshire, 16th century)

AFFERNI, Ugo Florence 1871—

627s **op. 20, La Sirène** [The Siren], Waltz Caprice.....*Bosworth*

627s **op. 30, Stilles Glück** (Bonheur) [Sweet happiness].....*Bosworth*
without Cb.

1506s **Mandolinata,** Italian Serenade.....*Reinecke*
with Harp ad lib. Score in MS

AFFROSSIMOFF, Joas von Seldeneck
see **SELDENECK-AFFROSSIMOFF, Joas von**

AKIMENKO, Feodor (Stepanovich) (also Th. Akimenko) Kharkov (Russia) 1876—

1346s **Nocturne**.....*Bessel*
Score in MS

ALALEONA, Domenico Montegiorgio (Piceno) 1881—

Due Canzone Italiane [Two Italian songs].....*Ric.*
Strings, 2 Harps, Celesta, Tymp. **11**
comp. 1917, 1st perf. at the Sala Accademica, Rome, June 15, 1917, the composer conducting

1169s — **No. 1, La mamma lontana** [The absent mother]
Large folio score

1119s — **No. 2, Canzone a Ballo** [Dance song]
Large folio score and Miniature score

ALARD, Delphin Bayonne 1815—1888 Paris

1574s **op. 49, No. 8, Berceuse** [Cradle song].....*André*
Violin and Strings Score in MS

ALBERT-ARNAUD

1155s **Sérénade d'un soir** [An evening's serenade]..... *Decourcelle*
Score in MS

ALBUM

42s **The "Edric" Album,** Eight pieces by various composers (with Piano), arr., ed., fingered and bowed by James Brown..... *Stainer & Bell*
1. March "Alceste" (Gluck), 2. Gavotte (Handel), 3. O Mistress Mine (Thomas Morley), 4. Minuet (Henry Purcell), 5. Ballet (J. S. Bach), 6. March "Scipio" (Handel), 7. Swedish Dance "Lottie is dead" (Traditional), 8. Swedish Folk-Dance (Traditional)
(publ. in the Polychordia String library, Lower grade)

43s **The "Sheen" Album,** Seven pieces by various composers (with Piano), arr., scored, ed., fingered and bowed by James Brown..... *Stainer & Bell*
1. Gavotte "Atys" (J. B. Lully), 2. March (J. S. Bach), 3. Polonaise (J. S. Bach), 4. Bourrée in G minor (Handel), 5. Minuet (Thom. Aug. Arne), 6. Jig: The Irish Washerwoman (Old tune), 7. Old English Dance Tune
(publ. in the Polychordia String library, Lower grade)

34s **Album of Swedish Folk-Dances,** arr., scored, ed., fingered and bowed by James Brown..... *Stainer & Bell*
1. Polska, 2. Daldans, 3. Swedish waltz, 4. Varsovienne (Swedish), 5. Polka (Swedish), 6. Swedish Folk-Dance, 7. do.
(publ. in the Polychordia String library, Middle grade)

850s **The "Tilford" Album,** Two modern pieces, ed., fingered and bowed by James Brown..... *Stainer & Bell*
1. Elegy (Harry Farjeon), 2. Aubade (Helen Milne)
(publ. in the Polychordia String library, Higher grade)

ALETTER, (W.) — KOMZÁK

817s **Goldene Träume** [Golden dreams], Valse lente Intermezzo, arr. by Karl Komzák..... *Bosworth*
with Piano and Harp ad lib.

ALLAGA, Géza

1612s **Rákóczi-induló** [Rákóczi March], transcr. by Géza Allaga..... *Rozsnyai*
with Cb. ad lib.
Other transcriptions of Marches by Géza Allaga see also EGRESSY—ALLAGA and MÜLLER (J.)—ALLAGA

AMBERG, Johann

1341s **op. 13, Three Sketches**..... *?*
1. Pastorale, 2. Remembrance, 3. Tarantelle
Flute and String orchestra Score in MS

398s **Babillage de minuit** [A midnight chat], Humorous sketch..... *Hansen*

d'AMBROSIO, Alfredo Naples 1871—1914 Paris

1077s **op. 16, Novelletta** (No. 1), G major..... *Decourcelle*
with Violin Solo Score in MS

1154s **op. 20, Novelletta** (No. 2), E♭ major..... *Decourcelle*
with Violin Solo Score in MS
(First Violin parts printed as op. 26)

1131s **op. 26, Madrigal**..... *Decourcelle*
with Violin Solo Score in MS

1066s **op. 30, Berceuse** [Lullaby], F major..... *Decourcelle*
Score in MS

d'AMBROSIO, Alfredo—Cont'd

520s **En badinant (Spass)** [Frolicking], Scherzino.....*Decourcelle*

1070s **Pavane, G major**.....*Decourcelle*
Score in MS

68s **Rêve** [Dream], E♭ major.....*Decourcelle*

1570s **Spleen**.....*Decourcelle*
Violoncello Solo and String orchestra Score in MS

AMES, John Carlowitz Westbury-on-Trym, near Bristol (England) 1860—

1314s **The Seasons,** Suite for Strings.....*Boosey & Hawkes*
1. Dawn of spring, 2. On summer seas, Barcarole, 3. Harvest festival
Score in MS

ANDRÉ, Carl Coblenz 1853—1914 ib.

469s **op. 10, Elfenreigen** [Dance of the elves], Pizzicato-Capriccio.....*André*
String quartet, with 2 Flutes and Harp ad lib.

ANDRÉ, Ludwig

1272s **op. 100, Alpenveilchen** [Mountain violet], Ländler-Idyl.....*André*
2 Solo Violins and String orchestra Score in MS

1416s **op. 146, Liebesgeflüster** (Causerie) [Amorous whisper], Waltz-Poetry.....*Hansen*
String orchestra, 2 Flutes, Tymp., Bells and Harp ad lib.

ANDREOLI, Guglielmo Modena (Italy) 1835—1860 Nice

673s **op. 12, Preludio e Minuetto**.....*Ric.*
String quartet with Piano and Cb. ad lib.

ANTHIOME, Eugène

17s **Souvenir d'Antan**.....*Sirène musicale*
without Cb. Score in MS

ANTRÉAS, Edmond

747s **op. 36, Galanterie,** Intermezzo.....*Leduc*
Score in MS

513s **Est-ce bien vrai?** [Can it be true?], Intermezzo.....*Leduc*
Score in MS

365s **Rêve d'enfant** [Child's dream].....*Leduc*

ARBEAU, Pierre

1044s **Berceuse** [Cradle song].....*Durand*
Violin Solo and String quartet Score in MS
copyright 1924

ARENSEN, Adolf

11s **Menuett and Habanera**.....*Schuberth, jr.*
copyright 1893

ARENSKY, Antony (Stepanovich) Novgorod 1861—1906 Terioki (Finland)

407s **Variations** on a theme by Tchaikovsky.....*Forberg*
"Bwilly u Christa-mladientsa sad" [Events in th garden of the infant Christ], (No. 5 from Tchaikovsky's op. 54, 16 Children's songs) **12**
originally the Variations formed the slow movement of Arensky's Quartet op. 35, and were subsequently orchestrated by the composer

d'AUBEL, Henri

370s **op. 24, Menuet nuptial,** 18th century.....*Leduc*

AULIN — HAPPICH Tor AULIN, Stockholm 1866—1914 ib.

29s **Idyll**, arr. by William F. Happich.....*unpublished*
Score and parts in MS
comp. for Violin and Piano, as No. 1 of "Four Aquarelles" (publ. C. Fischer, N. Y.); arr. for the Symphony Club exclusively

AUSTIN, Ernest London 1874—

531s **op. 35, The Vicar of Bray**, Variations.....*Novello*
1st perf. at London, 1910, at the Queen's Hall Promenade Concerts

AUZENDE, A. M.

1533s **Cantabile**, G minor.....*Cost.*
Score in MS

AVALLE, Louis

1206s **Menuet des Muscadins** [Minuet of the dandies].....*Decourcelle*
Score in MS

AVENA, Renato

1068s **Danza, Nonnina!** [Dance, grandmother dear], Minuet.....*Ric.*
Score in MS

AVISON, Charles Newcastle-upon-Tyne (England) 1710—1770 ib.

1329s **Concerto** in E minor, arr. and ed. by Peter Warlock.....*Augener*
orig. publ. 1755, new arr. copyright 1930

AZÉMARD, Alfred

1186s **Gavotte Louis XIII**.....*Decourcelle*
Score in MS

BACH, Carl Philipp Emanuel (the "Berlin" or "Hamburg" Bach)
Weimar 1714—1788 Hamburg

1627s **Symphony III**, C major, ed. by Dr. Ernst Fritz Schmid, for 4-part String orchestra and Cembalo.....*Nagel*
No. 3 of 6 Symphonies, comp. 1773, ordered by Baron van Swieten; 1st perf. unknown; Bach's original MS recently rediscovered in Brussels, 1st time publ. 1931

BACH, E.

83s **Frühlings Erwachen** [Spring awakening].....*C. F. Schmidt*
Score in MS

BACH, Johann Bernhard Erfurt 1676—1749 Eisenach

942s **Overture I**, G minor, ed. by Alexander Fareanu.....*B. & H.*
1. Maestoso—Allegro—Tempo I (Overture), 2. Air, 3. Rondeau, 4. Loure, 5. Fantaisie, 6. Passepied
Solo Vl. and String orchestra with Piano (Cembalo)
arr. Jan. 1920

BACH, Johann Sebastian Eisenach 1685—1750 Leipzig

91s **Aria**, E major, arr. by Hugo Wehrle.....*B. & H.*

1303s **Arioso**, Introduction to the Cantata "Ich steh mit einem Fuss im Grabe"; arr. for String orchestra by Sam Franko.....*Schirmer*
Sinfonia from Cantata No. 156 (B.G. XXXII)‡ for the third Sunday after Epiphany, comp. at Leipzig, probably for Jan. 22, 1730; arr. copyright 1915

***862s** **Chorale** "Jesu, Joy of man's desiring" ("Wohl mir, dass ich Jesum habe") from Church Cantata No. 147 "Herz und Mund und That und Leben"; arr. and ed. by W. G. Whittaker.....*Oxf. Univ. Press*
Vl. I/II, Va. (or Vl. III), Vc., Cb. ad lib.—2 Ob. ad lib.—Trump. —Vocal chorus ad lib.
Chorale from Part I of the Cantata (B.G. XXX) for the Feast of Mary's Visitation; comp. at Weimar

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BACH, Johann Sebastian—Cont'd

Church Cantata No. 35, "Geist und Seele wird verwirret"; ed. by W. G. Whittaker.....*Oxf. Univ. Press*

(in B. G. VII)‡, comp. at Leipzig, probably 1731, for the twelfth Sunday after Trinity; transcr. publ. 1929

1107s — First Sinfonia

2 Ob., Engl. H. (Taille) (or Vl. IIIa)—Organ oblig. (or Piano)—Str.: Vl. I/II, Va. (or Vl. III b), Vc., Cb. **3**

1109s — Second Sinfonia

2 Ob., Engl. H. (all ad lib.)—Organ oblig. (or Piano)—Str. **3**

78s Concerto, G major.....*B. & H.*

3 Vl., 3 Va., 3 Vc., Cb. and Cembalo **9**

Brandenburg Concerto III (B.G. XIX) comp. at Cöthen between 1717 and 1721

535s Concerto, B♭ major.....*B. & H.*

Va. I/II, Vc. I/II/III (orig. Viola da Gamba I/II and Vc.), Cb. and Cembalo **16**

Brandenburg Concerto VI (B.G. XIX) comp. at Cöthen between 1717 and 1721

1232s Concerto from Church Cantata No. 142 "Uns ist ein Kind geboren"; ed. by W. G. Whittaker.....*Oxf. Univ. Press*

2 Fl. (or Solo Vl. I/II), 2 Ob. (or Solo Vl. III/IV)—Strings **2**

Cantata (B.G. XXX) for the first Christmas holiday, comp. at Weimar between 1712 and 1714; transcr. publ. 1925

851s Concerto from Church Cantata No. 152 "Tritt auf die Glauben's Bahn"; ed. by W. G. Whittaker.....*Oxf. Univ. Press*

Fl. (or Vl.), Ob. (or Vl.), Viola d'amore (or Va.), Viola da Gamba (or Vc. I), Vc. II and Cb. (ad lib.)

Cantata (B.G. XXXII) written at Weimar 1715 for the Sunday after Christmas

1025s 1. March from Dramma per Musica "Vereinigte Zwietracht der wechselnden Saiten", **2. Prelude** to Cantata No. 212 "Mer hahn en neue Oberkeet" (Peasant Cantata), **3. Trio**; ed. by W. G. Whittaker.....*Oxf. Univ. Press*

1. 3 Trump. (one compulsory), 2 Fl., 2 Ob., 2 Clar., (all ad lib. and interchangeable), Tymp., Str. (Cb. ad lib.)
2. Str. (Cb. ad lib.), Piano (Continuo) ad lib.
3. Ob. (or Vl. II) and Str. (Cb. ad lib.), Piano (Continuo) ad lib.

1. Written as opening number of a Cantata (B.G. XX, 2) comp. 1726 for the promotion to professor of Dr. Gottlieb Korte, at the University of Leipzig

2. 1st perf. August 30, 1742 in homage of Kammerherr von Dieskau, of Dresden (B.G. XXIX)

3. Last (disconnected) number of the secular Cantata "Was mir behagt, ist nur die muntre Jagd", 1st perf. at the birthday hunting party of Duke Christian of Saxe-Weissenfels, Feb. 23, 1715; 1735 transferred to Church Cantata No. 68 "Also hat Gott die Welt geliebet" (B.G. XXIX and B.G. XVI respectively) (the present edition uses both versions)

1449s Overture No. 2, B minor.....*B. & H.*

1. Overture, 2. Rondeau, 3. Sarabande, 4. Bourrée I, 5. Bourrée II, 6. Polonaise, 7. Double, 8. Menuet, 9. Badinerie

with Flute

Ouverture or Suite II (B.G. XXXI, 1) comp. at Cöthen, between 1717 and 1723

Prelude in C, see **FIVE EARLY CLASSICS**

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BACH, Johann Sebastian—Cont'd

948s **Ricercare** from the "Musikalisches Opfer"; ed. by Gustav Lenzewski, sen. ..... *Vieweg*
2 Vl., 2 Va. and 2 Basses (Vc. and Cb.)
"Musikalisches Opfer" (B.G. XXXI, 2)‡, comp. 1747 on a theme by King Frederik the Great, given to Bach on May 7, 1747 for improvisation; later, Bach elaborated upon this theme and dedicated the composition to the King as "Musikalisches Opfer."

1149s **Sinfonias** to Bach's Cantatas Nos. 12, 21, 156 "Weinen, Klagen, Sorgen, Zagen"—"Ich hatte viel Bekümmernis"—"Ich steh' mit einem Fuss im Grabe"; ed. by W. G. Whittaker ..... *Oxf. Univ. Press*
Ob. (or Solo Vl.), Bn. ad lib., Str. (with Cb. ad lib.)
Cantata No. 12 (B.G. II) first comp. at Weimar 1714, final version compl. at Leipzig, for the third Sunday after Easter 1724 or 1725; No. 21 (B.G. V, 1) comp. at Weimar "für jede Zeit" [for any time]; 1st perf. there 1714, the third Sunday after Trinity; No. 156 (B. G. XXXII) comp. at Leipzig, probably 1729 or 1730, for the third Sunday after Epiphany

1147s **Sinfonia** to Church Cantata No. 42 "Am Abend aber desselbigen Sabbaths"; ed. by W. G. Whittaker ..... *Oxf. Univ. Press*
2 Ob. (or 2 Solo Vl.), Bn. (or Solo Vc.) and Str. (with Cb. ad lib.) —Continuo (Piano or Organ) ad lib.
from the Cantata for Sunday Quasimodogeniti (B.G. X), comp. at Leipzig 1731

571s **Sinfonia** to Church Cantata No. 75 "Die Elenden sollen essen"; ed. by W. G. Whittaker ..... *Oxf. Univ. Press*
Trumpet and String orchestra (with extra Violins, Flutes, Oboes, Clarinets and Voices ad lib.)
Sinfonia from Part II of the Cantata (B.G. XVIII) for the first Sunday after Trinity, comp. at Leipzig, for May 30, 1723

663s **Sinfonia** to Church Cantata No. 76 "Die Himmel erzählen die Ehre Gottes"; ed. by W. G. Whittaker ..... *Oxf. Univ. Press*
Oboe d'amore (or Ob. or Vl. I), Viola da Gamba (or Vl. II or Va. or Vc. I), Vc., Cb. ad lib.—Piano (or Organ) ad lib.
Sinfonia from Part II of the Cantata (B.G. XVIII) for the second Sunday after Trinity, comp. at Leipzig, for April 6, 1723

558s **Sinfonia** to Secular Cantata No. 209 "Non sa che sia dolore"; ed. by W. G. Whittaker (*in B.G. XXIX*) ..... *Oxf. Univ. Press*
with Flute or Violin Solo, Cb. ad lib.

Five String Suites, arr. and ed. by W. G. Whittaker; bowed and fingered by Alfred M. Wall ..... *Oxf. Univ. Press*

1352s — **No. 1,** From Ouverture or Suite No. 1, C major
1. Courante, 2. Gavotte I and II, 3. Forlane, 4. Menuet I and II, 5. Bourrée I and II, 6. Passepied I and II
with Cb. ad lib. **23**
Ouverture I (B.G. XXXI, 1) for orchestra, comp. probably at Cöthen, between 1717 and 1723

1353s — **No. 2,** From Ouverture or Suite No. 2, B minor
1. Rondeau, 2. Sarabande, 3. Bourrée, 4. Polonaise, 5. Menuet, 6. Badinerie
with Flute (or Solo Violin), Cb. ad lib. **17**
Ouverture II (B.G. XXXI, 1) for orchestra, comp. at Cöthen, between 1717 and 1723

1354s — **No. 3,** From Ouverture or Suite No. 3, D major
1. Gavotte I and II, 2. Bourrée, 3. Air, 4. Gigue
with Cb. ad lib. and Tymp. ad lib. **19**
Ouverture III (B.G. XXXI, 1) for orchestra, comp. at Leipzig, between 1727 and 1736
(No. 3 is the Air, commonly known as "Air on the G String", in its transcr. for Solo Violin)

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BACH, Johann Sebastian—Cont'd

Five String Suites—Cont'd

1355s — **No. 4,** From Ouverture or Suite No. 4, D major
1. Bourrée I and II, 2. Gavotte, 3. Menuet, 4. Réjouissance
with Cb. ad lib. and Tymp. ad lib. **19**

Ouverture IV (B.G. XXXI, 1)‡, for orchestra, comp. between 1717 and 1727

1356s — **No. 5,** From Brandenburg Concerto No. 1, F major
1. Menuetto, 2. Trio I, 3. Polacca—Menuetto da capo,
4. Trio II—Menuetto da capo
with Cb. ad lib.

Brandenburg Concerto I (B.G. XIX) comp. at Cöthen, between 1717 and 1721

138s **Two Gavottes from the D-major Overture,**
arr. for String orchestra ..... *unpublished*
Score and parts in MS
(with GLUCK, "Iphigenia" Overture, MOZART, Canzonetta from "Don Giovanni" and SCHUBERT, Military March)

from Ouverture or Suite III (B.G. XXXI, 1) for orchestra, comp. at Leipzig, between 1727 and 1736

676s **Two Pieces** for String orchestra ..... *Ditson Co.*
1. Air on the G string (C major) from the Suite in D major;
arr. by A. Wilhelmj, ed. by Karl Rissland
2. Gavotte, D major, from the 6th Violin Sonata; arr. by Karl Rissland
with Piano ad lib.
(publ. as No. 31 of the Philharmonic Orchestra Series; No. 1 grade III, No. 2. grade II)

No. 1 from Ouverture or Suite III for orch. (B.G. XXXI, 1), comp. at Leipzig, between 1727 and 1736; No. 2 from Partita III, E major, for Solo Violin (B.G. XXVII, 1), comp. at Cöthen, between 1717 and 1723

1374s **"Wachet auf",** No. 4 of "Sleepers wake", Church Cantata 160;
arr. by Michele Esposito ..... *Oxf. Univ. Press*
(actually No. 4 of Cantata No. 140)
Strings and Horns or Trumpet, with ad lib. Flutes, Oboes, Clarinets and Bassoons

Cantata 140 (B.G. XXVIII) comp. at Leipzig, probably 1742, for the twenty-seventh Sunday after Trinity

BACH — BACHRICH

1116s **Praeludium, Adagio, Gavotte e Rondo,** from the master's Violin Sonatas; arr. for String orchestra by S. Bachrich ..... *U. E.*

1. and 3. from Partita III, E major, 2. from Sonata II, A minor (all in B.G. XXVII, 1); comp. at Cöthen between 1717 and 1723

537s **Sarabande, Andante und Bourrée** from the Violin Sonatas (!);
arr. for String orchestra by S. Bachrich ..... *Doblinger*

Sarabande and Bourrée from Partita I for Solo Violin (B.G. XXVII, 1), Andante from Sonata II for Flute (traverso) and Basso Continuo (B.G. XLIII, 1)

BACH — BESLY

510s **Choral Prelude "Dearest Jesu, we are here",** arr. for orchestra by Maurice Besly ..... *Boosey & Hawkes*
Str. (with Vl. and Vc. Soli), Fl., Ob.

Choral prelude "Liebster Jesu, wir sind hier", for Organ (B.G. XL)

BACH — DUNHILL

898s **The Anna Magdalena Bach Suite,** from pieces in the "Anna Magdalena Bach Notenbuch"; adapted and arr. by Thomas F. Dunhill ..... *Oxf. Univ. Press*
1. March, 2. First Polonaise, 3. Two Minuets, 4. Second Polonaise, 5. Musette

Nos. 16, 19, 4/5, 10, 22 of the second "Notenbuch" of 1725 (B.G. XLIII, 2); none of the above pieces comp. by Bach, but by unidentified composers

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BACH — FORSYTH

56s **Gavotte and Rondo** from the 6th Sonata for Violin Solo; arr. by Cecil Forsyth.....*Goodwin & Tabb*
from Partita III (B.G. XXVII, 1)‡, comp. at Cöthen, between 1717 and 1723

BACH — HARRISON

804s **Prelude and Fugue** in G minor, Part II, No. 16 of "The Forty-Eight" arr. for String orchestra (or quartet) by Julius Harrison.....*Novello*
No. 16 of "Das Wohltemperirte Clavier" Part II (B.G. XIV), comp. at Leipzig 1744

BACH — HELLMESBERGER

936s **Fuga,** A minor, for String orchestra freely arr. by Joseph Hellmesberger.....*U.E.*
from Fugue for Clavicembalo with 2 manuals (B.G. III)

1115s **Violin Sonate,** E minor, arr. for String orchestra by Joseph Hellmesberger.....*U.E.*
from Sonata for Violin and Continuo (B.G. XLIII, 1); Allemande omitted in arrangement

BACH — KAUN

Johann Seb. Bach's selected Organ and Piano compositions, transcr. for String orchestra by Hugo Kaun.....*Vieweg*

504s — **No. 1, Sarabande** from the English Suite in A minor with Solo Violin
from English Suite II, for Piano (B.G. XLV, 1)

508s — **No. 2, Bourrée** from the English Suite in A minor with Solo Violin
from English Suite II, for Piano (B.G. XLV, 1)

505s — **No. 3, Choralvorspiel** [Choral prelude] "Erbarm' dich mein, o Herre Gott"
comp. for Organ (B.G. XL)

507s — **No. 4, Choralvorspiel** [Choral prelude] "Aus tiefer Not schrei' ich zu dir"
comp. for Organ (B.G. XL)

BACH — KRAMM

702s **Sarabande** and **Gavotte,** arr. by Georg Kramm.....*Heinrichshofen*
Gavotte with Oboe
Sarabande from English Suite II, A minor, Gavotte from English Suite III, G minor, for Piano (B.G. XLV, 1)

BACH — LOTTER

1339s **Concerto in C major,** adapted and arr. by Adolf Lotter..*Boosey & Hawkes*
(actually an arr. of the 1st movement of that Concerto only; the orig. "Allegro" is "Allegro Moderato" in the arr.)
4 Vl., 2 Va., 2 Vc. and 2 Cb.
from Concerto for 3 Pianos (Cembali) and Strings (B.G. XXXI, 3, No. 2), comp. at Leipzig, probably between 1730 and 1733, for perf. by Bach and his two eldest sons; 1st publ. perf. at the Telemann Collegium Musicum, Leipzig

BACH — PICK-MANGIAGALLI

966s **Due Preludi** [Two preludes], transcr. for String orchestra by Riccardo Pick-Mangiagalli.....*Ric.*
1. Prelude E minor (from the Organ works),
2. Prelude E major (from the Sonatas for Violin Solo) **9**
No. 1 orig. in D minor, from "Prelude and Fugue IX (B.G. XV), No. 2 from Partita III (B.G. XXVII); 1. comp. probably 1724 or 1725, 2. probably at Cöthen, between 1717 and 1723; transcr. 1930; 1st perf. at Boston, Oct. 17, 1930, Koussevitzky conducting

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BACH — POLLAIN

1008s **Musette,** D minor, rev. by Fernand Pollain.....*Senart*
Score in MS
Gavotte I from 6th English Suite, for Piano (B.G. XLV, 1)‡

BACH — REGER

389s **Aria** after the choral prelude "O Mensch bewein dein Sünde gross";
arr. for String orchestra by Max Reger, D major.....*B. & H.*
Choral prelude comp. for Organ (B.G. XXV, 2) orig. in E♭ major

BACH — SCHMUTZLER

1473s **Stücke** [Pieces] arr. in form of a Suite and transcr. for
String orchestra by Ludwig Schmutzler.....*C. F. Schmidt*
1. Allemande, 2. Sarabande, 3a Menuett, 3b Menuett,
4. Allegretto, 5. Larghetto, 6. Gavotte, 7. Gigue
Nos. 1, 2, 3b, 7 from 1st French Suite, D minor (B.G. XLV, 1); No. 3a from 6th French Suite (B.G. XLV, 1), orig. E major, arr. F major; No. 4 Sinfonia 3, D major (B.G. III); No. 5 Sinfonia 9 (B.G. III), orig. F minor, arr. G minor; No. 6 from 5th French Suite, G major (B.G. XLV, 1); all for Piano

BACH — SEVITZKY

1172s **Prelude "Herzlich thut mich verlangen",**
arr. for String orchestra by Fabien Sevitzky.....*unpublished*
Score and one set of parts in MS, duplicate parts photostated
comp. for Organ (B.G. XL)

BACH — SILOTI

1211s **Adagio** (from the Toccata in C major for Organ), arr. by
Alexander Siloti, Violin I part revised by Paul Kochanski.....*C. Fischer*
Toccata I (B.G. XV) probably comp. before 1714; arr. copyright 1925

BACH — STOCK

1684s **Andante** from Solo Violin Sonata in A minor;
arr. by Frederick A. Stock.....*Schirmer*
Second movement from Sonata II (B.G. XXVII, 1), comp. at Cöthen, between 1717 and 1723; arr. copyright 1931

BACH — WILLIAMS (G.)

963s **A Bach Suite,** Movements from the Piano Suites
selected and arr. by Gerrard Williams.....*Oxf. Univ. Press*
1. Prelude (3rd "English" Suite), 2. Allemande (2nd "French" Suite),
3. Sarabande (4th "English" Suite), 4. Gavotte (5th "French" Suite),
5. Minuet (No. 2, 1st "French" Suite), 6. Bourrée I (2nd "English" Suite),
7. Bourrée II (2nd "English" Suite), 8. Gigue (5th "French" Suite)
Strings with optional Winds (Fl., Ob., Clar., Bn., Trump.) and Tymp.
all Suites in B.G. XLV, 1

683s **Prelude** from "English" Suite No. 5, E minor;
arr. by Gerrard Williams.....*Oxf. Univ. Press*
Strings (with Cb. ad lib.) and optional Winds (Fl., Ob., Clar.,
Bn., Trump. or Corn.)
comp. for Piano (B.G. XLV, 1)

BACH — WILLIAMS (R. V.) — FOSTER

559s **The "Giant" Fugue,** transcr. for String orchestra by
Ralph Vaughan Williams and Arnold Foster.....*Oxf. Univ. Press*
Choral prelude "Wir glauben all' an einen Gott", from "Clavierübung", Part III "Choral preludes and Duets" (B.G. III), orig. publ. 1739

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BACH — WOOD-HILL

1328s **Two five-voiced Fugues with Preludes**; arr. for..... *Goodwin & Tabb and* Strings by Mabel Wood-Hill..... *Gray Co., N. Y., selling agents*

1. Preludio and Fugue IV, C♯ minor
2. Preludio and Fugue XXII, B minor (orig. B♭ minor)

from "Das Wohltemperirte Clavier", Part I (B.G. XIV)‡, comp. at Cöthen 1722

BACH — WOODHOUSE

919s **Bourrée** (G major—G minor) from the 3rd Sonata for Cello; arr. for String quartet or String orchestra by Charles Woodhouse ..... *Boosey & Hawkes*

Bourrée I and II (orig. key C major—C minor) from Suite III for Violoncello Solo (B.G. XXVII, 1). Suite comp. at Cöthen, between 1717 and 1723; publ. 1825 for the first time

920s **Four Pieces** from the Suite in D major; arr. for String quartet or String orchestra by Charles Woodhouse ..... *Boosey & Hawkes*

1. Gavotte, 2. Bourrée, 3. Air, 4. Gigue

Ouverture or Suite III for orchestra (B.G. XXXI, 1), comp. at Leipzig, between 1727 and 1736

904s **Suite of six Pieces** from the lesser known Piano works; selected and arr. for String quartet or String orchestra by Charles Woodhouse. *Boosey & Hawkes*

1. March, 2. Menuet and Trio, 3. Aria, 4. Musette, 5. Adagio, 6. Gigue

Nos. 1 and 4 (probably neither comp. by Bach) from the 2nd "Notenbüchlein der Anna Magdalena Bach" of 1725 (B.G. XLIII, 2); 2. from Ouverture (Suite) III, F major (B.G. XXXVI); 3. from Aria variata, A minor (B.G. XXXVI); 5. from Toccata IX, G major (B.G. XXXVI); 6. from Fragment of a Suite, A major (B.G. XXXVI)

BACH, Wilhelm Friedemann (the "Halle-Bach") Weimar 1710—1784 Berlin

1419s **Sinfonia**, D minor, ed. by Ludwig Schittler..... *Wunderhorn*
with 2 Flutes (traversi)

BAGGE, Gustave

1157s **Svea** [Sweden], Suite of popular Swedish dances and songs..... *Decourcelle*
Score in MS

BAINTON, Edgar Leslie London 1880—

561s **Pavane, Idyll and Bacchanal**..... *Oxf. Univ. Press*
with Flute (or Solo Violin) and Tambourine ad lib.

BALAN, Joan

892s **Lyrische Suite No. 1** [Lyric Suite]..... *Balan*

1. Melancholy, 2. Solitude, 3. The dancer, 4. Joy
Parts in MS

comp. 1930

BANÈS, Antoine

1518s **Les Bons Vieux** [The good old people], Duet..... *Cost.*
Violin and Violoncello with String orchestra
Score in MS

BANTOCK, Granville London 1868—

246s **Scenes from the Scottish Highlands**, Suite..... *B. & H.*

1. Strathspey "The braes o' Tullymet", 2. Dirge, The Isle of Mull,
3. Quickstep, Inverness gathering, 4. Gaelic melody "Baloo, baloo",
5. Reel "The de'il amang the tailors"

245s **Serenade "In the far West"**..... *B. & H.*

BARBIROLLI, A.

1065s **Fremito d'amore** [Trembling with love], Slow waltz..... *Gallet*
Special arrangement for String quintet Score in MS

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

BARNEKOW, Christian St. Sauveur, Pyrenees (France) 1837—1913 Copenhagen

356s **op. 29, Idyllen** [Idyls]..... *Hansen*
comp. 1910

BARNETT, John Francis London 1837—1916 ib.

855s **Fairyland,** Pizzicato..... *Williams*
Score in MS

271s **Zwei Stücke für Streichorchester** [Two pieces for String orchestra]..... *B. & H.*
1. Pensée mélodique [Melodious thought], 2. Gavotte (G minor)

BARNS, Ethel London 1880—

934s **L'Escarpolette** [See-saw], orchestrated by F. Louis Schneider..... *Schott*
Score in MS

BARTHOLDY (Conrad) Johan Frijsenborg (Denmark) 1853—1904 Copenhagen

970s **op. 30, Strophe**..... *Hansen*
String orchestra and Piano (with Organharmonium and Harp ad lib.)

BARTÓK — WILLNER Béla BARTÓK, Nagy Szent Miklós (then Hungary) 1881—

1114s **Rumänische Volkstänze** [Roumanian national dances], arr. for String orchestra by Arthur Willner..... *U. E.*
1. Jocul cu Bâtă (from Mezöszabad), 2. Brâul (from Egres), 3. Pe loc (from Egres), 4. Buciumeana (from Bisztra), 5. Poarga Românească (from Belényes), 6. Mărunțel (from Belényes), 7. Mărunțel (from Nyágra) **6**
orig. comp. for Piano solo

BAUSSART, A.

1642s **Les yeux** [The eyes], Romance..... *Ed. E. Gaudet*
Violin and String orchestra Score in MS

BAUSSNERN, Waldemar von Berlin 1866—1931 ib.

Hymnische Stunden [Hymnic hours], Three pieces for String orchestra ..... *Vieweg*

553s — **No. 1, Prolog**
554s — **No. 2, Evangelium** [Gospel]
518s — **No. 3, Dithyrambus**

BEAUME, P.

1072s **Au fil de l'eau** [At the brook], Trifle..... *Choudens*
Score in MS

1122s **Bonheur** [Happiness], Meditation..... *Choudens*
with Tympani Score in MS

1080s **Romance sans paroles** [Romance without words]..... *Choudens*
with Violin Solo Score in MS

BECK, Conrad Lohn, near Schaffhausen (Switzerland) 1901—

568s **Symphony No. 3,** in 4 movements..... *Schott*
1st perf. at the Schweizer Tonkünstlerfest 1928 **25**

BECK, Paul B. ?—1893 Hanover

1282s **op. 40, Plauderei** [Chattering], new edition by Reinhold I. Beck..... *Gries & Schornagel*
Score in MS

BECKER, Hugo Strasbourg 1864—

1549s **op. 3, No. 3, Minuetto**..... *Schott*
Violoncello Solo and String orchestra Score in MS

BEER, Max Josef Vienna 1851—1908 ib.

1464s **op. 54, Abendmusik** [Serenade]..... *Schott*
1. Alla Marcia, 2. Largo, 3. Intermezzo, 4. Andante e Interludium, 5. Finale (Alla Marcia)
String orchestra, 2 Horns and Tymp.

BEETHOVEN, Ludwig van Bonn-on-Rhine 1770—1827 Vienna

1260s **op. 8, Serenade,** D major, arr. for String orchestra by J. Cleuver..... *Oppenheimer*
1. Marcia, 2. Menuet, 3. Allegretto alla Polacca, 4. Andante quasi Allegretto (Theme with Variations)
orig. comp. for Violin, Viola and Violoncello; publication announced in the newspaper "Wiener Zeitung" of Oct. 7, 1797; probably comp. same year

86s **op. 133, Grosse Fuge** (Grande Fugue, tantôt libre, tantôt recherchée), B♭ major, with execution marks for performance as quartet or with supplemental strings, by Felix Weingartner..... *B. & H.*
2 Violins, Viola and Violoncello
orig. comp. as last movement of the Quartet op. 130, and thus 1st perf. Vienna, March 21, 1826; publ. posthumously

Theme in G, from Sonatina No. 5, see **FIVE LATER CLASSICS**

BEETHOVEN — PRESS

1210s **Variations on "Là ci darem la mano"** (from Mozart's "Don Juan"); arr. for String orchestra by Michael Press..... *C. Fischer*
Variations orig. for 2 Oboes and English Horn, probably comp. 1797; 1st perf. Dec. 23, 1797 at a benefit concert of the Wiener Tonkünstlergesellschaft; first time publ. 1914; arr. copyright 1925 **11**

BEETHOVEN — WOODHOUSE

1338s **Two Minuets,** arr. for String quartet or String orchestra by Charles Woodhouse, D major and G major..... *Boosey & Hawkes*
No. 1. (orig. key E♭ major) comp. for Piano Solo, publ. 1805 (comp. at the age of 13 years, according to a note by an unknown hand on a printed copy); No. 2. publ. 1796 as No. 2 of "VI Menuetten . . ." 2nd part, for Piano Solo, but probably orig. comp. for orchestra; arr. copyright 1930

BÉHAULT, E. R. de

1216s **Les mois et les saisons** [The months and the seasons], Lullaby.. *Decourcelle*
Violin and Violoncello and Strings Score in MS

BEHR, C. von

490s **op. 9, Sechs Kinderlieder** [6 children's songs], New series..... *Sim.*
1. Blissful childhood, 2. Forget-me-not, 3. Little bee, 4. Cradle song, 5. At harvest-time, 6. Dream
with Cb. ad lib.

BEHR, Franz (François) Lübtheen (Germany) 1837—1898 Dresden

1481s **op. 295, No. 1, Schlummerlied** [Slumber song], arr. by Bernhard Triebel..... *André*
with Solo Violin

200s **op. 378, Meditation**..... *Kistner & S.*

1410s **Silence!**..... *Ende*
Score in MS

(Several other comp. by Franz Behr, see under Charles MORLEY, one of his pseudonyms)

BELICZAY, Julius von (Jules de) Komorn (Hungary) 1835—1893 Budapest

96s **op. 25, Andante,** E♭ major..... *B. & H.*

612s **op. 36, Serenade,** D minor..... *Hayet*

BENNETT, George John Andover, Hampshire (England) 1863—

1052s **"Eventide",** Melody ..... *Novello*
Strings and Harp (Organ or Harmonium ad lib.)
from the Suite in D minor, for orchestra

BÉON, Alexandre

440s **Suite Louis XV** ..... *Cost.*
1. Pavane, 2. Rigodon, 3. Passe-pied, 4. Sarabande, 5. Gavotte

BERG, Alban Vienna 1885—

901s **Drei Stücke** [Three pieces] from the "Lyric Suite" ..... *U. E.*
Andante amoroso—Allegro misterioso—Adagio appassionato **15**
Lyric Suite, orig. for String quartet, comp. 1926

BERGÉ, Irénée

773s **Nocturne,** D major ..... *Leduc*
String quartet, Harp and Flute Solo (or Piano and Violin Solo)

BERGHOUT, Joh.

300s **op. 52, Suite** ..... *Steingräber*
1. Prelude, 2. Impromptu, 3. Intermezzo, 4. Evensong, 5. Moment musical

BERNSTEIN, Arthur

1269s **op. 41, Ball-Episode,** Waltz-Intermezzo, arr. by August Oertel ..... *Lehne*

BERTOLYS

1158s **Le Songe de Phryne** [Phryne's dream], Elegiac serenade ..... *Decourcelle*
Score in MS

1606s **Zaragoza** [Saragosse], Habanera ..... *Decourcelle*
with Flute and Clarinet Score in MS

BEUGER, Otto

1004s **op. 17, Gnomenstreiche** [Gnomish pranks], Character piece... *C. F. Schmidt*
1. Dance of the Goblins, 2. The Sovereign is approaching, 3. General dance
Score in MS

299s **op. 27, Souvenir du bal,** Intermezzo ..... *Wernthal*

BILLI, Vincenzo Brisighella (Romagna) 1869—

813s **op. 100, Mon dernier rêve** [My last dream], Slow waltz ..... *Ric.*

1563s **op. 191, Chant du ruisseau** [The brooklet's song], Character piece.. *Carisch*
Score in MS

BIMBONI, Oreste

1505s **Pizzicato,** Figure-polka from the opera "La Modella" ..... *Hansen*
Score in MS

BIRD, Arthur Cambridge, Mass. 1856—1923 Berlin

610s **Gavotte,** C major, from op. 7 ..... *C. F. Schmidt*

301s **op. 39, No. 2, Valse menuet** [Waltz minuet] ..... *Simon*

BIRD, William, see **BYRD**

BLAIR-OLIPHANT, Lilian

766s **Suite** in G minor ..... *Williams*
1. Prelude, 2. Allemande, 3. Sarabande, 4. Bourrée 1, 5. Bourrée 2,
6. Courant, 7. Gigue Score in MS

BLASSER, Gustav

585s **op. 68, 6 Bagatellen**.....*André*
1. Lost in dreams, 2. Spring has come, 3. Under the linden-trees, 4. A merry boating party, 5. In the "Green bush" inn, 6. Peasant dance
with Cb. ad lib.

400s **op. 84, Aufblick zu den Sternen** [Glancing toward the stars], Nocturne.....*unpublished*
with Harp Score and Parts in MS
orig. ed. publ. by Doblinger; arr. by William F. Happich for the Symphony Club exclusively

609s **op. 88, Kleine Serenade** [Little Serenade], D major.....*André*
1. Praeludium, 2. Adagio, 3. Tempo di valse,
with Cb. ad lib.

800s **op. 105, Idyllen**.....*André*
1. Müllerin träumt [The miller's wife is dreaming], 2. Morgenständchen [Morning serenade] 3. Neckerei [Bantering]
String quartet, quintet or String orchestra (with Cb. ad lib.) and Harp ad lib.

BLÄTTERMANN, H.

1426s **Am Springquell** (Au bord d'une source) [At the spring], Intermezzo....*Oertel*
Solo-Sextet: Vl. I/II/III, Va., Vc., Cb.,
String accompaniment: Vl. I/II/III ad lib., Va., Vc., and Harp
One set of parts in MS, duplicates photostated

BLECH, Leo Aix-la-Chapelle 1871—

44s **Gondellied** (Barcarole) from op. 11, composer's transcr. for String orchestra (String quartet) with Cb. ad lib.....*Bauermann*

BLOCH, Ernest Geneva (Switzerland) 1880—

1117s **Concerto grosso,** for String orchestra with Piano obligato.....*Birchard*
1. Prelude, 2. Dirge, 3. Pastorale and Rustic dances, 4. Fugue
comp. at Santa Fé, New Mexico, between Dec. 24, 1924 and April 25, 1925; 1st perf. at Hollywood Bowl, Los Angeles, Aug. 15, 1925, the comp. conducting

BLOCH, Josef Budapest 1862—1922 ib.

164s **op. 6, Suite,** D major.....*Ries & E.*

173s **op. 10, Suite II,** A major.....*Ries & E.*

BLOCKX, Jan Antwerp 1851—1912 ib.

1682s **Albumleaf**.....*?*
Score and parts in MS

BLON, Franz von Berlin 1861—

1322s **op. 55, Auf Capri** [At Capri], Barcarole.....*Oertel*
Score in MS

613s **op. 63, Traumbild** [Dream vision], Character piece.....*Heinrichshofen*
(Final chord with Woodwind, Brass and Percussion)

352s **op. 105, Darf ich bitten?** [May I have the pleasure], Little Intermezzo at the ball.....*Zimm.*

1228s **op. 106, Schlummerliedchen** [Lullaby].....*Zimm.*

354s **La danseuse — Die Tänzerin** [The dancer], Intermezzo..*Rühle & Wendling*

353s **Liebeständelei** (Amourette) [Flirtation].....*Rühle & Wendling*

552s **Puppen-Menuett** [Doll-Minuet].....*Wernthal*

355s **Traumverloren** [Lost in dreams], Study to the painting by H. v. Bodenhausen.....*Rühle & Wendling*

BLUMENTHAL, Sandro

881s **Gavotte,** in G.....*Decourcelle*

BLUMER, Theodor Dresden 1882—

1286s **Ein seliger Augenblick**]A blissful moment], Intermezzo from the musical comedy "Der Fünfuhrtee" [Five-o'clock-tea]; arr. by C. Morena.....*Ahn & Simrock*
with Harp and Bells ad lib.
opera 1st perf. Dresden 1911

BOCCHERINI, Luigi Lucca (Italy) 1743—1805 Madrid

1366s **Due Menuetti** [2 Minuets], arr. by Joseph Hellmesberger.....*U. E.*
1. E♭ major, 2. D major

883s **Menuet II,** G major.....*Decourcelle*

615s **Siciliana,** C minor.....*Ric.*

BOEKELMAN, Bernardus Utrecht 1838—

302s **op. 7, In der Einsamkeit** [Solitude].....*Schuberth, jr.*

BOËLLMANN, Léon Ensisheim (Upper Alsace) 1862—1897 Paris

303s **Quatres Pièces Brèves** [44 short pieces] from the "Heures Mystiques" [Mystical hours].....*Enoch*
orig. comp. for Organ

BOHM, Carl Berlin 1844—1920 ib.

304s **op. 337, Petite Bijouterie** [Small gems], Waltz, ed. by O. B. Boise..*B. & B.*
String quartet and Cb.

828s **Un petit rien** [Trifle], Little waltz.....*Sim.*
Score in MS

BOHM — HAPPICH

156s **op. 187, No. 4, Perpetuum Mobile (The Rain),** C major, from "Six Miniatures" arr. for String orchestra by William F. Happich..*unpublished*
Piano conductor; parts in MS
comp. for Violin and Piano (publ. C. Fischer, N. Y.); arr. Dec. 1922 and Jan. 1923, for the Symphony Club exclusively

47s **op. 378, No. 12, Mazurka,** arr. for String orchestra by William F. Happich.....*unpublished*
Score and parts in MS
comp. for Violin and Piano (publ. C. Fischer, N. Y.), arr. June 1918, for the Symphony Club exclusively
(with CHANAUD "At twilight" and KREISLER "Toy soldier's march")

BÖHME, Walther Leipzig 1884—

1257s **op. 8, Sostenuto**.....*Oppenheimer*
Strings and Organ (Harmonium)

BOISDEFFRE (Charles Henri) René de Vesoul (France) 1838—1906 Vezelise, M. et M.

241s **op. 15, No. 4, Adagietto,** C major.....*Hamelle*
Score in MS

BOLZONI, Giovanni Parma 1841—1919 Turin

1465s **op. 120, Un corno inopportuno** [A belated horn].....*Ric.*
String quintet and Horn

772s **op. 130, Maggiolata** [Maysong].....*Ric.*
Strings, Flute and Clarinet

1040s **op. 137, Quies** [Peace].....*Ric.*

177s **op. 157, Menuet lent** [Slow minuet].....*Ric.*

BOLZONI, Giovanni—Cont'd

762s **op. 158, Gavotta in Re** [Gavotte in D major]..... *Ric.*

640s **Aggirandomi fra i meandri dell'armonia** [Wandering through the meanders of harmony], Romance without words, D major..... *Ric.*
String quartet

852s **Al castello medioevale** [At the medieval castle], 2nd Romantic Serenade..... *Ric.*

999s **D'inverno in soffitta** [Winter in the attic], Character sketch..... *Ric.*

693s **Dolce Sogno** [Sweet dream], Romance without words..... *Ric.*
String quartet

703s **E canto quello che mi detta l'estro** [It's the song that made it be summer for me], Romance without words..... *Ric.*
String quartet

1041s **Gavotta,** F major..... *Ric.*

742s **J'ai tant souffert** [I have suffered so much], Romance without words... *Ric.*
String quartet

667s **Mamma brontola perchè amo Beppe** [My mother scolds me for loving Beppo], Romance without words..... *Ric.*
without Cb.

872s **Minuetto,** B major..... *Ric.*
perf. at the Concerts of the Società Orchestrale del Teatro alla Scala, Milan

656s **Minuetto** in B♭, arr. by Karl Rissland..... *Ditson Co.*
with Piano ad lib.
(publ. with VALENSIN "Minuet in G", as No. 29 of the Philharmonic Orchestra Series, grade IIb)

869s **Son gaia, volubile, amorosa** [I am happy, I fly, I am in love], Romance without words..... *Ric.*
without Cb.

551s **L'ultimo canto** [The last song], Romance without words..... *Ric.*
String quartet

BONINCONTRO, G.

1542s **Cantilène nostalgique,** orch. by Ciro Urbini..... *Evette*
with Violoncello Solo Score in MS

941s **Je veux oublier** [I wish to forget], Melody..... *Bornemann*
String orchestra with Flute and Clarinet

1187s **Sogno!** [Dream], Reverie..... *Decourcelle*
with Violin Solo Score in MS

BONNAUD, Frédérick

751s **Sérénade enfantine** [Serenade for a child]..... *Decourcelle*
with 2 Oboes and Bell

401s **Dans la serre** [In the greenhouse], Intermezzo..... *Decourcelle*

BONVIN, Ludwig Siders, Wallis (Switzerland) 1850—

218s **op. 10, Christnachtstraum** [Christmas night's dream]..... *Kistner & S.*

BORCH, Gaston Guines, Pas-de-Calais (France) 1871—

1016s **op. 56, No. 1, Elegie**..... *Augener*
Score in MS

BORGHINI, Louis-Jean Vichy (France) 1874—

1213s **L'eau qui dort** [Sleeping waters], Intermezzo..... *Decourcelle*
Score in MS

981s **Petite Suite** [Little Suite]..... *Decourcelle*
1. Petit Prelude, 2. Andante, 3. Scherzo
Score in MS

BORNSCHEIN, Franz (C.)

Five early Classics
Five later Classics
Four modern Classics
Four Russian Numbers
all ed. by Franz C. Bornschein, see respective title entries

BORODIN, Alexander (Porphirievich) Petersburg 1833—1887 ib.

Nocturne from "Petite Suite", see **FOUR RUSSIAN NUMBERS**

BOROWSKI, Félix Burton (England) 1872—

842s **Deux pièces** [Two pieces] ..... *Williams*
1. Crépuscule [Twilight], 2. Serenade

658s **Suite Rococo** ..... *Laudy*
1. Caprice Pompadour, 2. Air à danser, 3. Passepied
Score in MS

BOSSI, Marco Enrico Saló, Lake Garda (Italy) 1861—1925 at sea

89s **op. 127, Intermezzi Goldoniani** ..... *Peters*
1. Prelude and Minuet, 2. Gagliarda, 3. Coprifuoco [Curfew],
4. Minuet and Musette, 5. Serenatina [Little serenade], 6. Burlesque

BÖTTCHER, E.

764s **op. 79, Kosestündchen** [An hour of love], Ländler ..... *Oertel*
Score in MS

BOTTESINI, Giovanni Crema (Lombardy) 1821—1889 Parma

1078s **Rêverie** ..... *Decourcelle*
with Violoncello Solo Score in MS

BOUGHTON, Rutland Aylesbury, Bucks (England) 1878—

441s **op. 23 D, Three Folk-Dances** ..... *Curwen*
1. Hornpipe, 2. The Weary Wave o'Tyne, 3. Culloden, A country dance
No. 2 with 2 Violins and Cello Soli

BOYCE, William London 1710—1779 ib.

Eight Symphonies, transcr. and ed. for Strings
and optional Wind by Constant Lambert ..... *Oxf. Univ. Press*
comp. 1750

704s — **Symphony I,** B♭ major
with ad lib. Flute, 2 Oboes and Cb.

727s — **Symphony II,** A major
with ad lib. 2 Oboes and Cb.

774s — **Symphony III,** C major
with ad lib. 2 Oboes, Bassoon and Cb.

761s — **Symphony IV,** F major
with ad lib. 2 Oboes, 2 Horns and Cb.

848s — **Symphony V,** D major
2 Trumpets (obligatory), 2 Oboes and Cb. ad lib.

753s — **Symphony VI,** F major
with ad lib. 2 Oboes and Cb.

775s — **Symphony VII,** B♭ major
with ad lib. 2 Flutes, 2 Oboes and Cb.

849s — **Symphony VIII,** D minor
with ad lib. 2 Flutes, 2 Oboes and Cb.

221s **Two Sonatas, Nos. 1 and 2,** for String orchestra with Piano,
arr. scored, ed., fingered and bowed by James Brown ..... *Stainer & Bell*
I. A minor: Prelude—Fugue—Balletto grazioso
II. F major: Sinfonia—Interlude—Bourrée—Jig
(publ. in the Polychordia String library, Middle grade)
orig. comp. for 2 Violins and Figured Bass

BOZI, Harold de

1212s **Brin de brise** [A gentle breeze], Romance without words.....*Ricordi, Paris*
with Flute and Clarinet Score in MS
copyright 1927

BRADE, William England 1560—1630 Hamburg
5 Dances, see TÄNZE des 16. und 17. Jahrhunderts, vol. 2

BRAGA, Francisco

366s **Marionettes,** Gavotte.....*Leduc*
copyright 1895

206s **op. 10, Aubade** [Morning serenade].....*Bock, Dresden*
copyright 1898

BRAHMS — HERMANN Johannes BRAHMS, Hamburg 1833—1897 Vienna

485s **op. 52, Liebeslieder-Walzer** [Love song-waltzes], 1st set, arr. for String quintet or String orchestra by Friedrich Hermann.....*Sim.*
comp. 1896 for Piano duet and 4 voices

BRAHMS — KLENGEL

193s **op. 117, No. 1, Intermezzo,** arr. for String orchestra by Paul Klengel..*Sim.*
from op. 117, Intermezzi for Piano solo

BRANDTS-BUYS, Jan Zutphen (Holland) 1868—

1463s **op. 7, Suite,** G major.....*Cranz*
1. Ode, 2. Scherzo, 3. Intermezzo, 4. Finale
with Harp and Horn

op. 17, Tänze und Weisen — Airs et danses.....*Cranz*

1495s — **No. 2,** Sostenuto, D minor
with Violin and Violoncello Soli

1496s — **No. 5,** Andantino, G major
with Violin Solo and Harp

744s **Leid (Douleur)** [Sorrow].....*Cranz*
with Harp (or Piano) ad lib. Score in MS
orig. comp. for full orchestra

129s **Tristesse** [Sorrow], arr. for String orchestra by William F. Happich .....*unpublished*
(same as above comp. "Leid")
Score and parts in MS
orig. comp. for full orchestra (publ. Apollo, Berlin), arr. 1917 for the Symphony Club exclusively
(with KOMZÁK "Folk-song")

781s **Trost im Leid** (Douleur apaisée) [Appeased sorrow].....*Cranz*
Score in MS

BRANSCOMBE — HAPPICH Gena BRANSCOMBE, Picton, Ont. (Canada) 1887—

152s **op. 21, No. 3, A Memory,** arr. for Strings and Harp by William F. Happich.....*unpublished*
Score and parts in MS
orig. for Violin and Piano (publ. A. P. Schmidt), arr. March 1922 for the Symphony Club exclusively

BRAUER, Max Mannheim 1855—1918 Carlsruhe

306s **op. 14, Suite,** E minor.....*Forberg*
1. Prelude, 2. Bourrée, 3. Andante, 4. Minuet, 5. Rondo

BREE, Jean Bernard van Amsterdam 1801—1857 ib.

160s **Allegro** for 4 String quartets, Posthumous work..... *Kistner & S. (?)*
Score photostated from a printed score, publ. by Theune & Co., Amsterdam; parts in MS
1st perf. at Amsterdam, Caecilia Concert, November 19, 1846

BRENNER, L. von

40s **op. 61, Schlummerlied** [Slumber-song], Pizzicato-piece.....*Schles.*
without Cb.

BRIDGE, Frank Brighton (England) 1879—

211s **Suite**, E minor.....*Curwen*
1. Prelude, 2. Intermezzo, 3. Nocturne, 4. Finale
comp. Dec. 1909/Jan. 1910

367s **Lament**.....*Goodwin & Tabb*
comp. 1915 on the death of the composer's daughter, who perished in the "Lusitania" disaster **7**

816s **"Sally in our Alley"—"Cherry Ripe"**, Two old English songs
arr. for String quartet or String orchestra .....*Winthrop Rogers*
with ad lib. part for Cb.
copyright 1916

BRISSON (F.) — JACQUE

442s **Ronde de Nuit** [Nocturnal round], arr. for String quintet by E. Jacque.....*Cost.*

BROUSTET, Edouard Toulouse 1836—1901?

538s **op. 46, Introduction et Gavotte**, B♭ major.....*Hamelle*

1522s **op. 105, Berceuse** [Lullaby].....*Durand*
Violin and String orchestra Score in MS

BROWN, James

Album of Swedish Folk-Dances
The "Edric" Album
The "Sheen" Album
The "Tilford" Album
all arr. and ed. by James Brown, see **ALBUM**

BRUCKNER, Anton Ansfelden (Upper Austria) 1824—1896 Vienna

1246s **Quintet in F** for 2 Vl., 2 Va., Vc.; from the orig. MS newly rev. and ed. by Josef V. Wöss (1921); arr. for String orchestra (with Cb.) by Julius Lehnert (1931).....*U. E.*
comp. from Jan. to July 1879; 1st perf. Vienna, Jan. 8, 1885, by Joseph Hellmesberger's Quartet; orig. for Quintet, Cb. part scored in by Bruckner himself **24**

BRÜCKNER, Oskar Erfurt 1857—

1599s **op. 2, Romanze**.....*Seeling*
Violoncello Solo and Strings Score in MS

BRUNETTI, T. A.

1678s **Marionettes**, Pizzicato.....*Ed. E. Gaudet*
with Harp ad lib. Score in MS **3**

BRUNO, Fr.

1085s **op. 42, Petite Sérénade** [Little serenade], F major.....*Cranz*

BRYSON (Robert) Ernest Glasgow (Scotland) 1867—

1337s **Vaila**, Fantasy.....*B. & H.*

BULL — HALVORSEN

Ole (Bornemann) BULL, Bergen (Norway) 1810—1880 near Bergen

402s **La Mélancolie,** Melody by Ole Bull, arr. by Johan Halvorsen, D minor ..... *Hansen*

BUNNING, Herbert London 1863—

297s **op. 43, The Shepherd's Call** ..... *Oertel*
with Horn in F (ad lib.)

BURGER, Max

188s **op. 39, Stimmungsbilder** [Scenes], for School String orchestras and Harmonium or Organ (without use of the pedals) ..... *Rahter*
1. Born in the shed at Bethlehem, Pastorale
2. Died on the cross at Golgatha, Elegy
3. Risen from the tomb in glory, Alleluja

273s **op. 65, Sinfonietta,** B♭ major ..... *Vieweg*

1231s **op. 73, Festklänge** bei Schulfeierlichkeiten [Festive tunes for celebrations in schools] ..... *Schwann*
with Organ (or Harmonium) and Piano ad lib.

272s **op. 77, Acht Charakter-Stücke** [Eight character pieces] for String orchestra, comp. for practice and performance, with thorough fingering and bowing ..... *Schwann*

BURGMEIN, J. (pseud. for Giulio RICORDI) Milan 1840—1912 ib.

497s **Piccolo Intermezzo quasi Minuetto,** G major ..... *Ric.*
Cb. ad lib.

1497s **Rosaura,** Venetian carnival ..... *Ric.*
with Flute Solo

1047s **Sérénade Française** [French serenade], E major (after the "Livre de Sérénades") ..... *Ric.*

BURGMEIN — MUGNONE

Impressions de route [Traveller's impressions], 4 small pieces, instrum. by Leopoldo Mugnone ..... *Ric.*
comp. for Piano Solo; instrum., in memory of the composer, publ. 1916; 1st perf. same year at Milan

1362s — **No. 1, Romance poudrée** [Powdered romance]
with Violin Solo

— **No. 2,** see Part Ib

1363s — **No. 3, Souvenir lointain . . . !** [Remote memory]
with Harp (or Piano), Strings with Violin Solo

Mon carnet de jeunesse [Diary of youthful days], 5 pieces transcr. for orchestra by Leopoldo Mugnone ..... *Ric.*
comp. for Piano Solo; transcr. publ. 1917; 1st perf. same year at Milan

897s — **No. 3, Enivrement!** [Intoxication], Impromptu

— **Nos. 1, 4,** see Part Ib, **Nos. 2, 5,** see Part Ia 3

Il Racconto della Nonna [Grandmother's story], Suite of 7 characteristic pieces, orch. by Leopoldo Mugnone
comp. for Piano Solo; orch. publ. 1917; 1st perf. at Milan 1918

634s — **No. 1, C'erà una volta . . .** [Once upon a time], Prelude ..... *Ric.*
with Viola Solo (without Cb.)

— **Nos. 2-4,** see Part Ia, **No. 5,** see Part Ib

812s — **No. 6, Le Lucciolette** [Fireflies], Scherzo ..... *Ric.*

— **No. 7,** see Part Ia

BURGMEIN — MUGNONE—Cont'd

Aquarelles, 4 characteristic pieces, orch. by Leopoldo Mugnone.....*Ric.*
comp. for Piano Solo; arr. publ. 1919; 1st perf. at Milan 1920

720s — **No. 1, Folle Ivresse** [Wild intoxication]
with Violin Solo

776s — **No. 3, En Rêvant** [Dreaming]
with Violin Solo

— **Nos. 2, 4,** see Part Ia

BURLEIGH — HAPPICH Cecil BURLEIGH, Wyoming, N. Y. 1885—

428s **op. 14, No. 1, At Twilight,** arr. for String orchestra and Harp
by William F. Happich.....*unpublished*
1st Violins printed, Score and other parts in MS
comp. for Violin and Piano in "Five Reminiscences" (publ. Schirmer); arr. Sept. 30, 1923, for the Symphony Club exclusively

474s **op. 16, No. 1, Eventide,** arr. for String orchestra and Harp
by William F. Happich.....*unpublished*
Violin and Piano conductor and 1st Violins printed, other parts in MS
comp. for Violin and Piano in "Six Winter Evening Tales" (publ. Schirmer); arr. Nov. 1923, for the Symphony Club exclusively

473s **op. 17, No. 2, The Meadow Lark,** arr. for String orchestra and Harp
by William F. Happich.....*unpublished*
Violin and Piano conductor and 1st Violins printed, other parts in MS
comp. for Violin and Piano in "Tone Poems" (publ. Schirmer); arr. Oct. 1923, for the Symphony Club exclusively

153s **op. 21, No. 2, Summer Idyl,** arr. for String orchestra and Harp
by William F. Happich.....*unpublished*
Score and parts in MS
comp. for Violin and Piano in "Four Small Concert Pieces" (publ. Schirmer); arr. March 1922, for the Symphony Club exclusively

BURMESTER, Willy Hamburg 1869—

1516s **Serenade,** D major.....*Böhm (parts Int. Music Co.)*

BUSCH, Carl Bjèrre, Jutland (Denmark) 1862—

429s **op. 30, Elegie**.....*B. & H.*

Indian Tribal Melodies, Four North-American legends.....*C. Fischer*

48s — **1. A Chippewa Vision**

49s — **2. A Chippewa Love Song** (Why should I be jealous?)

50s — **3. A Chippewa Lullaby**

51s — **4. Omaha Indian Love Song**

219s **My old Kentucky Home,** American folk-song No. 2,
arr. for String orchestra by Carl Busch.....*B. & H.*

430s **Old Folks at Home,** American folk-song (from Florida),
arr. by Carl Busch.....*B. & H.*

BYRD, William (also Byrde, Bird, Byred)
(supposedly) Lincoln 1543—1623 Stondon Place, Essex, England

235s **Fantazia,** for String Sextet or small String orchestra,
ed. by Edmund H. Fellowes.....*Stainer & Bell*
Sextet: Vl. I/II, Va. I/II, Vc. I/II
from Psalms, Songs and Sonnets, 1611

220s **The Leaves be Greene,** "Browning" for String orchestra,
ed. by Sir Richard R. Terry.....*Curwen*

BYRD — BANTOCK

819s **The Carman's Whistle,** arr. for String orchestra by Granville Bantock.....*Curwen*

BYRD — JACKSON

705s **Jhon come kisse me now,** transcr. for String orchestra by J. Bernard Jackson.....*Oxf. Univ. Press*
Theme and 10 variations. Variations used are Nos. 1, 2, 3, 5, 7, 10, 11, 12, 14, 15 of the original
with Cb. ad lib.
orig. contained in the Fitzwilliam Virginal Book

CAMPRA, André Aix-en-Provence 1660—1744 Versailles
Old French Gavotte, see **FIVE EARLY CLASSICS**

880s **Sarabande de l'opéra "Tancrède",** arr. by Gustav Sandré.....*Schott*
opera 1st perf. Paris 1702

CAPONSACCHI, Jean

465s **Una Carezza** [A Caress], Waltz.....*?*

CAPPÉ, P.

1199s **Gavotte**.....*Foetisch frères*
with Cb. ad lib. Score in MS

CAPRI, Alfred

1308s **Conte fleuri** [Florid story], Intermezzo.....*Decourcelle*
with Flute and Clarinet Score in MS

1409s **Ton image** [Thy image], Melody.....*Decourcelle*
with Flute and Clarinet

CARSE, Adam Newcastle-on-Tyne (England) 1878—
Three Dances for String quartet or String orchestra.....*Augener*
with Cb. ad lib. and Piano

818s — **No. 1, Dainty dance**

506s — **No. 2, Languid dance**

426s — **No. 3, Waltz**

1130s **Barbara Allen,** Variations for String orchestra.....*Novello*
Score in MS
copyright 1921

754s **Two Sketches**.....*Augener*
1. A Northern Song, 2. A Northern Dance
Miniature score
comp. 1923

CASELLA, Alfredo Turin 1883—

1094s **Concerto,** arr. for String orchestra by Erwin Stein.....*U. E.*
1. Sinfonia, 2. Siciliana, 3. Minuetto—Recitativo—Aria, 4. Canzone **24**
comp. as String quartet 1924; arr. copyright 1929

CASELLA, César (son) Malaga 1848 (Oporto 1849?)—

1298s **Sous l'ombrage** [In the shade], Musical thought.....*Cost.*
with Violoncello Solo Score in MS

CASELLA, César (not specified whether father or son)
César Casella (father) Lisbon 1819—1886 ib.

1555s **O belle nuit!** [Oh, beautiful night], Romantic serenade.....*Cost.*
with Violoncello Solo Score in MS

CASELLATI, Gino

368s **Ninna-Nanna** [Lullaby]..... *Bongiovanni*
with Celesta

CASSADÓ, Joaquín Mataró, near Barcelona 1867—1926 ib.

1638s **Idylle**..... *Ed. E. Gaudet*
Violoncello and String orchestra Score in MS

CASTALDI, Alfonso near Naples 1874—

1167s **Tarantella, D major**..... *Ric.*
Miniature score **5**
1st perf. Bucharest, Ateneo, 1904, composer conducting

CATALANI, Alfredo Lucca (Italy) 1854—1893 Milan

509s **A sera** [In the evening], Andante mesto; Fragment of a Suite..... *Ric.*
without Cb.

CAUCHIE, F.

706s **Bluette** [Trifling]..... *Decourcelle*

827s **Simple Histoire** [Simple story], Melody..... *Cranz*
Score in MS

827s **En Gondole** [In the gondola], Passing thought..... *Cranz*
with Oboe Solo Score in MS

CAZANEUVE, E.

1552s **Lamento, A major**..... *Joubert*
Score in MS

CELEGA, Nicolò Polesella (Italy) 1844—1906 Milan

864s **op. 240, Minuetto, E major**..... *Ric.*
perf. by the Società Orchestrale di Bologna and the Società Orchestrale della Scala

CENTOLA, Ernesto Salerno (Italy) 1862—

1132s **op. 60, Novelletta**..... *Decourcelle*
for Violin and String orchestra Score in MS

1160s **op. 64, Sweet Remembrance**..... *Decourcelle*
Score in MS

1073s **op. 73, Rêve** [Dream]..... *Decourcelle*
with Violin Solo Score in MS

1022s **Impromptu, G major**..... *Decourcelle*
Score in MS

CERQUETELLI, G.

1244s **Minuetto**..... *Carisch*

CERRI, Luigi

1098s **op. 79, Gavotta-Pizzicato**..... *Ric.*
Score in MS

1099s **op. 139, Notte Stellata!** [Starry night], Idyl..... *Ric.*
Score in MS

1100s **op. 155, Minuit** [Midnight], Lullaby..... *Ric.*
with Glockenspiel and small bells Score in MS

CHANAUD (F.) — HAPPICH

47s **Au Crepuscule** [At Twilight], arr. for String orchestra
by William F. Happich..... *unpublished*
Score and parts in MS
comp. for Violin and Piano, arr. June 1918, for the Symphony Club exclusively
(with BOHM "Mazurka" and KREISLER "Toy soldier's march")

CHAVAGNAT, Ed.

1559s **Grand'mère a ses enfants** [Grandmother to her children], Rustic air . . *Cost.*
Score in MS

1562s **Saluts et compliments** (16th century Minuet) . . . . . *Cost.*
Score in MS

CHAVARRI, Eduardo (López) Valencia (Spain) 1875—

431s **Acuarelas Valencianas** [Aquarelles from Valencia] . . . . . *Union Mus. Esp.*
1. Song, 2. Summer, 3. Dance

CHERUBINI (Maria) Luigi (Zenobio Carlo Salvatore) Florence 1760—1842 Paris

199s **Scherzo** aus dem Es dur Quartett [from the Quartet in E♭];
marked and fingered by Reinhold Jokisch . . . . . *Kistner & S.*

CHEVALLIER (Ernst August) Heinrich Hanover 1848—1908 Hamburg

274s **Poëtische Skizzen** [Poetic sketches] . . . . . *Rühle & Wendling*
1. An den Frühling [To spring], 2. Elfenscherz [Elves' frolic], 3. Waldandacht [Devotional image in the woods], 4. Im grünen Hag [In the green grove]

CHOPIN, Frédéric (François) Zelazowa-Wola, near Warsaw 1810—1849 Paris

op. 28, No. 7, Prelude, A major, see **FOUR MODERN CLASSICS**
orig. for Piano Solo in "24 Preludes"

CHOPIN — BALAKIREV

874s **op. 7, 7ème Mazurka,** F♯ minor, instrum. for String orchestra
by Mili Balakirev . . . . . *Zimm.*
orig. key F minor; No. 3 of op. 7, 5 Mazurkas for Piano Solo; publ. Dec. 1832

CHVÁLA, Emanuel Prague 1851—1924 ib.

369s **Sousedské (Volkstänze)** [Folk-Dances] in chamber style . . . . . *Fr. A. Urb.*
2 Violins, Viola and Violoncello

CLAASSEN, Arthur Stargard (Germany) 1859—1920 San Francisco, Cal.

758s **op. 11, Walzer-Idylle** [Waltz-Idyl] . . . . . *Verlagsanstalt "Hymnophon"*
1. Andante—Dusk, 2. Presto and Andantino—Rustic dance and parting
1st and 2nd Violin, Viola, Violoncelli divided

243s **"Sanssouci",** Minuet upon a theme by Quantz (the original of which is placed on Frederik the Great's music-stand in Sanssouci Castle) . . . . . *Verlagsanstalt "Hymnophon"*

CLARKE (James) Hamilton (Smee) Birmingham (England) 1840—1912 Banstead

1083s **Gavotte in F** . . . . . *?*
Score in MS

CLEUVER, J.

275s **Suite,** G minor, in 4 movements . . . . . *Oppenheimer*
1. Praeludium, 2. Andante sostenuto, 3. Scherzo, 4. Allegro energico

CLIFFORD, Julian

660s **"Midge",** Pizzicato . . . . . *Boosey & Hawkes*
Score in MS

CODA, Ch.

1182s **Exaltation,** Love-poem . . . . . *Decourcelle*
Score in MS

1079s **Remembrance** . . . . . *Decourcelle*
with Violin Solo Score in MS

COLERIDGE-TAYLOR, Samuel London 1875—1912 Thornton Heath

op. 52, Four Novelletten ..... *Novello*
Strings, Tambourine and Triangle; No. 3 with Vl. Solo

521s — **No. 1**, in A major
539s — **No. 2**, in C major
540s — **No. 3**, in A minor
541s — **No. 4**, in D major

COLIN, Marcel

1650s **Rêverie** for Violoncello ..... *Krier*
Violoncello Solo and String orchestra Score in MS

1649s **Sérénade des amours** [Serenade to the beloved] ..... *Krier*
Violin Solo with String orchestra Score in MS

COLLINO, F.

882s **Aria di Ballo** [Dance tune] ..... *Decourcelle*

1306s **Berceuse** [Lullaby] ..... *Decourcelle*
String orchestra with Flute and Oboe Score in MS

COQUARD (Joseph) Arthur Paris 1846—1910 Noirmoutier

445s **À la Bien-Aimée** [To my sweetheart], Song ..... *Cost.*
with recitation ad lib.

CORELLI, Arcangelo Fusignano, near Ravenna 1653—1713 Rome

1553s **op. 6, No. 1, Concerto grosso**, in D, ed. by Th. W. Werner ..... *Nagel*
Soli: Vl. I/II, Vc.; Ripieno: Strings, Cembalo
1st publ. Rome 1712; the present ed. publ. Jan. 1929

989s **op. 6, No. 2, Concerto grosso**, F major, with bowing, execution marks and elaboration of the Basso Continuo, by Alceo Toni ..... *Ric.*
Soli: Vl. I/II, Vc.; Ripieno: Strings, Piano **12**
1st publ. Rome 1712; the present ed. publ. 1923

616s **op. 6, No. 3, Concerto grosso No. III**, C minor, arr. for practical use by Arnold Schering ..... *Kahnt*
Soli: Vl. I/II, Vc.; Ripieno: String orchestra and Piano **13**
1st publ. Rome 1712; the present arr. publ. 1921

650s **op. 6, No. 7, Concerto grosso**, D major, for Strings and Organ, rev. ed. by Alceo Toni ..... *Ric.*
Soli: Vl. I/II, Vc.; Ripieno: Strings and Organ **8**
1st publ. Rome 1712; the present rev. ed. publ. 1928

212s **Concerto grosso No. 8**, G minor, Fatto per la Notte di Natale rev. ed., with execution marks, bowing and the Basso continuo developed, by Rhené-Baton ..... *Durand*
Concertino: 2 Vl., Vc.; Concerto grosso: String orchestra; Basso continuo: Piano **15**
op. 6, No. 8, 1st publ. Rome 1712; the present rev. ed. publ. 1922

601s **Concerto grosso No. 8 (Weihnachtskonzert)** [Christmas concerto], G minor, Fatto per la notte di Natale arr. for practical use, by Arnold Schering ..... *Kahnt*
Soli: Vl. I/II, Vc.; Ripieno: String orchestra and Piano **15**
op. 6, No. 8, 1st publ. Rome 1712

24s **op. 6, No. 11, Concerto grosso** (Chamber concerto), B♭ major for concert use ed. by Hjalmar von Dameck ..... *Raabe & Plothow*
2 Solo Vl., Solo Vc. and String orchestra, with Cembalo (Piano) ad lib.
1st publ. Rome 1712; the present ed. publ. 1912

CORELLI, Arcangelo—Cont'd

913s **op. 6, No. 12, Concerto grosso** (Chamber concerto), F major
for concert use ed. by Hjalmar von Dameck. ..... *Raabe & Plothow*
2 Solo Vl., Solo Vc. and String orchestra with Cembalo (Piano)
1st publ. Rome 1712; the present ed. publ. 1912

90s **Gigue**, B♭ major, arr. by Hjalmar von Dameck..... *B. & H.*
with Cb. ad lib. Score in MS
from Concerto grosso op. 6, No. 11

1411s **Grave und Pastorale** from the Weihnachtskonzert..... *Oppenheimer*
Score in MS
from Concerto grosso op. 6, No. 8

1196 **Praeludium and Gavotte**, E minor—A major, arr. by J. B. Zerlett... *Lehne*
with Cb. ad lib.

495s **Sarabanda, Giga e Badinerie**, D minor—A major—E major..... *Ric.*
8

1268s **Sarabande and Gavotte**, E minor—G major, transcr. by J. B. Zerlett.. *Lehne*
with Cb. ad lib.

1127s **Suite**, selected and arr. by Hermann Ritter ..... *C. F. Schmidt*
1. Adagio (E major), 2. Moderato (A major),
3. Sarabande (E minor), 4. Gavotte (E major)
publ. 1922

CORELLI — GUERRINI

896s **Sonata VIII**, from op. 5, E minor, arr. and instrum. by Guido Guerrini.. *Ric.*
1. Prelude, 2. Allemande, 3. Sarabande, 4. Giga **15**
Miniature score
op. 5, 12 Sonatas for Vl. and Continuo 1st publ. Rome 1700; transcr. 1st perf. May 2, 1926, at the Augusteo of Rome, Molinari conducting

CORELLI — HAPPICH

53s **Four Pieces**, arr. in form of a Suite, in A major,
by William F. Happich..... *unpublished*
1. Preludio (orig. key F major), 2. Adagio (orig. key G minor),
3. Gavotta (orig. key F major), 4. Giga
Score and parts in MS, also photostat copies
arr. Aug. 1918

CORPUS, Constantin

1392s **op. 23, Marsch** ..... *Schultz, Berlin*

1393s **op. 24, Serenade** ..... *Schultz, Berlin*

CORSANEGO, Arthur

443s **op. 6, Scherzo**, A major..... *Cost.*
without Cb.

444s **op. 16, Galanterie**, Allegretto vivo..... *Cost.*

CORSEPPI, M.

805s **op. 7, Minuetto piccolo**, for String chorus,
arr. by Johannes Doebber ..... *Simon*
with Cb. ad lib.

COUPERIN, François (Le Grand) Paris 1668—1733 ib.

39s **Four Pieces in the Form of a Suite** (with Piano) Freely arr., scored, ed., fingered, bowed, and the Piano part added by James Brown.. *Stainer & Bell*
1. Prelude. Les Graces incomparables, 2. Rondeau, 3. Rondo passacaille.
4. La Gabrièle
(publ. in the Polychordia String library, Higher grade)

COUPERIN — ESPOSITO

(Publisher's note: The (following) Couperin pieces publ. in the Oxford Orchestral Series may be played consecutively if desired, to form a Suite.)

1378s **L'Ausonienne,** Allemande, orch. by Michele Esposito.....*Oxf. Univ. Press*

1377s **Les Barricades Mistérieuses,** Rondeau, orch. by Michele Esposito.....*Oxf. Univ. Press*
with Flute ad lib.

1379s **La Favorite,** Chaconne à deux temps, orch. by Michele Esposito.....*Oxf. Univ. Press*
with Flute and Bassoon ad lib.

1376s **Les Moissonneurs** [The harvesters], orch. by Michele Esposito.....*Oxf. Univ. Press*
with Flute, Bassoon and Tympani, all ad lib.

CRISTOFARO, Alberto de

1000s **Intermezzo Religioso**.....*Lemoine*
with Harp and Harmonium ad lib. Score in MS

CUI, César (Antonovich) Vilna 1835—1918 ib.

Canzonetta, see **FOUR RUSSIAN NUMBERS**
No. 9 from op. 20, 18 Miniatures, orig. for Piano

CURSCH-BÜHREN, Franz Theodor Troppau (Silesia) 1859—1908 Leipzig

838s **op. 73, No. 1, La Maggiolata** [Florentine May serenade].....*Hofmeister*
with Violoncello Solo

1239s **op. 157, No. 2, Largo**.....*Hug* (?)
with Harmonium (or Organ) ad lib.

1403s **Ungarische Weise** (Magyar Nota) [Hungarian tune].....*Kahnt*
Lassan—Friss—Lassan: Kurucz taboridal [Battle song of the Kurucz warriors in 1672]—Friss (Czifra)
Score in MS

36s **Valse mignonne** [Favorite waltz], Intermezzo.....*Benj.*

CZIBULKA, Alphonse Szeges-Varallya (Hungary) 1842—1894 Vienna

765s **op. 326, Barcarolle Italienne**.....*Cranz*
Vl. I/II obligato (Vl. II div.), Va., Vc. I/II Score in MS

659s **op. 356, Songe d'amour après le bal** [Love dream after the ball), Intermezzo.....*Bosworth*
with Harp ad lib. **4**

732s **op. 373, Rendez-vous au bal** [Meeting at the ball], Intermezzo.....*Cranz*
Score in MS

1179s **op. 380, Fliegen-Menuett** [Fly-Minuet] from the comic operetta "Der Bajazzo".....*Bosworth*

784s **op. 390, An Dich!** [To you], Waltz Serenade.....*C. F. Schmidt*
Score in MS

DAL MONTE, Emilio

1201s **Dors, ma Brune!** [Sleep, my brown darling].....*Foetisch frères*
Score in MS

1202s **Doux serment** [Sweet vows], Intermezzo.....*Foetisch frères*
with Flute Solo Score in MS

1263s **Musette**.....*Foetisch frères*
Violin Solo and Stringorchestra
Scoreni MS

DAL MONTE, Emilio—Cont'd

1264s **La patrouille Liliputienne** [The midget patrol], Burlesque fantasy ..... *Foetisch frères*
Score in MS

1265s **Sérénade mignonne** ..... *Foetisch frères*
Score in MS

1203 **Vieille histoire** [An old story] ..... *Foetisch frères*
Score in MS

DANEAU, Nicolas (Adolphe Gustave) Binche (Belgium) 1866—

195s **Petite Suite** [Little suite] ..... *Cranz*
1. Reverie, 2. Berceuse, 3. Serenata

DANNING (Sophus) Christian Odense (Denmark) 1867—1925 ib.

403s **Prelude, A major** ..... *Hansen*

DAVID (A.) — HOLZHAUS Adolphe (Isaac) DAVID, Nantes 1842—1897 Paris

1579s **op. 27, La Pluie** [Rain], arr. for String quartet by H. Holzhaus ..... *?*
with Cb. ad lib. Score in MS
orig. for Piano Solo

DAVIES (Sir) Henry Walford Oswestry (England) 1869—

1061s **Solemn melody** for Strings and Organ ..... *Novello*

DAVIS, John David Edgbaston, Warwickshire (England) 1870—

542s **op. 42, Song of Evening** ..... *Novello*
with Cb. ad lib.

DECOURCELLE, Mce.

162s **Le couvre-feu** [Curfew], A musical thought ..... *Decourcelle*

DÉDÉ, Eugène

1223s **op. 562, Abeilles et bourdons** [Bees and bumble-bees] ..... *Decourcelle*
Score in MS

DEERING, Richard, see **DERING**

DE GREEF, Arthur, see **GREEF, Arthur de**

DELAUNEAY, R.

799s **Amoureuse Causerie** [Amorous chatter] ..... *Delrieu*
Clarinet and Violin with String accompaniment Score in MS

DELLER, Florian (Johann) Drosendorf (Lower Austria) 1729—1773 Munich

Allegretto and March from "La schiava liberata"
see **LEICHTE TÄNZE**

DELUNE, Louis Charleroi (Belgium) 1876—

583s **op. 7, Variationen und Fuge** in the olden style, on a theme by G. F. Handel, D major ..... *B. & H.*
(Theme from Concerto grosso No. X)

DEL VALLE de PAZ, Edgardo (Samuel) Alexandria (Egypt) 1861—1920 Florence

1480s **op. 21, I Fauni e le Driadi (Minuetto)** [The fauns and the dryads], III. Le deità del bosco [The deities of the woods], Orchestral Suite I ..... *Augener*
1. Entrata, 2. Tempo di Minuetto, 3. Trio
with Violin Solo

984s **op. 26, No. 1, Arioso** ..... *Augener*
Score in MS

985s **Preludio** ..... *Augener*
Score in MS

DERING, Richard (also Deering) Liss, Kent (England) 1575 (?)—1630 London

696s Almaine, ed. by Sir Richard R. Terry ..... *Curwen*
Vl. I/II/III, Va., Vc.

DESJOYEAUX, N.

792s Andantino, G major ..... *Decourcelle*
Vl. or Vc. Solo with accompaniment of String quartet

DESORMES, L. C.

308s Célèbre Sérénade de Mandolines ..... *Leduc*

857s Mandolinen Polka ..... *B. & B.*
Score in MS

DEVRIENT, F.

856s op. 36, 3 pièces, arr. by Hugo Willemsen ..... *Schott*
1. Berceuse (Wiegenlied) [Cradle song], 2. Dans la solitude (Einsam) [Solitude], 3. Au printemps (Im Mai) [Springtime]
with Cb. ad lib. Score in MS

DIAZ, Eugène

404s Souvenir de Beaulieu, Concert waltz ..... *Decourcelle*
with Violoncello Solo

DIPPE, Gustav

276s op. 10, Serenade, D major ..... *Kreisler*

DITTERS von DITTERSDORF, Karl
Vienna 1739—1799 Neuhof, near Pilgram (Bohemia)
Menuetto, G major, see **LEICHTE TÄNZE**

DONATO, Vincenzo di

755s Concerto grosso, on themes of F. A. Bonporti da Trento (1660) .... *De Santis*
comp. 1921

DONNER (Max) — HAPPICH

139s op. 50, Canto Religioso [Religious song], Air on the G string, arr. for String orchestra by William F. Happich ..... *unpubl.*
Score and parts in MS
orig. comp. as Solo for the G String (publ. C. Fischer, N. Y.); arr. April 20, 1919, for the Symphony Club exclusively

DOPPLER, Arpad Budapest 1857—1927 Stuttgart

488s op. 2, Schlummerlied [Slumbersong], G major ..... *B. & H.*

DORET, Gustave Aigle (Switzerland) 1866—

1486s Air, F major ..... *Rouart, Lerolle*
Vl. (or Vc.) with String orchestra

DÖRING, Carl Heinrich Dresden 1834—1916 ib.

309s op. 16, Suite, A minor ..... *Hoffarth*
1. Prelude, 2. Air, 3. Gigue, 4. Allemande, 5. Fantasy and Fugue
1st perf. at the Tonkünstlerverein, Dresden, April 14, 1864

1305s op. 321, No. 2, Waldrösleins Liebstraum [Love dream of a wild rose], Intermezzo ..... *Hoffarth*
with Bells Score in MS

DORN, Otto Cologne 1848—

466s op. 3, Abend-Musik [Evening music] ..... *Challier*
without Cb.

830s op. 13, No. 3, Preghiera (Gebet) [Prayer], for Violoncello and String orchestra arr. by O. Brückner ..... *André*
orig. for Vc. and Piano, in op. 13, "Bagatellen"

DORNHECKTER, Robert Franzburg (Pomerania) 1839—1890 Stralsund

993s **op. 19, Serenade,** G major ..... *Hoffarth*
Strings (without Cb.), Piano (or Harp) and Harmonium (or Organ) ad lib.

DOWLAND, John Westminster, London 1562 (1563?)—1626 London

868s **Fünf Stücke für Streichmusik** [5 pieces for String music], for 5 parts; 1st series, ed. by Walther Pudelko..... *Bärenreiter-Verl.*
1. "Lachrimae Antiquae" (Pavane), 2. "Lachrimae Antiquae Novae" (Pavane), 3. "Semper Dowland semper dolens" (Pavane), 4. Dem König von Dänemark [To the king of Denmark] (Galliarde), 5. George Whitehead (Allemande)
Vl. I/II, Va. I/II, Vc.
publ. for the 1st time 1605 in "Lachrimae or seaven Teares Figured in seaven Passionate Pavans . . . " for Lute, Viols or Violins in five parts . . . ; arr. publ. 1926

DREYSCHOCK, Alexander Zak (Bohemia) 1818—1869 Venice

110s **op. 28, Andante Religioso,** arr. by Richard Lange..... *Junne*

DUBENSKY, Arcady

795s **Andante,** F major..... *?*
Score and parts in MS 4
1st perf. by the Chamber String Sinfonietta, Philadelphia, Nov. 2, 1932, Fabien Sevitzky conducting

DUBOIS (François Clément) Théodore Rosnay, Marne 1837—1924 Paris

371s **Deux petites pièces** [2 small pieces]..... *Heugel*
1. Prelude, 2. Esquisse [Sketch]

310s **Petits Rêves d'Enfants** [Children's dreams]..... *Heugel*
for Quartet or String orchestra (without Cb.)

311s **Entr'acte—Rigaudon** from **"Xavière"**, transcr. for String quartet or String orchestra..... *Heugel*
"Xavière", comic opera 1st perf. Paris 1895

DUNHILL, Thomas Frederick Hampstead, near London 1877—

446s **op. 42, Dance Suite** G major..... *Curwen*
1. Balletto Intrada, 2. Rustic dance, 3. Rigaudon, 4. Reel

639s **op. 46, No. 2, A Sailor Dance,** arr. by Sydney Robjohns..... *Williams*
Easy arr. for String quartet or String orchestra with Piano (ad lib.)

532s **op. 60, The Chiddingfold Suite**..... *Novello*
1. March-Prelude, 2. Dryads and fauns, 3. The mummers arrive, 4. The vision of Richard Peyto, glassmaker of Chiddingfold, 5. Maypole dance

973s **op. 67, Three Pieces** for String orchestra with Organ, ed., fingered and bowed by James Brown..... *Stainer & Bell*
(Published in the Polychordia String library, Advanced grade)

1330s **op. 72, In Rural England,** Suite..... *Goodwin & Tabb*
1. A Pastoral, 2. Playfellows, 3. A country tune, 4. Meadow-fairies, 5. Festivity

DUNKLER, Emile

1657s **op.14, Berceuse,** String accompaniment by Gustav Sandré ..... *Jobert*
Vl. Solo (new ed. rev. and corrected by Gustave Sandré), Strings
Score in MS
orig. comp. for Vl. and Piano

447s **Au bord de la mer** [By the seaside], Reverie..... *Cost.*
without Cb.

DURAND de FONTMAGNE, Baroness

1137s **Barcarolle**.....*Decourcelle*
Violin with String quintet Score in MS

DUSSEK, Johann Ladislaus Czaslau (Bohemia) 1761—1812 St. Germain-en-Laye
Minuet in G, see **FIVE LATER CLASSICS**

DUTRÉZE, Jean

1311s **Air à danser** [Dance tune].....*Decourcelle*
with Flute and Clarinet Score in MS

DVOŘÁK, Antonín Nelahozeves (Mühlhausen), near Prague 1841—1904 Prague

88s **op. 22, Serenade,** E major.....*B. & B.*
comp. 1875

233s **op. 40, Notturno,** B major.....*B. & B.*
comp. 1870

DYCK, V.

707s **Au Temple d'Apollon,** Invocation.....*Leduc*

1256s **Chant de douleur et d'amour** [Song of grief and love]....*Boosey & Hawkes*
Score in MS

731s **Douleur apaisée** [Soothed grief], Elegiac song.....*Leduc*
Score in MS

EBERHART, Ernest

105s **Scène de Ballet**.....*Bosworth*
copyright 1893

EGRESSY — ALLAGA EGRESSY Bény, Lászlófalva (Hungary) 1814—Budapest 1851

1607s **Klapka-induló** [Klapka March], transcr. by Géza Allaga.....*Rozsnyai*
with Cb. ad lib.

EGRESSY — BLOCH

1611s **Szózat** [Song], transcr. by József Bloch.....*Rozsnyai*
with Cb. ad lib.

d'EGVILLE, L. H.

652s **op. 23, Romance,** B♭ major.....*?*
Score in MS, 1 set of parts printed, duplicates photostated

EHRENBERG, Carl (Emil Theodor) Dresden 1878—

op. 15, Zwei Stücke für Streichinstrumente [Two pieces for String instruments].....*Rahter*

312s — **No. 1, Repos (Frieden)** [Peace]
with Violin Solo

313s — **No. 2, Scherzo (Perpetuum mobile)** [Perpetual motion]
without Cb.

EICHBORN, Hermann (Ludwig) Breslau 1847—1918 Gries (Tyrol)

888s **op. 48, Die Glocken von Gries** [The chimes of Gries].....*C. F. Schmidt*
Score in MS

EILENBERG, Richard Merseburg 1848—1925 Berlin

1019s **op. 117, Spanish Serenade** (Mandolin serenade).....*Boosey & Hawkes*
Score in MS

771s **op. 120, Sandmännchen** [The little sandman] Lullaby.....*?*
ed. and copyright entered by O. B. Boise
with Bells Score in MS

889s **op. 136, Naschkätzchen** [Little sweet-tooth], Intermezzo.....*?*
Score in MS

EILENBERG, Richard—Cont'd

983s **op. 143 "Ich engagiere Sie" zum Walzer** [May I have the pleasure of this waltz]..... *?*
Score in MS

808s **op. 155, Rêve du bal** [Waltz dream], Waltz-Intermezzo.... *Boosey & Hawkes*
Score in MS

EKMAN, Karl Kaarina, near Åbo (Finland) 1869—

467s **Det gingo två flickor i rosendelund** [Two maidens went to the rosary], West Finnish folk-song; arr. by Karl Ekman..... *Apostol, Helsingfors*

ELGAR, Sir Edward (William) Broadheath, near Worcester (England) 1857—

84s **op. 20, Serenade, E minor**..... *B. & H.*

op. 21, Minuet see **Part Ia**

533s **op. 47, Introduction and Allegro**..... *Novello*
Solo quartet and String orchestra 8

543s **op. 58, Elegy,** Adagio..... *Novello*

55s **op. 70, Sospiri — Seufzer** [Sighs], Adagio..... *B. & H.*
with Harp (or Piano) and Harmonium (or Organ) ad lib.
1st perf. at a Promenade Concert, London, Aug. 15, 1914

ELSENHEIMER, Nicholas J. Wiesbaden (Germany) 1866—

118s **Scherz und Ernst** [Playfulness and sincerity], Humoresque, A conversation between Mr. Pizzicato and Miss Sordina..... *Church Co.*

EMERSCHITZ, Philipp

1289s **Alpen-Poesie** [Spell of the mountains], Salon-Ländler..... *Bosworth*
with Violin I/II and Violoncello Soli
Score in MS

ERICHS, H.

745s **op. 74, Elfengesang** [Elves' song]..... *Oertel*
Score in MS

691s **op. 78, Intermezzo** from the Suite in D..... *Oertel*
Strings and 2 Flutes Score in MS

450s **op. 85, Le moulin** [The mill]..... *Oertel*
for String orchestra and imitation of rushing water

807s **op. 98, Stiefmütterchen** (La belle pensée) [Pansy]..... *Oertel*
with Flute Score in MS

708s **op. 112, Reminiscence**..... *Oertel*
Score in MS

779s **op. 175, Elfenreigen** [Dance of the elves], Intermezzo..... *Oertel*
Score in MS

1193s **op. 183, Tändelei** (Badinage) [Frolic]..... *Lehne*

666s **Pizzicato** from the opera **"Der Vagabond"**, op. 174..... *Oertel*
Score in MS

ERLEBACH, Philipp Heinrich Esens (East Friesland) 1657—1714 Rudolstadt

1442s **Ouverturen-Suite** (No. 3), arr. by Max Seiffert..... *Kistner & S.*
1. Ouverture, 2. Air, 3. Air Bourrée, 4. Air, 5. Air Menuet, played alternatively with 6. Air Courante, 7. Air Trio, 8. Air Ballet, 9. Air Gavotte, 10. Air La Plainte, 11. Air Le Sommeil [Slumber], 12. Air La Rejouissance [Joy]
Vl. I/II (Dessus), Va. I/II (Taille/Quinte), Vc., Cb.—Cembalo
No. 3 from "VI Ouvertures, . . .", publ. 1693 Rudolstadt

ERLEBACH, Philipp Heinrich—Cont'd

1443s Ouverturen-Suite (No. 4), arr. by Max Seiffert..... *Kistner & S.*
1. Ouverture, 2. Air Gavotte, 3. Air Menuet I, 4. Air Menuet II, 5. Air Bourrée, 6. Air Courante, 7. Air Entrée, 8. Air Gavotte, 9. Air Traquenard [Racking-pace], 10. Air
Vl. I/II (Dessus), Va. I/II (Taille/Quinte), Vc., Cb.—Cembalo
No. 4 from "VI Ouvertures, . . .", publ. 1693 Rudolstadt

ERSFELD, Chr.

1189s op. 11, Schlummerlied [Slumbersong]..... *Simon*
2 Violins and String orchestra

ESPOSITO, Michele Castellammare, near Naples 1855—

602s op. 69, Neapolitan Suite, in A..... *C. E. Edition, Dublin*
1. Allegro con brio, 2. Notturno, 3. Intermezzo, 4. Serenata, 5. Tarantella
No. 2 with Violin Solo, No. 4 with Violoncello Solo

ETCHECOPAR, M.

1429s Chanson tendre [Sweet song]..... *Leduc*
Violin Solo with String accompaniment

EVANS, David Resolven, Glamorganshire (Wales) 1874—

1327s op. 7, Concerto, in D..... *Stainer & Bell*

EYMIEU, Henry Saillans (France) 1860—

1523s op. 125, Air à danser [Dance tune]..... *Lemoine*
Score in MS

FACCIO, Franco Verona 1840—1891 Monza, near Milan

1457s Ad un bambino [To a baby], Lullaby..... *Ric.*
Strings and Flute

FALL, Moritz

785s op. 230, Menuett, G major..... *Apollo-Verl.*
Score in MS
(with KRÜGER "An der Wiege des Kindes")

FANCHETTI, G.

778s op. 5, J'y pense [I think of it], Air de ballet..... *Schles.*
Score in MS

112s op. 6, Pizzicato-Arabeske..... *Schles.*
Viola and Cb. parts publ. E. C. P. Langer
copyright 1894

FARINA, Carlo early 17th century, born Mantua

1024s Die Torgauer Gagliarde und zwanzig Brandi a 4 [The Torgau Gagliarda and 20 4 part Branles] (Dresden 1628); and arr. for practical use by Hermann Diener; publ. for the 1st time..... *Kistner & S.*
(publ. as No. 1 of "Das Musik-Kränzlein")
Gagliarda comp. for the wedding of Princess Sophie of Saxony and Georg II of Hesse-Darmstadt, in 1627

FARJEON, Harry Hohokus, N. J. 1878—
Elegy see **ALBUM, The "Tilford" Album**

FARKAS, Ödön (Edmund)
Jasz-Monostor (Hungary) 1851—1912 Klausenburg (Transylvania)

796s Szerenád [Serenade], D major..... *C. F. Schmidt*
(2nd movement Romance B minor, with Violin Solo)

FARRAR, Ernest (Bristow)
Blackheath (England) 1885—1918 killed in the battle of the Somme

544s op. 33, Three Spiritual Studies.....*Stainer & Bell*
1. Angelus, 2. Introit, 3. Credo

FELLOWES, Edmund Horace London 1870—

895s Eight short Elizabethan Dance Tunes by un-named composers for small String orchestra or quintet; ed. from British Museum, Add. MSS. 17786—91 by Edmund H. Fellowes....*Stainer & Bell*
1. James his Galliard, 2. A toy, 3. My robbin, 4. Hollie berrie, 5. Daphne, 6. The Wychie, 7. Tickle my toe, 8. Strawberry leaves
Vl. I/II/III (III or Va. I), Va. II, Vc.

FENNEY, William J. Handsworth, Birmingham (England) 1891—

1597s In the Woods.....*Chester*
with Solo Violin
copyright 1930

1605s Prelude, Aria and Tarantella.....*Chester*
Score in MS

FERRARIS, A.

1218s Serenade, F major.....*Ed. O. Kuhl*
Piano and String orchestra Score in MS

FETRÁS, Oscar

314s op. 132, Schäfertanz [Shepherd's dance], making use of an Old French theme.....*Rahter*

FÉVRIER, Henry Paris 1876—

480s Interlude from **"Gismonda"** (act III "La colline des Nymphes")...*Heugel*
String orchestra and 2 Harps (or Piano)
opera 1st perf. Chicago, 1919

FIBICH, Zdeněk Šebořice, near Časlav (Bohemia) 1850—1900 Prague

1051s op. 19, Bagatelles — Malička sti, arr. by Julius Rauscher.....*Fr. A. Urb.*
1. Valčík [Waltz], 2. Z 1001 noci [From 1001 nights]

FIBY, Heinrich Vienna 1834—1917 Znaim (Moravia)

op. 32, Zwei Fantasiestücke [Two fantasies].....*Robitschek*

1358s — No. 1, Wiegenlied [Cradle song]
Vl. I/II, Va. I/II, Vc., Cb.

1361s — No. 2, Mignon, Introduction—Trio—Coda
Vl. oblig. (several), Vl. I/II,, Va., Vc., Cb.

FILIPUCCI, Edmund

1461s op. 45, Élégie, D minor.....*Enoch*
Oboe (or Violin) Solo and Strings

FISCHER, Johann Kaspar Ferdinand ? 1650—1746 Rastatt

1225s Festmusik, arr. by Hilmar Höckner for Strings and Wind (ad lib.)..*Kallmeyer*
1. Ouverture, 2. Entrée, 3. Canaries, 4. Gavotte en Rondeau, 5. Passepied, 6. Echo, 7. Menuet (or Trio)
from the "Journal du printemps", publ. 1695; arr. 1928 based on the edition, as publ. in "Denkmäler Deutscher Tonkunst"

FITELBERG, Jerzy

1617s Konzert für Streichorchester [Concerto for String orchestra] (String quartet II).....*U. E.*
comp. 1928 **18**

FIVE EARLY CLASSICS

654s — , transcr. by Franz C. Bornschein ..... *Ditson Co.*
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with Piano ad lib.
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with Piano ad lib.
(publ. as No. 10 of the Philharmonic Orchestra Series; Grade Ia)

FLAGNY — LAISTNER

709s **Pavane** (Ancient air), G minor, transcr. by Lucien de Flagny, orch. by M. Laistner ..... *Schott*
Score in MS

FLAMENT, Edouard Douai (France) 1880—

1543s **op. 99, No. 1, Langueur d'amour** [Love's longing] ..... *Ricordi, Paris*
Score in MS

FLÉGIER, Ange Marseilles 1846—.

982s **Stances** [Stanzas] ..... *Gallet*
Score in MS

FLEISCHER, E.

806s **Nachtgesang** [Nightsong] and **Pizzicato Gavotte** ..... *Oertel*
Score in MS

FLETCHER, Percy E. Derby (England) 1879—

1685s **Balade and Bergomask** ..... *Boosey & Hawkes*
with Cb. ad lib.
copyright 1931

1324s **Folk Tune and Fiddle Dance**, Suite for Strings ..... *Boosey & Hawkes*
Score in MS

974s **Two Bagatelles** ..... *Novello*
1. Valsette, 2. Pizzicato
Score in MS

FLIEGNER, H.

1195s **op. 22, Märchen** [Fairy tale] ..... *Lehne*
(publ. with Robert LEHMANN, op. 33, Abendruhe)

FOCHEUX, Julien

665s **Dormez, mignonne** [Sleep, darling], Lullaby ..... *Durand*
Score in MS

710s **Espièglerie** [Frolic], Pizzicato Polka ..... *Durand*
Score in MS

372s **Rêverie** ..... *Leduc*

FOCK, A.

1521s **Aubade** [Morning serenade], G major ..... *Lemoine*
Score in MS

FOERSTER, Josef Bohuslav Detenice (Bohemia) 1859—

373s **op. 3, Andante cantabile ("Viola") and Allegretto ("Rosa")** ..... *Fr. A. Urb.*

FOOTE, Arthur (William) Salem, Mass. 1853—

142s op. 63, Suite, E major ..... *A. P. Schmidt*
1. Prelude, 2. Pizzicato and Adagietto, 3. Fugue
comp. 1907/08, 1st perf. by the Boston Symphony Orchestra, April 7, 1909

FORCHHEIM, Johann Wilhelm (or Furchheim) prob. Dresden about 1635—1682 ib.

1670s Suite für 5 Streicher [Suite for 5 Strings], arr. by Max Seiffert... *Kistner & S.*
1. Prelude, 2. Allemande, 3. Courante, 4. Sarabande, 5. Gigue

FORNI, Oreste

763s Valse des chasseurs [Waltz of the huntsmen] ..... *B. & B.*
Score in MS

FÖRSTER, Christoph Bibra (Thuringia) 1693—1745 Rudolstadt

374s Suite, G major, ed. by Hugo Riemann ..... *B. & H.*
1. Ouverture a la française, 2. Caprice, 3. Air en Sarabande, 4. Menuet, 5. Polonaise, 6. Fanfare, 7. Gigue
(publ. in the "Collegium musicum")

FÖRSTER, Rudolf

1319s op. 350, Arlequin [Harlequin], Intermezzo ..... *Oertel*
Score in MS

FORTERRE, H.

1651s Sérénade ..... *Ed. E. Gaudet*
Violin and String orchestra Score in MS

FOSTER, Arnold

1334s Suite on English Folk Airs ..... *Novello*
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2. Toccata (on "Princess Royal", Gloucestershire),
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with Piano ad lib.
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FOUR RUSSIAN NUMBERS

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1. Nocturne, from "Petite Suite" (BORODIN), **2. Dreaming,** (KOPYLOV), **3. Canzonetta** (CUI), **4. Petite Valse,** op. 10, No. 2 (KARGANOV)
with Piano ad lib.
(publ. as No. 30 of the Philharmonic Orchestra Series; grade IIIb)

FRAIPONT, Georges

1511s Marivaudage [Sentimentalism] (Olden style) ..... *Cost.*
Oboe Solo with String orchestra
Score in MS

FRANCK, Melchior Zittau (Saxony) about 1573—1639 Coburg

1192s 2 sechsstimmige Intraden [2 six-part Intradas] for practical use arr. by A. Schering ..... *Kahnt*
Vl. I/II/III, Va. I/II, Vc., Cb.
Nos. I and II from "Neue Musicalische Intraden auff allerhand Instrumenten", publ. Nuremberg 1608; arr. copyright 1917

5 Dances, see **TÄNZE des 16. und 17. Jahrhunderts, vol. 1,** Nos. 1—5

FRANKE, Hermann Neusalz-on-the-Oder 1834—1919 Sorau (Brandenburg)

316s **op. 29, No. 3, Zwiegesang** [Duet], Love song ..... *Hientzsch*

FRANKO, Sam New Orleans, La. 1857—

1313s **op. 3, No. 1, Lullaby** ..... *Tretbar, N.Y.*

1312s **op. 5, Valse Gracieuse** ..... *Tretbar, N.Y.*

FRANZOT, Egidio

1283s **Serenata** ..... *Porges*
with Violin Solo Score in MS

FREDERIK THE GREAT, see **FRIEDRICH II., der Grosse**

FRESCOBALDI — ESPOSITO Girolamo FRESCOBALDI, Ferrara 1583—1643 Rome

1373s **Passacaglia,** B♭ major; orch. by Michele Esposito ..... *Oxf. Univ. Press*
Strings with ad lib. Flute, Bassoon and Tympani

FRIED, Oskar Berlin 1871—

281s **op. 10, Praeludium und Doppelfuge** [Prelude and double fugue], C minor, for large String orchestra ..... *Hainauer*

FRIEDEMANN, Carl

688s **op. 121, Liebessehnsucht** [Love's longing], Italian Guitarre-serenade ..... *Schles.*
Score in MS

1054s **op. 138, Heimkehr vom Ball**—Sweet thoughts after the ball, Intermezzo ..... *Schles.*
Score in MS

FRIEDMAN, Ignaz Podgorze, near Cracow 1882—

1421s **Les Révérences,** Minuet ..... *Hansen*
with Cb. ad lib.

FRIEDRICH II. (der Grosse), (Frederik II, King of Prussia), Berlin 1712—1786 Sans-Souci, near Potsdam

943s **Symphony I,** G major, ed. by Gustav Lenzewski, sen. ..... *Vieweg*
with Cembalo (or Piano)
probably comp. in Rheinsberg

944s **Symphony II,** G major, ed. by Gustav Lenzewski, sen. ..... *Vieweg*
with Cembalo (or Piano)
comp. somewhat later than Symphony I

945s **Symphony IV,** A major, ed. by Gustav Lenzewski, sen. ..... *Vieweg*
with Cembalo (or Piano)
comp. before Symphony I, in Nauen

FRITZSCH, Emil

1280s **op. 50, Paroles tendres** [Tender words], Valse gracieuse. . *Gries & Schornagel*
with Harp Score in MS

FRONTINI, F. Paolo Catania (Sicily) 1860—

1584s **Confidence amoureuse** [Tender avowal] ..... *Carisch*
Score in MS

194s **Minuetto,** A major ..... *Carisch*

FRUGATTA — PANIZZA Giuseppe FRUGATTA, Bergamo (Italy) 1860—

op. 34, Tre Pezzi all'Antica [Three pieces in ancient style], 2nd series; arr. for Strings by Ettore Panizza ..... *Ric.*
orig. for Piano Solo

168s — No. 1, Minuetto Score in MS
986s — No. 2, Sarabanda Score in MS
987s — No. 3, Gavotta Score in MS

FUCHS, Albert Basel 1858—1910 Dresden

181s op. 49, Golgatha, A Passion prelude ..... *Oppenheimer*
String quartet or String orchestra with Cb. ad lib.

FUCHS, Robert Frauenthal (Styria) 1847—1927 Vienna

122s op. 9, Serenade, D major ..... *Kistner & S.*
284s op. 14, Serenade No. 2, C major ..... *Kistner & S.*
285s op. 21, Serenade No. 3, E minor ..... *Kistner & S.*
962s op. 51, Serenade IV, G minor ..... *Weinberger*
with 2 Horns
85s op. 63, Andante Grazioso und Capriccio ..... *Robitschek*

FÜLLEKRUSS, Emil

315s op. 95, Ein Abend in Bellaggio [An evening in Bellaggio], Waltz-Idyl ..... *Benj.*

FUMAGALLI, Benito

1262s op. 6, Bei Giorni [Lovely days], Gavotte, arr. for String orchestra "con alcuna licenza" by F. Th...t [liberal transcr.] ..... *Peters*
orig. comp. for Piano Solo

FUNCK, Ed.

1640s Legende ..... *Benj.*
Violin Solo with String accompaniment Score in MS

FURCHHEIM, Johann Wilhelm, see **FORCHHEIM**

FUX, Johann Joseph Hirtenfeld (Styria) 1660—1741 Vienna

1672s Ouverture (Suite), for students' orchestra ed. by Prof. Dr. H. Lemacher and Dr. P. Mies ..... *Tonger*
1. Overture, 2. Aria, 3. Minuet I, 4. Minuet II, 5. Gavotte, 6. Passepied: "The blacksmith", 7. Gigue (with Soli)
Vl. I/II (Ob. I/II), Va. (Vl. III), Vc. (Bn.), Cb. ad lib.—Cemb.

GAAL, François

1583s op. 51, Sérénade (Amour d'artiste) [Artist's love] ..... *Cranz*
Violin Solo and String orchestra Score in MS

GABRIEL-MARIE see **MARIE, Gabriel**

GADE, Niels Wilhelm Copenhagen 1817—1890 ib.

60s op. 53, Novelletten, F major ..... *B. & H.*
564s op. 58, Novelletten, No. 2, E major ..... *B. & H.*

GADE — HOFMANN

286s op. 19, Aquarellen (vol. 1), transcr. by Richard Hofmann..... *Kistner & S.*
1. Elegy, 2. Scherzo, 3. Canzonette, 4. Humoresque, 5. Novellette
comp. for Piano Solo

491s op. 36, Der Kinder Christabend [The children's Christmas eve], transcr. by Richard Hofmann ..... *Kistner & S.*
1. Christmas bells, 2. Child Jesus is born, 3. The Christmas tree, March of entrance, 4. Dance of the little girls, 5. Good night
comp. for Piano Solo

GAEL, Henri van

563s **op. 147, Serenade,** F major (in one movement).....*Schott*
Score in MS

1407s **op. 152, Gentil Cotillon** [Graceful cotillion], Intermezzo.....*Schott*
Score in MS

750s **op. 166, Petite Marquise** [Little Marchioness], Minuet.....*Schott*
Score in MS

GALUPPI — ESPOSITO Baldassare GALUPPI (called "Il Buranello"), Island Burano, near Venice 1706—1785 Venice

1037s **Adagio e Giga,** D major, orch. by Michele Esposito.....*Oxf. Univ. Press*
with Fl., Bn. and Tymp. ad lib.

GANDOLFO, Eugen Genoa 1865—

317s **Marche Heroïque de Don Quichotte!**.....*Decourcelle*

GANNE, Louis (Gaston) Buxières-les-Mines 1862—1923 Paris

570s **Arlequinade,** Pizzicati, D major.....*Enoch*
Score in MS

1488s **Invocation**.....*Cost.*
Vl. Solo, Strings and Harp (or Piano)

GASPARINI, Jole

954s **Pizzicato,** E major.....*Carisch*
Score in MS
copyright 1910

GATTY, Nicholas (Comyn) Bradfield, Sheffield (England) 1874—

1326s **The "Haslemere" Suite,** ed., fingered and bowed by James Brown.....*Stainer & Bell*
1. Prelude (Divisions on a ground), 2. Sarabande, 3. Air, 4. Fugue, 5. Finale alla giga
(publ. in the Polychordia String library, Advanced grade)

GEBER, E.

597s **op. 10, Oster-, Pfingst- und Weihnachtsklänge** [Tunes for Easter, Whitsuntide and Christmas].....*Oertel*
without Cb.

GEMINIANI, Francesco Lucca (Italy) 1674—1762 Dublin

1241s **op. 2, No. 2, Concerto grosso,** G minor; ed. by Paul Mies.....*Filser*
2 Solo Vl., Solo Vc.—Rip: String orchestra, Cembalo
op. 2, 12 Concerti grossi 1st publ. in parts London 1732, score Paris, 1755

1045s **op. 2, No. 2, Concerto grosso** in C minor; ed. by Michele Esposito.....*Oxf. Univ. Press*
accord. to score publ. about 1735 (2nd edition); further dates see above

1494s **op. 2, No. 3, Concerto grosso,** D minor; ed. by Walter Upmeyer ...*Vieweg*
with Cemb.; Cb. ad lib.
for dates see op. 2, No. 2 (both editions)

171s **op. 3, No. 5, Concerto grosso,** B♭ major; arr. for practical use by Arnold Schering.....*Kahnt*
Concertato: 2 Vl., Va., Vc.—Rip.: String quintet, Piano
op. 3, 6 Concerti grossi, comp. about 1735; "the 2nd edition revised, completed and enlarged by the author. London, John Johnson"

903s **Andante,** D major, rev. and harmonisation by Gino Marinuzzi.....*Ric.*
with Va. ad lib., Harp (Piano) and Organ (Harmonium) **5**
Miniature Score; Parts in MS
transcr. 1st perf. Rome, Augusteo, March 1924, Marinuzzi conducting

van GENDT, W. Merkes, see **MERKES van GENDT, W.**

GENÉE, (Franz Friedrich) Richard Danzig 1823—1895 Baden, near Vienna

1572s Miranda-Gavotte.....*Cranz*
Score in MS

GENG, Charles

594s Menuet, B♭ major.....*Cost.*

GERIN, Ch., fils [son]

1219s Rêverie champêtre [Rustic reverie].....*Decourcelle*
Violin Solo and String orchestra Score in MS

GERLACH, Theodor Dresden 1861—

92s op. 3, Serenade (Six movements), B♭ major.....*B. & H.*

GERMANO, C.

1152s Pax [Peace].....*Decourcelle*
Oboe Solo and Strings Score in MS

1134s Pro Patria [For my country].....*Decourcelle*
with Viola Solo Score in MS

GERNSHEIM, Friedrich Worms 1839—1916 Berlin

op. 53, Divertimento for Flute and Strings, see **Part VII**

937s op. 91, In Memoriam, A funeral song for String orchestra and Organ.....*Oppenheimer*

GERSTBERGER, Karl Neisse (Germany) 1892—

1564s op. 19, Konzert für Streichorchester (Concerto for String orchestra) in G.....*Bärenreiter-Verl.*
with Vl. I/II and Vc. concertato; smallest instrumentation: 4, 4, 3, 3, 1 (including Soli-Trio)
score dated Berlin, Sept. 19, 1929

GERVASIO, N. Savona (Italy) 1847—

1021s Andantino Religieux, D major.....*Decourcelle*
Score in MS

361s Bice!, Cradle song.....*Decourcelle*
with 2 Horns ad lib.

752s En rêvant [Dreaming], Sketch.....*Decourcelle*

1184s Feuille d'album [Albumleaf], Lullaby.....*Decourcelle*
Score in MS

1136s Le Hautbois soupire [The Oboe is longing], Melody in the ancient style.....*Decourcelle*
Oboe Solo and Strings Score in MS

1561s Joyeux échos, Trifling waltz.....*Decourcelle*
with Flute Score in MS

675s Menuet, D major.....*Decourcelle*
with 2 Horns

1034s Page oubliée [Forgotten page], Melody for Violoncello.....*Decourcelle*
with Strings and 2 Flutes

1458s Près du berceau [At the cradle], Fugitive thought.....*Decourcelle*
with Vl. Solo and Flute obligato

1151s Souvenir de Naples.....*Decourcelle*
with Violin Solo Score in MS

1074s Vers le ciel [Heavenwards], Prelude, Mystical thought.....*Decourcelle*
with Violin Solo Score in MS

GIALDINI, Gialdino Pescia (Italy) 1843—?

1422s **Minuetto,** A major ..... *Ric.*

GIBBONS, Orlando Cambridge (England) 1583—1625 Canterbury

Fantazia (F major) for String quartet or small String orchestra; transcr., scored and ed. from MS. 723-6 at Christ Church, Oxford (by permission of the Governing Body), by Edmund H. Fellowes ..... *Stainer & Bell*

283s — **No. 1**

637s — **No. 2**

GILLARDINI, S.

1183s **Minuetto** (Ancient style), G minor ..... *Decourcelle*
Score in MS

GILLET, Ernest Paris 1856—

1413s **Coeur brisé** [Heartbroken] ..... *Decourcelle*
with Vl. Solo and Vc. Solo Score in MS

318s **Dans la forêt—Im Walde** [In the woods] ..... *Decourcelle*

320s **Douce Caresse (Zärtliche Umarmung)** [Sweet caress] ..... *Decourcelle*

511s **Doux Murmure** [Gentle murmuring] ..... *Decourcelle*
without Cb.

319s **En chevauchant — Spazier-Ritt** [A horseback ride] ..... *Decourcelle*

133s **Entr'acte — Gavotte** ..... *Decourcelle*

126s **Gracieuse,** Gavotte ..... *Ric.*

67s **Loin du bal** [Absent from the ball] ..... *Decourcelle*

1013s **Madrigal pour Violoncelle,** with Strings ..... *Pitt & Hatzfeld, London*

127s **Mes chers souvenirs** [My cherished memories] ..... *Ric.*

1472s **Passe-pied,** Air in the ancient style ..... *Decourcelle*
Vc. or Vl. with String accompaniment

321s **Patrouille Enfantine (Die Kinder-Patrouille)** [Children's patrol] ..... *Decourcelle*

843s **Petite Câline** [Little flatterer], Intermezzo ..... *Ric.*

140s **"Précieuse" and "Serenade-Impromptu",** arr. by Theo. Moses-Tobani ..... *C. Fischer*
String orchestra with Violin Solo
"Précieuse" orig. for Vl. with orchestra (see Part IV) comp. 1912; 1st perf. Paris, April 1912

1082s **La Réponse du berger à la bergère** [The shepherd's answer to the shepherdess], Gavotte ..... *Ric.*

323s **Sommeil d'enfant (Das schlummernde Kind)** [Baby's slumber], Cradle song ..... *Decourcelle*

128s **Sous l'ombrage—Unter dem Schatten** [In the shade] ..... *Decourcelle*

322s **La Toupie (Die Schnurre)** [Humming-top] ..... *Decourcelle*

GILSON, Paul Brussels 1865—

1625s **Elegie,** C minor ..... ?
Score and parts in MS

380s **Mélodies Ecossaises** [Scotch melodies] ..... *B. & H.*
1. The flowers of the forest, 2. Sweet May morning, 3. Jig and song (The general gathering 1749)

1235s **Suite** à la manière ancienne [in the olden style], E major ..... *Cranz*
1. Moderato maestoso, 2. Rapido, 3. Andante ritenuto, 4. Giga
comp. 1913/14

GILSON, Paul—Cont'd

1624s **Two Flemish Folk-songs** ..... *?*
1. Slaet op den trommele van dirre don deine
2. Van twee Koningskinderen
Score and parts in MS

GIOVANELLI, Francesco

1102s **Annotta** [At night] Sketch ..... *Ric.*
String quartet (Cb. ad lib.), Harmonium and Piano

1104s **Elegia** ..... *Ric.*
String quartet (Cb. ad lib.), Harmonium and Piano

1103s **Meditazione** ..... *Ric.*
String quartet, Harmonium and Piano

617s **Nubi** [Clouds], A sketch for String quartet ..... *Ric.*

GLAZOUNOV, Alexander (Constantinovich) Petersburg 1865—
Les Vendredis, see **RUSSIAN COMPOSERS** (3)

GLIÈRE — HARTMANN — HAPPICH Reinhold (Moritsovich) GLIÈRE, Kiev 1874—

28s **Mélodie,** Free transcr. for Violin and Piano by Arthur Hartmann, arr. for String orchestra by William F. Happich ..... *unpubl.*
Score and parts in MS
Violin and Piano transcr. (publ. B. & H., N. Y.); arr. by Happich for the Symphony Club exclusively

GLINKA, Michail (Ivanovich) Novospasskoi, Govt. Smolensk 1804—1857 Berlin

203s **Menuett und Trio** from the Quartet in F major; marked and fingered by Reinhold Jokisch ..... *Kistner & S.*

GLUCK, Christoph Willibald (Ritter von)
Erasbach (Upper Palatinate) 1714—1787 Vienna

653s **Gavotte,** A major, arr. by Henry Lawson ..... *Schott*
Score in MS
(with arr. of SCHUBERT "Serenade")

1468s **Gavotte** from **"Armide"** ..... *Durand*
Strings and 2 Bassoons
opera comp. in Paris and Vienna, 1st perf. Paris, Sept. 23, 1777

674s **Marche Réligieuse d'Alceste** [Religious march from "Alceste"], orch. by J. Ollivier ..... *Durand*
Strings and Flute Solo Score in MS
opera comp. 1767, 1st perf. Vienna, Dec. 19, 1767

1349s **Overture to Orpheus,** ed. and arr. for Strings by W. G. Whittaker ..... *Oxf. Univ. Press*
with Cb. ad lib.
"Orfeo ed Euridice" 1st perf. Vienna, Oct. 5, 1762, in rev. form 1st perf. Paris 1774

Ballet Music from Orpheus, ed. and arr. for Strings by W. G. Whittaker ..... *Oxf. Univ. Press*
for dates of perf. see above

1350s — **Book I** 1. Pantomime (Lento), 2. Lento, dolcissimo, 3. Lento
2 Fl. or 2 Solo Vl. (ad lib.) in No. 2; 1 Fl. or Solo Vl. in No. 3; Cb. ad lib.

1351s — **Book II** 4. Allegretto dolce, 5. Lento
with Fl. ad lib. and Cb. ad lib.

GLUCK, Christoph Willibald (Ritter von)—Cont'd

721s **Melody in F**, from the opera "Orpheus", arr. by Sydney Robjohns ..... *Williams*
with Piano (ad lib. for School or Amateur orchestras)
for dates of perf. see "Overture to Orpheus" above
(publ. as No. 3 of "The Chamber Orchestra", A series of easy arr. for String quartet or String orchestra)

684s **Menuet d'Orphée** [Minuet from "Orpheus"], orch. by J. Ollivier .... *Durand*
Strings and 2 Flutes Score in MS
for dates of perf. see "Overture to Orpheus" above

138s **Overture** to the opera **"Iphigenia"**, arr. for String orchestra and Piano ..... *unpubl.*
Score and parts in MS
opera "Iphigenia at Aulis" 1st perf. at the Grand Opéra, Paris, April 19, 1774
(with BACH, Two Gavottes, MOZART, Canzonetta from "Don Giovanni" and SCHUBERT, Military March)

Serenade and **Gavotte** from **"Don Juan"**, see **LEICHTE TÄNZE**

GNAGA, Andrea

1180s **Frasi galanti** [Courteous phrases], Minuet, arr. for Strings and Flute by the composer ..... *Ric.*
Score in MS

GOCK, Emil

1323s **Waldesfrieden** [Sylvan Idyl], Descriptive piece ..... *Oertel*
Score in MS

GODARD, Benjamin (Louis Paul) Paris 1849—1895 Cannes

1128s **Canzonetta** from the Violin Concerto op. 35; arr. for String orchestra by Heinrich Dessauer ..... *B. & B.*
Conductor's score not publ., Vl. and Piano reduction instead
op. 35, Concerto Romantique, 1st perf. Paris 1876, soloist Mlle. Tayau, to whom it is dedicated

GOENS, Daniel van born in Holland, end of 19th century, died young, probably at Nice

1515s **op. 10, Élégie** ..... *Hamelle*
Vc. (or Vl.) Solo and String orchestra

661s **op. 13, Gavotte-Irda** ..... *Durand*
Score in MS

1247s **op. 29, Gavotte III**, D major ..... *Foetisch frères*
Score in MS

840s **op. 36, Invocation** ..... *Hamelle*
Vc. (or Vl.) Solo with String accompaniment
Score in MS

GOETZE, Heinrich Wartha (Silesia) 1836—1906 Berlin

1343s **op. 9, Zwei Abendlieder** [Two evening songs] ..... *Raabe & Plothow*

1420s **op. 22, Serenade No. 1**, D minor ..... *B. & H.*
One set of parts in MS, duplicates photostated

224s **op. 23, Serenade No. 2**, G major ..... *B. & H.*

223s **op. 24, Skizzen** [Sketches], Six pieces for String orchestra ..... *B. & H.*

448s **op. 26, 2 Elegien** ..... *Sulzer*
No. 1 (A major), arr. of No. 7 of op. 20, Ten Organ pieces
No. 2 (B♭ major), arr. of Organ prelude No. 6, from the Ritter Album

GOETZ, Heinrich—Cont'd

op. 60, 20 kleine Stücke [20 small pieces] for String orchestra, from orig. compositions for Piano and for Organ arr. by the composer 1904; for less experienced ensembles.....*Vieweg*

1274s — vol. I

1. Andantino (op. 3, No. 1), 2. Adagio (op. 42, No. 24), 3. Langsam und einfach (op. 17, No. 3), 4. Andante quasi Adagio (op. 39, No. 14), 5. Einfach und innig (op. 4, No. 1), 6. Andante (op. 58, No. 8), 7. Stilles Sehnen (op. 4, No. 7), 8. Andante (op. 42, No. 28), 9. Langsam, sehr zart (op. 17, No. 1), 10. Adagio (op. 59, No. 7), 11. Innig, nicht zu langsam (op. 17, No. 6), 12. Largo (op. 40, No. 6)

1275s — vol. II

13. Etwas bewegt und leicht (op. 17, No. 5), 14. Maestoso (op. 39, No. 4), 15. Nicht zu langsam (op. 17, No. 4), 16. Bewegt (op. 1, No. 10), 17. Scherzo (op. 4, No. 8), 18. Moderato (op. 20, No. 3), 19. Getrübtes Glück (op. 4, No. 6), 20. Maestoso (op. 20, No. 5)

GOHR, P.

1637s Old Netherland Folk-songs.....*?*

1. Menuet, 2. Boufon, 3. Rondedans, 4. Charmoes
Score and parts in MS

GOOSSENS, Eugène, jun. London 1893—

405s op. 2, Miniature Fantasy.....*Goodwin & Tabb*
comp. 1911

845s op. 15, No. 1, By the tarn, A sketch for String orchestra.....*Chester*
with Clarinet ad lib.

1618s Concertino for String octet or String orchestra (to be announced as "Concertino for double String orchestra").....*Chester*
Vl. I/II/III/IV (4 desks of each part suggested), Va. I/II (3 desks each), Vc. I/II (3 desks each), Cb. ad lib.

GOSSEC, François Joseph Vergnies (Belgium) 1734—1829 Passy, near Paris

32s Gavotte, arr. by Emil Kross, orch. by Adolf Ischpold.....*Bosworth*
Piano conductor

1425s Tambourin, arr. by Alfred Moffat (D major).....*Schott*
Vl. and Piano reduction instead of full score

1441s Tambourin, arr. by Cedric Sharpe (E major).....*Chester*
Score in MS
(same as above comp.)

GOTTHARD, Johann Peter (PAZDIREK)
Drahanowitz (Moravia) 1839—1919 Vöslau, near Vienna

581s op. 152, Suite, A minor.....*Sim.*
1. Introduction, 2. Sarabande, 3. Larghetto, 4. Postludium

GOTTSCHEER, Werner

870s Ein bosnisches Volksliedchen [A Bosnian folk-song].....*Bosworth*
with Harp ad lib.

GOUND, Robert Seckenheim (Germany) 1865—1927 Vienna

202s op. 20, Suite, A major.....*Kistner & S.*

GOUNOD, Charles (François) Paris 1818—1893 ib.

1517s Clos ta paupière [Close your eyes], Lullaby.....*Lemoine*
Strings and Vl. Solo Score in MS

66s Dodelinette (Berceuse) [Lullaby] for double quartet.....*Lemoine*

1446s Souvenir d'un bal, Ballet air, Posthumous work.....*Choudens*
2 Flutes and Strings Piano conductor

GOUVY, (Ludwig) Théodore Gaffontaine, near Saarbrück 1819—1898 Leipzig

449s **op. 11, Sérénade,** E♭ major (in one movement).....*Cost.*
perf. in the Concerts Populaires and Concerts du Châtelet, Paris

GOUVY — HORN

573s **Schwedischer Tanz** (Danse suédoise) [Swedish dance] from the "Octett" op. 71 for Wind instruments, E♭ major; arr. by August Horn.. *Kistner & S.*

GRAENER, Paul Berlin 1872—

916s **op. 27, Symphonietta** in E..... *U.E.*
with Harp 25
(smallest permissible instrumentation: Strings: 4, 4, 3, 2; Harp)
comp. 1908

692s **Au Printemps** [Springtime].....*Schott*
Score in MS
comp. 1904

1428s **Chant du soir** [Evensong] .....*Schott*
Score in MS
comp. 1904

749s **En Route** [On the way].....*Schott*
Score in MS
comp. 1904

GRÄGER, Rudolf

1233s **Ball-Flirt,** Intermezzo.....*Benj.*

GRAINGER, Percy Aldridge Brighton, near Melbourne (Australia) 1882—

287s **Irish Tune from County Derry** (name unknown).....*Schott, London*
set for String band (and 1 or 2 Horns at will) or 10 single Strings
collected by Miss J. Ross, printed in The Petrie Collection of the Ancient Music Of Ireland; Dublin 1855; set Oct. 1902, scored Jan. 1913
(publ. as No. 15 of British Folk Music settings)

906s **Molly on the Shore,** Irish Reel, On two Cork Reel tunes from The Complete Petrie Collection of Irish Music, ed. by Charles Villiers Stanford (tunes used "Temple hill" and "Molly on the shore").....*Schott, London*
set for String four-some or String band (Cb. at will)
Petrie Collection publ. Dublin 1855; arr. June 1907
(publ. as No. 1 of British Folk Music settings)

134s **Mock Morris,** Dance.....*Schirmer*
No. 1 of "Room-music Tit-bits"
String orchestra (or 6 or 7 single Strings) (Cb. ad lib.)
comp. between May 19 and June 4, 1910

GRANDJEAN, André

1153s **Aubade** [Morning serenade], G major.....*Decourcelle*
with Violin Solo Score in MS

1056s **Canzonetta**.....*Decourcelle*
with Violin Solo Score in MS

1224s **Chanson Napolitaine** [Neapolitan song].....*Decourcelle*
with Violin Solo Score in MS

GRAUPNER, Cl.

1556s **Das Schneeglöckchen** [The snowdrop].....*Int. Music Co., New York*
with Glockenspiel (or Triangle) Score in MS

1388s **Ein Traum** [A dream].....*Int. Music Co., New York*
Score in MS

GRAZIANI-WALTER, C.

1565s **op. 180, Mirto e Cipresso** [Myrtle and cypress], Elegy.....*Carisch*
Strings (Va. ad lib.) and Harp Score in MS

GRAZIOLI — ESPOSITO Giovanni Battista GRAZIOLI, Venice 1755 (?)—1820 ib.

1390s **Minuetto,** G major, orch. by Michele Esposito.....*Oxf. Univ. Press*
arr. for Strings with optional Flute, Bassoon and Tympani

GREEF, Arthur de Louvain (Belgium) 1862—

247s **op. 1, Ballade** in form of Variations on a Flemish folk-song.....*Peters*

566s **Wounded is my heart,** No. 3 of **Quatre vieilles chansons Flamandes** [Four old Flemish folk-songs], transcr. for orchestra by Arthur de Greef.....*Chester*
(complete set see Part Ia)
comp. 1894; 1st perf. at Queen's Hall, London, Oct. 4, 1896, the composer conducting

GREGH, Louis Paris (?) 1843—1923 Dourdan

815s **op. 66, Ballgeflüster** [Ballroom whispers], Intermezzo; ed. by Max Vogrich.....*Bosworth*
with Piano or Harp ad lib.

GRESS, Richard Endersbach (Württemberg) 1893—

1106s **op. 40, Variationen** on a Mozart theme.....*Ries & E.*
copyright 1929

GRÉTRY, André (Ernest Modeste) Liège 1742—1813 Montmorency, near Paris

788s **Air de Danse** and **Tambourin,** in G and B♭ major, arr. for String orchestra by Gustave Sandré.....*Schott*

1317s **L'Épreuve villageoise** [The village trial], Rustic idyl.....*Oertel*
Score in MS
from the opera of the same name, 1st perf. Paris 1784

1372s **Marche de la Caravane,** arr. for String orchestra by Gustav Sandré....*Schott*
from "La Caravane du Caire", 1st perf. Paris, Grand Opéra, 1783

756s **Tambourin de "Denys le Tyran",** arr. for String orchestra by Gustav Sandré.....*Schott*
opera 1st perf. Paris, Grand Opéra, 1794

GRIEG, Edvard Hagerup Bergen (Norway) 1843—1907 ib.

100s **op. 34, Zwei elegische Melodien** [Two elegiac melodies] after poems by A. O. Vinje; composer's own orch. of two original songs.....*Peters*
1. Hjertesår [Wounded heart], 2. Våren [Springtide]

87s **op. 40, Aus Holbergs Zeit** [From Holberg's times], Suite in the olden style.....*Peters*
1. Prelude, 2. Sarabande, 3. Gavotte and Musette, 4. Air, 5. Rigadoon
comp. 1884 in commemoration of Ludwig Holberg's two-hundredth birthday

op. 43, No. 5, Erotikon, see **FOUR MODERN CLASSICS**
orig. comp. for Piano Solo in "Lyrische Stückchen"

143s **op. 53, Zwei Melodien** [Two melodies] after orig. songs.....*Peters*
1. Norsk [Norwegian], 2. Det förste Möde [First meeting]

69s **op. 63, Nordische Weisen** [Norwegian melodies].....*Peters*
1. Popular song (Melody by Fr. Due), 2. Cow-keeper's tune and Country dance

GRIEG, Edvard Hagerup—Cont'd

232s **Zwei lyrische Stücke** [Two lyric pieces] from op. 68, arr. by the composer ..... *Peters*

1. **Abend im Hochgebirge** [Evening in the mountains] (op. 68, No. 4), for String orchestra, Oboe and Horn

2. **An der Wiege** [At the cradle] (op. 68, No. 5), for String orchestra

op. 68, orig. comp. for Piano Solo

GRIEG — JUNGNICKEL

Lyric Pieces, Three Suites arr. by Ross Jungnickel ..... *Jungnickel*

orig. comp. for Piano Solo

12s **— Suite I**

1. Gade (op. 57, No. 2), 2. Elegie (op. 38, No. 6), 3. Gratitude (op. 62, No. 2), 4. Grandmother's minuet (op. 68, No. 2), 5. At the cradle (op. 68, No. 5)

13s **— Suite II**

1. Albumleaf (op. 47, No. 2), 2. Canon (op. 38, No. 8), 3. Little bird (op. 43, No. 4), 4. Scherzo (op. 54, No. 5)

14s **— Suite III**

1. In my native country (op. 43, No. 3), 2. Secret (op. 57, No. 3), 3. Peasant's song (op. 65, No. 2), 4. Shepherd boy (op. 54, No. 1), 5. Homeward (op. 62, No. 6)

GRIMM, Julius Otto Pernau (Livonia) 1827—1903 Münster (Westphalia)

489s **op. 2, No. 3, Träumerei** [Dreaming] ..... *B. & H.*

arr. from the orig. comp. for Piano Solo

1120s **op. 10, Suite,** C major, in Canonform ..... *Peters*

54s **op. 25, Suite No. 3,** G minor ..... *B. & H.*

1. Introduction and Fuga, 2. Canon, 3. Intermezzo, 4. Landler, 5. Final fuga

comp. 1894

GROSSE, M.

375s **Nachtstück** [Nocturnal piece], E♭ major ..... *C. F. Schmidt*

GROTE, A. R.

1394s **op. 45, Novellette** ..... *Benj.*

Strings with Solo Violin Score in MS

GRUNEWALD, Gottfried Quenstadt (Germany) 1857—

225s **Vineta,** for String instruments (with Bells ad lib.) ..... *Heinrichshofen*

GUERRI, M.

1644s **Âme errante** [Errant soul] ..... *Ed. E. Gaudet*

Violin with String orchestra Score in MS

GUIRAUD, Ernest New Orleans, La. 1837—1892 Paris

1479s **Mélodrame de "Piccolino"** ..... *Durand*

with Violin Solo

1st perf. Paris 1876 at the Opéra Comique

GUND, Robert see **GOUND**

GUNGL, Joseph Zsambe (Hungary) 1810—1889 Weimar

1095s **op. 361, Am Königssee** [At the Königs-See], Ländler in the Upper Bavarian style ..... *B. & B.*

with Violin Solo Score in MS

HABERT, Johannes Evangelista
Oberplan (Bohemia) 1833—1896 Gmunden (Upper Austria)

1162s **op. 98, Suite,** C major ..... *B. & H.*
1. Prelude, 2. Allemande, 3. Sarabande, 4. Gavotte, 5. Gigue
with Harp and Tympani
Parts specially made, several in MS

HAESER, Georg Danzig 1865—

376s **op. 16, 2 Bagatellen** ..... *Hug*
1. Träumerei [Reverie], 2. Ausblick [Outlook]

197s **op. 24, Intermezzo** for String quartet (or String orchestra) ..... *Hug*
with Cb. ad lib. Parts in MS
copyright 1913

HAGELBAUER, C. A.

324s **Heinzelmännchen's Brautfahrt** [The goblins went a-wooing], Characterpiece ..... *Wernthal*
Bridal march — Love suit — Bridal waltz — Farewell — Homeward

HAHN, Alwin

832s **op. 7, Die Fliege** [The fly], Intermezzo ..... *Schuberth, jr.*

HAIGH, Richard

1124s **Vertige,** Valse lente ..... *Stainer & Bell*
with Piano (ad lib.)

HALM, August Gross-Altdorf (Württemberg) 1869—

180s **Symphony,** D minor ..... *Zumsteeg*
publ. 1911

991s **Präludium und Fuge,** C minor ..... *Bärenreiter-Verl.*

HALVORSEN, Johan Drammen (Norway) 1864—

1482s **op. 31, Norwegian Song,** The old fisherman's song ..... *Hansen*
Violin Solo and String instruments

377s **Rabnabryllaup uti Kraakjalund** [Raven wedding in Crow's Bay], Norwegian folksong, arr. for String orchestra by Johan Halvorsen ... *Hansen*

1273s **Chant de la "Veslemöy"** (La jeune fille chante) [The maiden's song], Mosaique No. 4 ..... *Hansen*
Violin Solo and String orchestra

HALVORSEN — HAPPICH

158s **The Maiden's Song,** arr. for String orchestra by William F. Happich ..... *unpubl.*
Piano conductor printed; Parts in MS
(same as above "Chant de la Veslemöy")
arr. Dec. 31, 1922, for the Symphony Club exclusively, from an authentic edition for Violin and Piano (ed. by Hugo Ries, publ. The Boston Music Co.)

HAMERIK, Asger Copenhagen 1843—1923 Frederiksberg

93s **op. 38, Symphonie spirituelle,** No. 6, G major ..... *B. & H.*

HÄNDEL, Georg Friedrich (George Frederic HANDEL)
Halle-on-the-Saale 1685—1759 London

Concerto grosso No. 3 (op. 3, No. 3) (Seiffert), see **Part Ia**

1380s **Concerto grosso No. 11,** B♭ major, arr. by Michele Esposito, for Strings only ..... *Oxf. Univ. Press*
Concertino: Vl. I/II, Va., Vc. Ripieno: String orchestra **5**
comp. about 1710, entitled "Sonata a 5" (orig. instrumentation, see Part IV)

HÄNDEL, Georg Friedrich—Cont'd

Concerti grossi, from Chrysander's complete edition of Handel's works, rev. and arr. for practical use by Max Seiffert.....*B. & H.*
Concertino: Vl. I/II, Vc., Concerto grosso: String quintet, 2 Cembali (principale and ripieno)
12 Concerti grossi op. 6, comp. Sept. 29 to Oct. 30, 1739, in London; publ. April 21, 1740

1585s — **No. 12**, G major (op. 6, No. 1)
A tempo giusto — Allegro — Adagio — Allegro — Allegro

1586s — **No. 13**, F major (op. 6, No. 2)
Andante larghetto — Allegro — Largo — Allegro non troppo

1587s — **No. 14**, E minor (op. 6, No. 3)
Larghetto — Andante — Allegro — Polonoise (Andante) — Allegro ma non troppo

1588s — **No. 15**, A minor (op. 6, No. 4)
Larghetto affetuoso — Allegro — Largo — Allegro

1589s — **No. 16**, D major (op. 6, No. 5)
Larghetto, e staccato — Allegro — Presto — Largo — Allegro — Menuet (Un poco larghetto)

1590s — **No. 17**, G minor (op. 6, No. 6)
Largo affetuoso — Allegro ma non troppo — Musette (Larghetto) — Allegro — Allegro

1591s — **No. 18**, B♭ major (op. 6, No. 7)
Largo — Allegro — Largo e piano — Andante — Hornpipe (Spiritoso)

1592s — **No. 19**, C minor (op. 6, No. 8)
Allemande (Andante) — Grave — Andante allegro — Adagio — Siciliana (Andante) — Allegro

1593s — **No. 20**, F major (op. 6, No. 9)
Largo — Allegro — Larghetto — Allegro — Menuet (Andante) — Gigue (Allegro)

1594s — **No. 21**, D minor (op. 6, No. 10)
Overture (Grave—Allegro—Lentement)—Air (Lentement)—Allegro—Allegro — Allegro moderato **18**

1595s — **No. 22**, A major (op. 6, No. 11)
Andante larghetto, e staccato — Allegro — Largo, e staccato — Andante — Allegro

1596s — **No. 23**, B minor (op. 6, No. 12)
Largo — Allegro — Aria (Larghetto) — Largo — Allegro

922s **Concerto**, F major, arr. for concert use and carefully marked by Gustav F. Kogel.....*Peters*
2 Violins obligato, Violoncello obligato and Continuo
Concerto grosso No. 13 (op. 6, No. 2), comp. Oct. 1739

545s **Concerto**, F major, for 4 Part Violins, Violas, V'Celli and C.-Basses, arr. by S. Bachrich.....*Doblinger*
Concerto grosso No. 13 (op. 6, No. 2), comp. Oct. 1739

923s **Concerto**, D major, arr. for concert use and carefully marked by Gustav F. Kogel.....*Peters*
String orchestra, 2 Violins obligato and Violoncello obligato
Concerto grosso No. 16 (op. 6, No. 5), comp. Oct. 1739

1146s **Concerto**, G minor, for performance at the Gewandhaus Concerts and for use at the Conservatory of Music of Leipzig carefully marked and supplied with a final cadenza, by Ferdinand David.....*Sim.*
String orchestra, 2 Violins obligato and Violoncello obligato
Concerto grosso No. 17 (op. 6, No. 6), comp. 1737 according to score; see also "Concerti grossi", above, for dates

HÄNDEL, Georg Friedrich—Cont'd

1113s **Concerto,** D minor, arr. for concert use and carefully marked by Gustav F. Kogel.....*Peters*
String orchestra, 2 Violins obligato and Violoncello obligato
Concerto grosso No. 21 (op. 6, No. 10), comp. Oct. 1739

1450s **Concerto,** A major, from the Fifth Sonata for Violin and Continuo, arr. for String orchestra by Artur Willner.....*U. E.*
Score in MS

1091s **Andante et Menuet** from Concerto IV, transcr. for orchestra by F. A. Gevaert.....*Durand*
Andante, G major (orig. F major), with Oboe Solo
Minuet, F major, with Bassoon Solo
Concerto IV (op. 3, No. 4), comp. about 1720, publ. 1734

647s **Five Short Pieces,** selected, arr. and ed. by Thomas F. Dunhill, from a rare work of Handel.....*Oxf. Univ. Press*
with Cb. ad lib.

1090s **Gavotte,** D major, from the Concerto in D minor; rev. by A. Samm.....*Durand*
from Concerto grosso No. 21 (op. 6, No. 10), comp. Oct. 1739

1381s **Larghetto,** E major, from Concerto grosso in B minor, ed. by Michele Esposito.....*Oxf. Univ. Press*
from Concerto grosso No. 23 (op. 6, No. 12), comp. Oct. 1739

63s **Largo,** A major, arr. by Otto Wellmann.....*Simon*
with Cb. ad lib. No score
Air from the opera "Serse", 1st perf. at the King's Theatre, London, April 15, 1738

626s **Menuet de l'opéra "Berenice",** arr. by W. T. Best.....*Schott*
opera 1st perf. at Covent Garden, London 1737

Overtures to

— **"Rodrigo",** see **Suite,** below

858s — **"Agrippina".....***B. & H.*
Strings and Oboe Score in MS
opera 1st perf. 1709 at Venice

1686s — **"Otho",** arr. for String orchestra, with or without Wind and Organ, by H. W. Hunt.....*Deane*
Woodwind ad lib.: Fl., 2 Ob., Bn. **4**
Parts in MS
comp. and 1st perf. London 1723

1436s — **"Alexander" and "Admet".....***Hofmeister*
Strings, 2 Ob., Bn. (unison with Vc.)
One set of parts in MS, duplicates photostated
"Alessandro" comp. and 1st perf. London 1726, "Admeto" 1727

1438s — **"Lotharius".....***Hofmeister*
Strings, 2 Ob., Bn. (unison with Vc. and Basso continuo)
One set of parts in MS, duplicates photostated
comp. London 1729

1440s — **"Parthenope".....***Hofmeister*
Strings, 2 Ob.
One set of parts in MS, duplicates photostated
comp. 1730

1439s — **"Porus".....***Hofmeister*
Strings (without Cb.), 2 Ob., Organ
One set of parts in MS, duplicates photostated
comp. London 1731

HÄNDEL, Georg Friedrich—Cont'd

Overtures to—Cont'd

1437s — **"Aëtius"**..... *Hofmeister*
Strings, 2 Ob., Bn. (unison with Basso continuo)
One set of parts in MS, duplicates photostated
Aëtius (or Oetius or Ezio) comp. London 1731 (score marked 1733); 1st perf. Jan. 1732

1227s — **"Esther"**, from the orig. arr. and publ. by Otto Sommer..... *Vieweg*
String orchestra, 2 Ob. and Bn. ad lib., and Cemb.
oratorio "Esther" comp. 1720 for Duke James of Chandos; 1st perf. at the Duke's Castle at Cannons, Aug. 29, 1720; rev. 1732 and 1st public perf. in London, April 20 same year

1014s — **"Giustino"**..... *Novello*
with 2 Ob., unison with Vl. I/II
Score in MS
opera 1st perf. London 1736

1545s — **"Herakles"**, for practical use arr. by Arnold Schering..... *Kahnt*
Strings, 2 Ob., Piano
oratorio "Herakles" comp. and 1st perf. London 1744

1226s — **"Theodora"**, arr. for practical use by Arnold Schering..... *Kahnt*
with Piano
oratorio "Theodora" comp. 1748, 1st perf. 1749

536s **Jephtha Overture**, with additional accompaniment by Arthur Sullivan..... *Novello*
Score in MS
oratorio "Jephtha" comp. 1752

1635s **Suite**, Overture to the opera "Rodrigo" for small orchestra; ed. by H. Lemacher and P. Mies..... *Tonger*
1. Overture, 2. Gigue, 3. Sarabande, 4. Matelot, 5. Menuet, 6. Bourrée, 7. Menuet, 8. Passacaille (with Violin Solo)
Vl. I/II (Ob. I/II), Va. (Vl. III), Vc. and Cb. (Bn. ad lib.)—Cemb.
opera comp. and probably 1st perf. Florence 1707

1634s **Suite** in G minor, for String orchestra and Cembalo arr. by Eduard Martini..... *Vieweg*
1. Largo, 2. Come alla breve, 3. Larghetto, 4. Air, 5. Bourrée, 6. A tempo giusto
Va. ad lib., Cemb. (or Piano)
No. 5 of op. 5, 6 Sonatas for 2 Vl. and figured Bass, publ. 1738 (?)

1536s **Suite** in F major, for String orchestra and Cembalo arr. by Eduard Martini..... *Vieweg*
1. Largo, 2. Allegro, 3. Adagio, 4. Allegro, 5. Andante and Variation **10**
No. 6 of op. 5, 6 Sonatas for 2 Vl. and figured Bass, publ. 1738 (?)

41s **Suite of Five Pieces** (with Piano), Freely arr., scored, ed., fingered, bowed and the Piano part added by James Brown..... *Stainer & Bell*
1. Chaconne, 2. Sarabande, 3. Ritornello, 4. Bourrée, 5. Hornpipe
(Publ. in the Polychordia String library, Middle grade)

1145s **Suite of Dances from "Alcina"**, ed. and arr. by W. G. Whittaker..... *Oxf. Univ. Press*
1. Musette, 2. Menuet, 3. Tamburino, 4. Ballet Scene: Entry of the Pleasant Thoughts — Entry of the Unpleasant Thoughts — Entry of the Frightened Pleasant Thoughts — The fight between the Unpleasant and the Pleasant Thoughts
Piccolo (or Fl. or Solo Vl.) in No. 3; Ob. ad lib. in Nos. 1, 2; Cb. and Piano ad lib. — Strings
opera "Alcina" completed April 8th, 1735, 1st perf. 16th of that month at Covent Garden, London

HÄNDEL, Georg Friedrich—Cont'd

1325s **Traum-Musik** [Dream music] from **"Alcina"**; arr. for concert use by Georg Göhler.....
String orchestra, Cembalo
(same as Ballet Scene, No. 4 of Suite of Dances from "Alcina")
for dates see Suite of Dances from "Alcina"

HÄNDEL — DUNHILL

711s **Masque-Suite,** Six dance movements, selected from the full score of a rare and unknown work; ed. and arr. for String orchestra by Thomas F. Dunhill.....*Curwen*
1. Prelude and Pastorale, 2. Rigaudon, 3. Sarabande, 4. Gavotte, 5. Minuet, 6. Gigue

HÄNDEL — MARTUCCI

1205s **3 Pezzi** [Three pieces], transcr. by Giuseppe Martucci.....*Carisch*
1. Minuetto (G major), 2. Musetta (E major), 3. Gavotta (E minor)

HÄNDEL — SCHMITT

586s **Drei Stücke** [Three pieces], arr. for String orchestra and Organ, by Alois Schmitt.....*Ries & E.*
1. Maestoso (G minor), 2. Largo (D minor), 3. Larghetto (D major)

HÄNDEL — SINGER

107s **Aria** from Suite No. 10 for Piano, transcr. by Edmund Singer, D minor.....*Hansen*
without Cb.

HANDKE, Robert

325s **op. 25, Serenade,** F major.....*Steingräber*
copyright 1912

HANN, Lewis

734s **Sérénade Angélique**.....*Laudy*
Score in MS

HANSEN, (Emil) Robert Copenhagen 1860—1926 ?

700s **op. 6, Symphonische Suite** in D [Symphonic Suite].....*Hansen*
with 2 Horns

HARDER, Knud

289s **Schwarzwälder Zwischenklänge** [Interludes from the Black Forest], Symphonic Intermezzo.....*Bauermann*
comp. Spring 1909 on a walking tour through the Black Forest, 1st perf. Stuttgart-Canstatt, June 12, 1909, the composer conducting

HARRISON, Julius (Allen Greenway) Stourport, Worcestershire (England) 1885—

454s **Prelude-Music,** G major.....*Curwen*
String orchestra and Piano (or Harp)
comp. 1912

HARTMANN, Emil Copenhagen 1836—1898 ib.

408s **Berceuse** [Cradle song], E major.....*Hansen*
with Harps ad lib.

326s **Mimische Scene** [Mimic scene] from **"Runenzauber"**, Orchestral Suite from the opera of the same name.....*J. Schuberth*
opera 1st perf. Dresden 1896

HARTOG, Henri

618s **Bonheur** [Happiness], Gavotte-Serenade.....*Schott*
without Cb.

738s **Un petit Rien** [A trifle].....*Schott*
without Cb.

HARTY (Sir Herbert) Hamilton Hillsborough (Ireland) 1879—

453s **The Londonderry Air,** arr. for String orchestra and Harp.....*Curwen*
with Solo Violin

HASSE, Johann Adolf Bergedorf, near Hamburg 1699—1783 Venice

15s **Overture** to the opera "**Euristeo**" (1732), arr. for practical use by Arnold Schering.....*Kahnt*
with Piano

HASSE, Karl Dohna (Saxony) 1883—

580s **op. 5, Serenade,** C minor.....*Peters*

HASSELMANNS, Louis

1035s **op. 13, Petite Valse** [Little waltz].....*Decourcelle*

HASSLER, Hans Leo (Hasler) Nuremberg 1564—1612 Frankfurt-on-Main

2 Intradas see **TÄNZE des 16. und 17. Jahrhunderts, vol. 4,** Nos. 1, 2
from "Lustgarten newer deutscher Gesäng, Balletti, Galliarden und Intraden . . . ", publ. 1601, 1605, 1610

HAUCK, Emile

1656s **Imploration,** Melody.....*Delrieu*
Violin and String orchestra
Score in MS

HAUSSMANN, Valentin (Hausmann)
close of 16th and beginning of 17th century in Gerbstädt, Germany

Pavana and Gagliarda see **TÄNZE des 16. und 17. Jahrhunderts, vol. 3,** Nos. 4, 5

HAYDN (Franz) Joseph Rohrau (Lower Austria) 1732—1809 Vienna

863s **Adagio,** G major; rev. and marked by Paul Bazelaire.....*Senart*
Violoncello Solo with String accompaniment

694s **Célèbre Largo,** F♯ major, from op. 76; for Quartet or String orchestra.....*Simon*
without Cb.
Largo from Quartet op. 76, No. 5

Overture, D major, ed. by H. Lemacher and P. Mies, see **Part Ia**

Pastorale, A major, see **LEICHTE TÄNZE**

Romance in E♭ from Symphony 15 "La Reine" (new edition No. 85) see **FIVE EARLY CLASSICS**

147s **Serenade,** C major, from the String quartet op. 3, No. 5 (F major)...*Leuckart*
without Cb.

94s **Serenade,** from the 17th century (from the quartet No. 74).....*C. F. Schmidt*
Piano conductor, publ. Schirmer
(same as above, arr. with Contrabass)

1208s **Variationen** on the "Deutschland-Lied", for String orchestra arr. by Erwin Stein.....*U. E.*
from the "Kaiserquartett" op. 76, No. 3

HECHT, Gustav Quedlinburg 1851—

965s **Gavotte** (Old French), Composer unknown; arr. by Gustav Hecht.....*Vieweg*
Score in MS

HECK, J. Armand

946s **Ballade, A major**.....*Decourcelle*
Violin Solo and String orchestra
Score in MS

1571s **Cavatine, A major**.....*Decourcelle*
Violin Solo and String orchestra
Score in MS

HEINICHEN, Johann David Krössuln, near Weissenfels 1683—1729 Dresden

1398s **Pastorale, A major, arr. by Richard Fricke**.....*Oppenheimer*
Vl. I/II (Fl., Ob., Clar.), Va., Vc. and Cb. (Bn.), Cemb.
Score in MS

HEISS, Hermann

927s **Sieben Stücke** [7 pieces].....*Vieweg*
String quartet or String orchestra with Cb. ad lib.

HELLER — HOFMANN Stephen HELLER, Budapest 1813—1888 Paris

op. 78, Spaziergänge eines Einsamen [Solitary walks], arr. by Richard Hofmann.....*Kistner & S.*
comp. for Piano Solo, arr. publ. 1891

227s — **No. 2, F major**

451s — **No. 3, B minor**

604s — **No. 4, B♭ major**

HELLMESBERGER, Joseph (father) Vienna 1828—1893 ib.

1242s **Ball-Scene, after a Violin Etude by Mayseder**.....*U. E.*
for Vl. ensemble, Celli, Basses, 2 Harps, Tymp. and Triangle
(2 Fl., 2 Ob. and 2 Bn. may be used instead of second Harp)

HELMBURG (O.) — HOLMES

196s **op.63, Heimatlos** [Homeless], Elegy for Piano, arr. by Holmes.....*Westphal, Berlin*
String orchestra and Harp (or Piano) ad lib.
Violin conductor

HENLEY, William

835s **op. 13, Pizzicato-Caprice**.....*Williams*

HENRI, Jacques

179s **Air de Ballet, C major**.....*Schott*
with Flute and Clarinet Score in MS

1487s **Rêve d'enfant** [Childish dream], Lullaby.....*Schott*
with Violin Solo Score in MS

859s **Valse Intermezzo**.....*Schott*
Score in MS

HENRIQUES, Fini (Valdemar) Copenhagen 1867—

1491s **op. 12, Romanze, G major**.....*Hansen*
Violin Solo and String orchestra

HENSCHEL (Isidor) Georg (Sir George) Breslau 1850—

95s **op. 23, Serenade in Canonform, D major**.....*B. & H.*
1. Marcia, 2. Andante, 3. Scherzo, 4. Finale

HENSELT — BRENNER
Adolf HENSELT, Schwabach (Bavaria) 1814—1889 Warmbrunn (Silesia)
1039s **op. 28, Zwei kleine Walzer** [Two little waltzes], arr. by Ludwig von Brenner ..... *Kistner & S.*

HERBERT, Victor Dublin 1859—1924 New York
582s **op. 12, Serenade,** F major ..... *Verlagsanstalt "Hymnophon"*
1. Entrance, 2. Polonaise, 3. Love scene, 4. Canzonetta, 5. Finale
Three Compositions ..... *Schirmer*
102s — **No. 1, Air de Ballet**
with Triangle and Harp
103s — **No. 2, Forget-me-not**
104s — **No. 3, Sunset**

HERTZMAN, Frithiof
1418s **op. 24, Romance,** D major ..... *Hansen*
Vc. (or Vl. or Fl. or Ob. or Clar. or Bn.) and String orchestra

HESELTINE, Philip (Pseudonym Peter WARLOCK) London 1894—1930 ib.
560s **Serenade for Strings** ..... *Oxf. Univ. Press*
comp. 1923 in honor of Frederick Delius' sixtieth birthday (Jan. 29, 1923)
821s **Capriol,** Suite ..... *Curwen*
1. Basse-dance, 2. Pavane, 3. Tordion, 4. Bransles, 5. Pieds-en-l'air, 6. Mattachins

HESSE, Félix
1177s **Gavotte Régence** ..... *Decourcelle*
Score in MS

HEUBERGER, Richard (Franz Joseph) Graz (Styria) 1850—1914 Vienna
201s **op. 7, Nachtmusik** [Night music] B♭ major ..... *Kistner & S.*

HEURTEUR, F. ?—1930 Paris
1217s **Berceuse** [Lullaby], G major ..... *Ricordi, Paris*
Vl. Solo and String orchestra Score in MS
copyright 1922
1300s **Canzonetta** ..... *Decourcelle*
Vl. Solo (or Vc.) and String orchestra Score in MS

HILLE, Gustav Jerichow-on-the-Elbe 1851—
327s **op. 46, Berceuse** [Lullaby] ..... *Kistner & S.*
Vl. Solo and String quartet or String orchestra (without Cb.)

HILLER, Ferdinand Frankfurt-on-Main 1811—1885 Cologne
1501s **Friede** [Peace], from op. 190; arr. by Harry Schloming ..... *Cranz*

HILLIER, Louis H.
978s **op. 31, Rêverie** ..... *?*
Score in MS

HILLMANN, Carl
2s **op. 21, Wiegenlied** [Lullaby], G major ..... *André*
with Flute obligato ad lib.

HILLMANN, E.
1310 **Am Sprudel** [The bubbling fountain] ..... *Oertel*
Score in MS

HINDEMITH, Paul Hanau (Hessen-Nassau) 1895—

935s **op. 44, IV, Fünf Stücke** [Five pieces] in the 1st position (for advanced students), Schoolwork No. 4 of "Das Neue Werk" [The new work], Community music for youth and home; ed. by Paul Hindemith, Fritz Jöde, Paul Mersmann.....*Schott*

HÖFER, Franz Griesbach (Bavaria) 1880—

956s **op. 63, Sinfonietta No. 1,** C major.....*Vieweg*
String quintet, Piano and Harm. (and ad lib. 2 Fl., Clar., Trump., Horn, Tymp.)
(*containing Romance in F major*)

HÖFFER, Paul Barmen 1895—

1632s **op. 24, Partita** for 2 String orchestras.....*Balan*
1. Echo, 2. Fugato and Choral, 3. March
1st perf. Pyrmont 1930

HOFMANN, Heinrich (Karl Johann) Berlin 1842—1902 Gross Tabarz (Thuringia)

op. 65, Serenade for String orchestra and Flute, see **Part V**

492s **op. 72, Serenade,** D major.....*B. & H.*
1. Allegro, 2. Gavotte, 3. Slumbersong, 4. Humoresque

123s **op. 93, Serenade II,** E minor.....*Challier*

712s **Ungarisches Lied** [Hungarian song].....*Ries & E.*
Score in MS

HOFMANN, Richard Delitzsch (Pruss. Saxony) 1844—1918 Leipzig

288s **op. 60, Aus der Jugendzeit** [From youthful days], Suite.....*Kistner & S.*
1. What the mother says, 2. An obstinate little thing, 3. Under close escort, 4. The parade ground, 5. Little story, 6. On falling asleep

HOLBORNE, Anthony Englishman of the 16th century

Pavana and **Gagliarda,** see **TÄNZE des 16. und 17. Jahrhunderts, vol. 3,** Nos. 1, 2
from "Pauans, Galliards, Almains and other short Aeirs", publ. 1599

HOLBROOKE, Joseph (Josef) Croydon (England) 1878—

1444s **Les Hommages,** Grand Suite III.....*Chester*
1. Festiva, Marche Héroique (Hommage à Wagner), 2. Serenata (Hommage à Grieg), 3. Elégie (Hommage à Dvořak), 4. Finale: Introduction et Danse Russe (Hommage à Tschaikovsky)
Score and parts in MS
comp. for Strings in 1900, later amplified and re-scored for full orchestra, as op. 40 (see Part Ia)

964s **Ballet from "Pierrot and Pierrette", op. 36**.....*Chester*
1. Harlequin, 2. Columbine, 3. Pantaloon, 4. Clown
Score and parts in MS
ballet 1st perf. London 1909, at His Majesty's Theatre

HOLLAENDER, Alexis Ratibor (Silesia) 1840—1924 Berlin

603s **op. 44, Notturno,** G major.....*Oertel*

HOLLAENDER, Gustav Leobschütz (Upper Silesia) 1855—1905 Berlin

990s **op. 3, Spinnerlied** [Spinning song].....*Forberg*
Score in MS

493s **op. 38a, Drei Stücke** [Three pieces].....*Schles.*
1 Dream-vision, 2. Cradle song, 3. Waltz

HOLLANDER, Benoit Amsterdam 1853—

967s **Christmas Fantasia** (Fantaisie de Noël)..... *Boosey & Hawkes*
1. Christmas eve, 2. Santa Claus' ride through space, 3. Christmas day, 4. Vesper vale, 5. Frolic — Dawn of a new year
Score in MS

HOLST, Gustav (Theodore) Cheltenham (England) 1874—

924s **op. 40, No. 2, A Fugal Concerto**..... *Novello*
Fl. and Ob. (or 2 Solo Vl.) with String orchestra **10**
comp. 1923 on an American tour, 1st perf. same year at Queen's Hall, London

360s **St. Paul's Suite** (Curwen edition)..... *Goodwin & Tabb*
1. Jig, 2. Ostinato, 3. Intermezzo, 4. Finale (The Dargason) **12**

HOLTER, Iver (Paul Fredrik) Östre Gausdal (Norway) 1850—

279s **op. 4, St. Hans Kveld (Norwegischer Hochsommerabend)** [Norwegian midsummer evening], Idyl ..... *Norsk Musikforlag*

HOLZHAUS, Henry

1654s **op. 2, Élégie**..... *C. F. Schmidt*
Violoncello Solo and String orchestra
Score in MS

HÖSER, Otto

767s **op. 15, Rokoko**..... *Oertel*
1. Gavotte, 2. Menuett
Score in MS

HOTH, Georg

198s **op. 6a, Suite im Alten Style** [Suite in the olden style], E minor..... *Rahter*
1. Prelude, 2. Minuet, 3. Sarabande, 4. Gavotte
One set of parts printed, Score and duplicate parts in MS

HUBANS, Charles

1558s **Gavotte Louis XIV**, new edition..... *Joubert*
Flute, Clarinet and Strings

HUMMEL, Joseph Friedrich Innsbruck 1841—1919 Salzburg

378s **op. 61, Mandolinata** (Austria No. 10)..... *Böhm & Sohn*

HUMPERDINCK, Engelbert Siegburg, Rhine Prov. 1854—1921 Neustrelitz
Was Ihr wollt, Music to Shakespeare's "What you will" (Twelfth night)
1st perf. Deutsches Theater, Berlin, Oct. 17, 1907

19s — **Intermezzo** (No. 7, before act III)..... *Brockhaus*

18s — **Dreikönigsabend** [Twelfth night] (No. 11, after picture I)

HUMPHRIES, John Englishman, died 1730

1050s **op. 2, No. IX, Concerto,** E♭ major; ed. by Ludwig Lebell. . *Oxf. Univ. Press*
2 Vl. concertati with String accomp.
from "12 Concertos in 7 parts", publ. by Benj. Cooke,

HUSSLA, Victor Petersburg 1857—1899 Lisbon

1646s **op. 3, Schlummerlied** [Slumber song]..... *Rühle & Wendling*
Solo Violin and String orchestra Score in MS

HUSSONMOREL, V.

1043s **Gavotte,** G major..... *Enoch*

ILIFFE, Frederick Smeeton-Westerby, Leicester (England) 1847—1928 Oxford

332s **Pizzicato Serenade** "Vergiss mein nicht" [Forget me not]..... *Augener*

IMELMANN, H.

1397s **op. 6, Wiegenlied** [Cradle song] ..... *Lehne*
Violin Solo and String orchestra Score in MS

d'INDY (Paul Marie Théodore) Vincent Paris 1851—1931 ib.

925s **Sarabande et Menuet,** transcr. from the Suite op. 24 ..... *Hamelle*
String orchestra and Piano Score in MS
op. 24 orig. comp. for Trumpet, 2 Flutes and String quartet, 1886; 1st perf. 1887

IRADIER, see **YRADIER**

ISENMANN, Carl Gengenbach (Germany) 1839—1889 Illenau (Insane Asylum)

409s **op. 69, Im Traum** [Dreaming], Adagietto ..... *Ries & E.*

IVERSEN, Bernhard

1285s **op. 2, Gavotte,** arr. by Bernhard Iversen ..... *Schwann*
String orchestra, Flute and Piano

JACOB, Gordon London 1895—

1370s **Denbigh Suite** ..... *Oxf. Univ. Press*
1. Praeludium, 2. Pavane, 3. Gavotte, 4. Jig **11**
copyright 1929

JADASSOHN, Salomon Breslau 1831—1902 Leipzig

1456s **op. 80, Serenade,** D major ..... *Kistner & S.*
1. Intrata, 2. Notturno, 3. Menuetto, 4. Finale, Tarantella
String orchestra and Flute

JÁMBOR, Eugen(e) von Budapest 1853—1914 ib.

277s **op. 65, Serenade No. 2,** D major ..... *Rózsavölgyi*

JAQUES-DALCROZE, Emile Vienna 1865—

475s **Seven Dances** ..... *Williams*
String quartet or String orchestra Miniature score

JÄRNEFELT, Armas Viborg (Finland) 1869—

1430s **Berceuse** [Cradle song], E minor, arr. by Cedric Sharpe ..... *Chester*
Score in MS
copyright 1929

803s **Elitzebas klagan** [Elitzeba's lamentation], ed. and rev. by Julia A. Burt ..... *Hansen*
Clarinet and Oboe Solo with Strings **6**
No. 2 of the "Suite" for orchestra (in Part Ia), publ. 1919

JEANJEAN, Paul

1568s **Airs vieillots** [Old fashioned airs] ..... *Decourcelle*
Violoncello Solo and Strings Score in MS

1076s **Méditation** ..... *Decourcelle*
with Violin Solo Score in MS

1493s **Romance pour Violin** ..... *Decourcelle*
Violin Solo and String orchestra
Score in MS

1159s **Les Sabots de Noël** [The Christmas shoes], Cradle song ..... *Decourcelle*
Score in MS

1176s **Un soir dans la vallée . . .** [An evening in the valley] ..... *Decourcelle*
Score in MS

1636s **Sommeil . . .** [Slumber] ..... *Ed. E. Gaudet*
Violoncello Solo and String orchestra Score in MS

JEHIN, Fernand

841s **Pensiero d'amore** [Loving thought], Habanera ..... *Delrieu*
with Violoncello Solo Score in MS

JEHIN, Léon Spaa (Belgium) 1853—1928 Monte Carlo

420s **Souvenirs! . . .Elegy** ..... *Decourcelle*
Solo quartet and quintet ripieno

JENKINS, Cyril Dunvant, near Swansea (Wales) 1885—

455s **op. 27, Welsh Fantasia,** D major ..... *Curwen*

JENSEN, Gustav Königsberg (Prussia) 1843—1895 Cologne

114s **op. 22, Sinfonietta,** C major ..... *Wernthal*

132s **op. 37, Ländliche Serenade** [Rustic serenade], C major ..... *O. Forberg*

1400s **Grablied [Dirge],** posthumous work, arr. for String orchestra by Ew. Strässer ..... *Ende*
Score in MS

JOHANSSEN, V.

379s **Elegie,** A minor ..... *?*

JOHNSON, Bernard

1125s **Elfentanz** [Elves-dance] ..... *Stainer & Bell*
orig. comp. for the Organ, arr. for String orchestra

JOKL, Georg Vienna 1896—

1415s **Nachtmusik** [Night music] ..... *Tischer & J.*
String orchestra and Harp

JONAS, Ernst

891s **op. 58, Liebeslied** [Love song] ..... *Cranz*
Score in MS

JULIEN, Paul

Brest (France) 1841—1866 on a trip between New York and Savannah, Ga.

1544s **Sérénade,** Habanera, F minor ..... *Grus & Cie.*
Score in MS

JUNGMANN, Albert Langensalza 1824—1892 Pandorf, near Krems (Lower Austria)

596s **op. 217, No. 3, Irrlicht** [Will-o'-the-Wisp], Capriccietto ..... *André*
Harp and String orchestra

575s **op. 335, Im Frühling** [In the spring], Intermezzo ..... *André*
with Harp ad lib.

JUON, Paul Moscow 1872—

37s **op. 16, Fünf Stücke** [Five pieces] ..... *Schles.*
1. Kleine Ballade [Little ballad], 2. Schlummerlied [Lullaby], 3. Terzen-Intermezzo [Intermezzo in thirds], 4. Elegie, 5. Tanz [Dance]

1384s **op. 85, Serenade,** G major ..... *Schles.*
1. Allegro moderato, 2. Adagietto, 3. Tempo di marcia
String orchestra (Cb. ad lib.) with Piano ad lib.

JÜTTNER, Oskar (Wilhelm) Liegnitz (Silesia) 1863—

1547s **op. 20, Elegie,** F minor ..... *Benj.*
Violin and String orchestra Score in MS

KÀAN, Jindřich z (KÀAN-ALBÉST, Heinrich von)
Tarnopol (Galicia) 1852—1926 Roudna (Czechoslovakia)

522s **Adagio a Scherzo,** D major and E minor ..... *Fr. A. Urb.*

918s **1. Sousedská, 2. Serenáda** ..... *Fr. A. Urb.*
Strings, Flute and Clarinet
(No. 6 of "Lípa" [Linden-tree], a collection of comp. for small orchestra, or for voice with accompaniment of one or more instruments; arr. by Jan Malát)

KAEMPFERT, Max Berlin 1871—

1007s **op. 8, Steckenpferdchen** [Hobby-horse] ..... *Ries & E.*
with Cb. ad lib. Score in MS

1006s **op. 9, Spanisch** ..... *Ries & E.*
String orchestra, Harp, Castanets and Tambourin
Score in MS

KALINNIKOV — KÖHLER Wassilij (or Basile) Sergeijvich KALINNIKOV,
Woina, Govt. Orlov (Russia) 1866—1901 Yalta (Crimea)

483s **Chanson triste** [Melancholy song], transcr. for String orchestra by M. Köhler ..... *Jurg.*
comp. for Piano Solo

KAMINSKI, Heinrich Tiengen, near Waldshut (Black forest) 1886—

932s **Werk für Streichorchester** [Work for String orchestra], from the String quartet F♯ minor arr. by Reinhard Schwarz ..... *U. E.*
Vl. Solo, Vl. I/II, Va. I/II, Vc., Cb. **60**

KÄMPF Karl Berlin 1874—

208s **op. 26, Zwei Melodien** [Two melodies] ..... *Jonasson-Eckermann*
1. Liebeslied [Love song], 2. Wanderlied [Roving song]

KARGANOV, Gennari (Ossipovich) (or Karganoff)
Kwarelia, Georgia (Russia) 1858—1890 Rostov on the Don
op. 10, No. 2, Petite Valse, see **FOUR RUSSIAN NUMBERS**

KARGANOV — HARTMANN — HAPPICH

154s **Mazurka,** B minor, arr. for String orchestra and Harp by William F. Happich ..... *unpublished*
Score and parts in MS
from Arthur Hartmann's free transcr. for Violin and Piano (publ. B. & H., N. Y., 1916), arr. for the Symphony Club exclusively

KARLOWICZ, Mieczyslaw
Wiszniewo (Lithuania) 1876—1909 Zakopane (Polish-Tatra)

565s **op. 2, Serenade,** C major ..... *Challier*
1. March, 2. Romance, 3. Waltz, 4. Finale

KÄSSMAYER, Moritz
Volkslieder [Folk-Songs], humorous and contrapuntal arr. for String quartet (or String orchestra) by M. Kässmayer ..... *Schles.*

644s — **op. 30, Oesterreichische Lieder** [Austrian songs] (vol. VII, Nos. 25—28)

477s — **op. 31, Oesterreichische Lieder** [Austrian songs] (vol., VIII, Nos. 29—32)

593s — **op. 34, Wiener Lieder** [Songs from Vienna] (vol. X, Nos. 37—40)

725s — **op. 36, Wiener Lieder** [Songs from Vienna] (vol. XI, Nos. 41—44)

213s — **op. 41, Deutsche Lieder** [German songs] (vol. XIII, Nos. 49—52)
1. Der Hans hat Stiefeln an [Our Hans wears his high boots]
2. Wann i in der Fruah aufsteh [When I rise, in early morn']
3. Die Grossmutter steht in der Kuchel und flennt [My grandmother stands in the kitchen and cries]
4. Regnen, regnen Tropfen, Buama muss ma schopfen [Rain, rain is dripping, kids need a good whipping]

KAUF, Franz

31s **Abendmusik** [Evening music], for String quartet, also well suited for String chorus.....*Cieplik*
with Cb. ad lib. Score in MS

KAUN, Hugo Berlin 1863—1932 ib.

op. 70, Originalkompositionen for small, or stringed orchestra.....*Vieweg*
comp. 1906, 1st perf. Berlin 1907, Felix Weingartner conducting

547s — **No. 3, Albumblatt** [Albumleaf] **5**

— Nos. 1, 2, 4—6, see Part I

op. 88, Drei Bagatellen [Three trifles].....*Vieweg*

185s — **No. 1, Liebeslied** [Love song]

186s — **No. 2, Mondnacht (Lugano)** [Moonlit night]

187s — **No. 3, Menuett**

KEGEL, C.

1546s **op. 65, Des Geigers Heimweh** [Fiddler's homesickness], Ländler.....*?*
Vl. I (Solo), Vl. II, Va. I/II, Vc., Cb.
Score in MS

KEISER, Reinhard Teuchern, near Weissenfels 1674—1739 Hamburg

Ballett von Bauern und Bauernkindern [Ballet of peasants and peasants children],

Entrée von Harlekinen [Entrance of the harlequins],

Bauernmusik [Rustic music],

all from **"Crösus"**, see **LEICHTE TÄNZE**

KELLER, Georg

1033s **op. 15, Zwei Stücke** [Two pieces].....*Leuckart*
1. Erinnerung [Memory], 2. Valse caprice
No. 2 with Bell ad lib.

992s **op. 17, Liebesgeständnis** [Love's avowal], Romance.....*Leuckart*

KELLEY, Edgar Stillman Sparta, Wisc. 1857—

1302s **op. 2, No. 2, Confluentia**.....*Schirmer*

KENNEDY-FRASER (M.) — WADDELL

Marjory KENNEDY-FRASER, Perth (Scotland) 1857—

977s **From the Hebrides**, String Suite; Founded on Marjory Kennedy-Fraser's "Songs of the Hebrides"; arr. by Mary E. Waddell.....*Boosey & Hawkes*
1. Legend, 2. Sea laughter, 3. Sea longing
Score in MS
copyright 1926

KERVÉGUEN, G. de

735s **Aubade** [Morning serenade], G major.....*Leduc*
Score in MS

1659s **2 Menuets**.....*Leduc*
1. Menuet tendre, 2. Menuet pompeux
Flute, Horn and String instruments (Flute and Horn may be replaced by Strings)

KIENZL, Wilhelm Waizenkirchen, Upper Austria 1857—

op. 53, Abendstimmungen [Evening moods], for Strings and Harp..*Zimm.*

150s — **No. 1, Harfners Abendsang** [Harpist's evening-song]

111s — **No. 2, Ave im Kloster** [Angelus in the convent]

151s — **No. 3, Serenade**

KJERULF, Halfdan Christiania 1815—1868 Grefsen, near Christiania

1038s **Wiegenlied** [Cradle song], F major ..... *Ries & E.*
Score in MS

192s **Fünf Tonstücke** [Five tone-pieces], for orchestra of String instruments or String quartet arr. and marked with fingering and bowing, by Karl Wyrott ..... *André*
1. Lullaby, 2. Intermezzo, 3. Berceuse, 4. Scherzo, 5. Caprice
orig. comp. for Piano Solo

KLAAS, Julius

1600s **op. 10, Aus galanter Zeit** [From gallant times], Dance Suite for chamber orchestra, in C ..... *Ries & E.*
1. Entrées, 2. Sarabande, 3. Gavotte, 4. Menuet, 5. Rigaudon
Flute (alt Piccolo), Oboe, String quintet **35**

KLAMMER, George

825s **op. 4, Walzer-Intermezzo** [Waltz-Intermezzo] ..... (?)

KLANERT, Karl Thale, Harz-Mountains 1873—

1178s **op. 30, Passions-Praeludium** ..... *Oppenheimer*
Oboe (or Clarinet) Solo and Strings

KLASSERT, Martin

793s **op. 39, Frohe Laune** [Good humor], Gavotte ..... *Schott*
with Violin Solo

KLAUWELL, Otto (Adolf) Langensalza, Prov. Saxony 1851—1917 Cologne

410s **op. 19, Traumbild** [Dream vision] ..... *Ries & E.*

KLEFFEL, Arno Pössneck (Thuringia) 1840—1913 Nikolassee, near Berlin

411s **Wiegenliedchen** [Cradle song] ..... *Ries & E.*

KLEMM (O. K.) — GERVASIO

823s **Joie et douleur** [Joy and sorrow], Famous Russian Romance, orch. by N. Gervasio ..... *Decourcelle*
Violin (or Oboe) Solo and orchestra of Strings and 2 Clarinets

KLENGEL, Julius Leipzig 1859—

359s **op. 24, Serenade,** F major ..... *B. & H.*
1. Allegro con spirito, 2. Arioso, 3. Scherzo, 4. Finale

KLETZKI, Paul Lodz (Poland) 1900—

231s **op. 7, Sinfonietta,** E minor, for large String orchestra ..... *Sim.*

KLING, Henri Paris 1842—1918 Geneva

1309s **op. 529, Scenen aus dem Kinderleben** [Scenes from childhood] ..... *Oertel*
1. The little darling's morning greeting, 2. Morning prayer, 3. Wandering musicians, 4. Little warfare, 5. All through the fields, 6. A dance on the green meadow, 7. Good night
Score in MS

1663s **Romanze,** D major ..... *Oertel*
Violin Solo and String orchestra

KLUGHARDT, August (Friedrich Martin) Cöthen 1847—1902 Dessau

328s **op. 74, Drei Stücke** [Three pieces] ..... *Zimm.*
1. Junker Wohlgemuth [Squire Joyous], 2. Das alte Lied [The old song], 3. Mit Anstand und Grazie [With dignity and grace]

KOCKERT, Otto

1284s **op. 60,** Schlummerliedchen [Slumber song], instrum. by Alfred Pagel ..... *Birnbach*
Score in MS

KÖHLER, Oscar Schkeuditz (Pruss. Silesia)—1917 Erfurt

887s **op. 78, Herbststimmung** [Autumnal mood] ..... *C. F. Schmidt*
Score in MS

887s **op. 103, Schlummerlied** [Slumber song] ..... *C. F. Schmidt*
Score in MS

826s **op. 120, Bei den Elfen und Wichtelmännchen** [With the elves and goblins], Character piece ..... *?*
Score in MS

611s **op. 143, Seliger Kindertraum** [Happy childhood] ..... *Oertel*
with Glockenspiel

879s **op. 149, Trautes Dämmerstündchen** [Twilight hour] ..... *Bosworth*
with Glockenspiel

879s **op. 150, Nordisches Wiegenlied** [Norwegian cradle song] ..... *Bosworth*

824s **Abendgebet in der Eremitage** [Vespers in the hermitage] ..... *C. F. Schmidt*
with Bells

746s **Baladine** [Buffoon], Pizzicato piece ..... *Oertel*
Score in MS

1404s **Heimkehr der Schnitter und Schnitterinnen** [Return of the harvesters] ..... *Kahnt*
Score in MS

782s **Sommerabend in Norwegen** [Summer evening in Norway], Character piece ..... *Oertel*
with Bells Score in MS

KOMZÁK, Karl Prague 1850—1905 Vienna

595s **op. 135, 1. Volksliedchen, 2. Märchen** [Folk-song, Fairy tale] ..... *Cranz.*
String quartet, Harp (ad lib.); Cb. ad lib. to No. 2 arr. by R. Atzler

1252s **op. 211, Liebchen träumt** [My sweetheart is dreaming] ..... *Blaha*
with Cb. ad lib.

1252s **op. 212, Ueberselig** (Overjoyed) ..... *Blaha*
with Cb. and Harp ad lib.

129s **Folk-song,** arr. for String orchestra by William F. Happich ..... *unpublished*
Score and parts in MS
(with BRANDTS-BUYS "Tristesse")
comp. for full orchestra (publ. Apollo, Berlin); arr. 1917, for the Symphony Club exclusively

KOPYLOV, Alexander (or Kopyloff) Petersburg 1854—1911 ib.
Dreaming, see **FOUR RUSSIAN NUMBERS**

KÖSZEGI, Alexander

1619s **Air** ..... *Chester*
Score and parts in MS

1621s **Gavotte** ..... *Chester*
Score and parts in MS

1616s **Menuet** ..... *Chester*
Score and parts in MS

1620s **Sicilienne** ..... *Chester*
Score and parts in MS

KÖTSCHER, Hans

278s **op 2, Serenade,** G major, comp. for training in ensemble-playing for students at music schools, colleges, etc. ..... *Hug*

KOVAŘOVIC, Karel Prague 1862—1920 ib.

878s **op. 3, Gavotta,** G minor ..... *Fr. A. Urb*
(given as "op 4" on cover title of score)
with Solo Violin
(No. 1 of "Lípa" [Linden tree], a collection of comp. for small orchestra, or for voice with accompaniment of one or more instruments; arr. by Jan Malát)
1st perf. at Budweis, March 25, 1884

KOWALSKI, Henri Paris 1841—1916 Bordeaux

1677s **op. 16, No. 12, La Malmaison,** Caprice-Gavotte ..... *Schott*
Score in MS

690s **op. 64, Il était une fois . . .** [Once upon a time there was . . .], A story ..... *Schott*
Score in MS

KRANICH, Alwin

25s **op. 20, Märchen** [Fairy tale] ..... *Leuckart*
copyright 1901

KRASUSKI, Sl.

1141s **op. 51, Je vous adore** [I adore you], Valse mignonne ..... *Gebethner*
Score in MS

KRATZ, Robert

961s **op. 20, Suite,** F major ..... *Küpper*
Andante — Scherzo — Finale

KRAUSE, Emil Hamburg 1840—1916 ib.

1519s **op. 56, No. 1a, Abendlied** [Evening song] ..... *Cranz*

KREIN, Alexandre (Abramovich) Nizhni-Novgorod 1883—

929s **op. 12, Yevrejskie Eskizzy — Esquisses Hébraiques** [Hebrew sketches] ..... *Mussektor*
Vl. I/II, Va., Vc., Clar.
comp. 1909

893s **op. 21, Elegie** ..... *Mussektor*
with Cb. ad lib. Parts in MS
comp. 1914

KREISLER — HAPPICH Fritz KREISLER, Vienna 1875—

47s **Toy Soldiers' March,** arr. for String orchestra by William F. Happich ..... *unpublished*
Score and parts in MS
(with BOHM "Mazurka" and CHANAUD "At twilight")
comp. for Violin and Piano (publ. C. Fischer, N. Y.), arr. June 1918, for the Symphony Club exclusively

KREMSER, Eduard Vienna 1838—1914 ib.

994s **Albumblatt** [Albumleaf] (No. 1 of the "4 Album leaves" for Piano) ..... *Wiener Musik-Verlagshaus*
String orchestra, Harp and Tympani (ad lib.)

KRETSCHMER, Edmund Ostritz (Saxony) 1830—1908 Dresden

412s **op. 26, No. 6, Abendruhe** [Peaceful evening], from **"Musikalische Dorfgeschichten"** [Musical village stories] ..... *Ries & E.*

KRETSCHMER, Paul

1573s **Romanze**, F major ..... *Seeling*
Violin and Violoncello Soli and String orchestra
Score in MS

1575s **Scherzo**, C major ..... *Seeling*
Violin and Violoncello Soli and String orchestra
Score in MS

KREUZ, Emil Elberfeld 1867—

940s **op. 38, Suite**, G major ..... *Augener*
1. Prelude, 2. Allemande, 3. Gigue, 4. Intermezzo, 5. Scherzo, 6. Finale
Score in MS

KRIEGER, Johann Philipp Nuremberg 1649—1725 Weissenfels

456s **Suite aus "Lustige Feldmusic** [Suite from "Merry field music"]; for practical use arr. by Arnold Schering ..... *Kahnt*
1. Overture, 2. Air-Minuet, 3. Air-Fantasy, 4. March, 5. Chaconne, 6. Minuet
orig. publ. 1704, for "4 blowing and other instruments"

1669s **Partie**, F major ("Feldmusik", 1704, No. III), for Wind instruments, or Strings, or Wind and Strings, with Cembalo; arr. by Max Seiffert ..... *Kistner & S.*
1. Overture, 2. Entrée, 3. Minuet, 4. Passacaglia, 5. Fantasia, 6. Minuet, 7. Gavotte, 8. Air Minuet, 9. Gigue, 10. Minuet
Vl. I/II (Ob. I/II), Va. (Engl. Horn), Vc. and Cb. (Bassoon), Cemb.

KRUG, Arnold Hamburg 1849—1904 ib.

62s **op. 14, Liebesnovelle** [Love-story], An Idyl in 4 movements: 1. First meeting, 2. Avowal, 3. Love, 4. Epilogue (Separation) ..... *Forberg*
with Harp ad lib.

1598s **op. 34, Serenade (Sextett)**, D major ..... *Verlagsanstalt Hymnophon*
1. Allegro vivace, 2. Andante—Quasi marcia funebre, 3. Intermezzo 4. Allegro molto e burlesco
String orchestra and Flute 26
copyright 1887

KRUG-WALDSEE, Josef (Josef Krug) Waldsee (Upper Swabia) 1858—1915 Magdeburg
op. 41, 2 Stücke [2 pieces]

229s — **No. 1, Andantino**, G major ..... *Kistner & S.*

228s — **No. 2, Serenade**, C major ..... *Kistner & S.*

KRÜGER, Robert

785s **An der Wiege des Kindes** [At the cradle] ..... *Apollo-Verl.*
Score in MS
(with Moritz FALL "Menuett")

KUHN, Siegfried

860s **Suite**, C major ..... *Ries & E.*
1. Overture, 2. Gavotte, 3. Sarabande, 4. Gigue **20**

KÜHNEL, Reinhold

1288s **op. 9, Ergebung** [Devotion], Andante religioso ..... *Hoffarth*
with Harmonium (or Organ)

KUNITS — HAPPICH Luigi von KUNITS, Vienna 1870—1931 Toronto, Can.

148s **Romance**, G major, arr. for String orchestra by William F. Happich ..... *unpublished*
Score and parts in MS
comp. for Violin and Piano (publ. C. Fischer, N. Y.), arr. Sept. 26, 1919, for the Symphony Club exclusively

KUNITS—HAPPICH—Cont'd

27s **Scotch Lullaby,** arr. for String orchestra by William F. Happich.....*unpublished*
Score and parts in MS
comp. for Violin and Piano (publ. C. Fischer, N. Y.), arr. for the Symphony Club exclusively

KUULA, Toivo Vasa (Finland) 1883—1918 Viipuri

290s **op. 9, No. 2, Kansanlaulu** [Popular song].....*Hansen*

LABORDE, Ernest

651s **Intermezzo-Caprice**.....*Rouart, Lerolle*
Score in MS

LACOMBE, Paul Carcassonne, Pyrenees (France) 1837—1927 ib.

259s **op. 47, Sérénade d'Automne** [Autumn Serenade].....*Hamelle*
Score in MS

884s **op. 67, Printemps joyeux** [Blissful springtime], Impromptu-March ..*Jobert*
Score in MS

261s **op. 74, Intermède** [Interlude], G major.....*Leduc*
with Cb. ad lib.

256s **op. 102, No. 1, Berceuse Gasconne** [Gascon cradle song].....*Leduc*

1478s **Aubade à Ninon** [Morning serenade to Ninon].....*Enoch*
with Violin Solo

LACOSTE (first name unknown) authenticated between 1693 and 1757 in Paris

329s **Sarabande de Philomèle**.....*Durand*
Tragic opera "Philomèle" perf. 1705

LACROIX, Eugène Eshen (England) 1858—

1535s **Premières tendresses** [First tenderness].....*Cost.*
Score in MS

LADUCHIN, Nikolai (Michailovich) (also Ladoukhin or Ladukhin) Petersburg 1860—

672s **op. 2, "V sumerkakh"—"Crépuscule"** [Dusk], Musical picture .....*Jurg.*

LAFITTE, Jacques

1215s **Passepied,** Ancient dance.....*Decourcelle*
Score in MS

LAIGRE, Paul

1662s **op. 18, Prière du soir** [Evening prayer], Melody.....*Ed. E. Gaudet*
with Harp ad lib. Score in MS

LAMBELET, Vivien

689s **Spanish Intermezzo,** To the memory of a Toreador.....*Augener*
Score in MS

LANDEAU, C.

1135s **Cornemuse,** Dance from Brittany.....*Decourcelle*
Violin Solo and Strings Score in MS

LANGE, Gustav Wernigerode 1830—1889 ib.

861s **op. 293, Albumblatt** [Album leaf].....*Ries & E.*
Score in MS

LANGEY, Otto Leichholz, near Frankfurt-on-Oder 1851—

1032s **op. 37, Mandola,** Mexican Serenade.....*Oertel*
Score in MS

1002s **op. 62, Two Little Comrades,** Ländler.....*Boosey & Hawkes*
Strings and 2 Solo Violins Score in MS

854s **op. 80, Serenata Neapolitana**.....*Boosey & Hawkes*
Strings and Flute Solo Score in MS

LANNER, Joseph (Franz Karl) Vienna 1801—1843 ib.
Ländler from op. 9, "Dornbacher Ländler," see **LEICHTE TÄNZE**

LÁNYI, Ernö (Ernest) Budapest 1861—
1175s **op. 170, Hunnia gyásza — Ungarns Trauer** [Hungary's mourning]..... *Birnbach*
1401s **Danse phantastique,** D minor..... *?*
with Triangle Score in MS

LAPORTE, Louis
1507s **Gavotte** in the olden style..... *Bornemann*
with Violin Solo Score in MS
798s **Intermède-Pizzicato** [Pizzicato Interlude]..... *Bornemann*
Score in MS

LA ROTELLA, Pasquale
381s **Intermezzo d'Archi** [Intermezzo for Strings], D major..... *Bongiovanni*

LATANN, C.
768s **op. 222, Herz an Herz** [Heart near heart], Pizzicato-Gavotte..... *Boosey & Hawkes*
Score in MS
1652s **op. 244, Am Kamin** [By the fireside], Romance..... *Benj.*
Violoncello Solo and Strings Score in MS

LAUB, Váša
149s **op. 16, vol. II, No. 1, Liebeslied** [Love song] from **"Slavisches Märchen"** [Slavic tale]..... *Hainauer*
orig. comp. for Piano 4 hands, arr. copyright 1893
719s **op. 30, Valse noble,** F major..... *Hainauer*

LAUBER, Joseph
op. 10, Fantaisie for Strings and Violin Solo obligato, see **PART IV**

LAURENCE, Frederick London 1884—
413s **Tristis**..... *Curwen*

LAUWERYNS, Georges
1026s **Gavotte** "dans le style ancien" [in the olden style]..... *Decourcelle*

LAVIGNAC (Alexandre Jean) Albert Paris 1846—1916 ib.
1001s **op. 16, Jour de Fête** [Holiday], Carillon, arr. by Leon Lemoine..... *Lemoine*
Score in MS

LAVOTTA, Rodolphe
1615s **Ière Petite Fantaisie Hongroise** [First short Hungarian fantasy] on Hungarian themes; transcr. for small orchestra by Rodolphe Lavotta..... *Rozsnyai*
Strings (Cb. ad lib.), Flute and Clarinet ad lib.
Piano conductor

LEBEDE, Willibald
1240s **op. 19, Zwei Stücke** [Two pieces] for String instruments..... *Bratfisch*
1. Melodie, 2. Intermezzo fantastique

LEBERT, A. Conductor at the Casino of Oran (Algeria, North Africa)
1645s **op. 189, Le gué d'amour** [Love's trial], Madrigal..... *Ed. Margueritat*
Violin Solo and String orchestra Score in MS
1680s **op. 303, Galanterie royale,** Minuet..... *Ed. Margueritat*
Score in MS
1667s **op. 349, Cadeau mignon** [Small gift], Pizzicato..... *publ. by the composer*
Score in MS

LEBLANC, Nestor

1249s **Monts bleus** [Blue mountains] (Estérel), Reverie.....*Decourcelle*
Score in MS

1133s **Rêverie,** orch. by H. Mouton.....*Decourcelle*
Violin Solo and String quintet Score in MS

LEBRECHT, Vittorio

1067s **op. 7, Simplicitas**.....*Decourcelle*
with Violoncello Solo Score in MS

LEDERER, Dezsö Csaba (Hungary) 1858—.

1510s **La dernière Sérénade** [The last serenade].....*Grus & Cie.*
Violin Solo and String orchestra Score in MS

865s **Deux Morceaux** [Two pieces] for Violin and String orchestra .....*Enoch*
1. Sarabande, 2. Tempo di Bourrée

1023s **Minuetto,** A major, harmonized and orch. by Victor Charmettes.....*Enoch*
Score in MS

LEE, Ernest Markham Cambridge (England) 1874—

21s **Light Heart,** A merry suite.....*Lengnick*
1. Gavotte, 2. Scherzetto, 3. Sérénade Napolitaine, 4. Country dance

LEE, Maurice (Moritz) Hamburg 1821—1895 London

645s **Sylvana,** Menuet d'exaudet, B♭ major, arr. by Louis Lee.....*Augener*
Score in MS

853s **op. 54, Gavotte Louis XV**.....*Augener*
Score in MS

LEFÈVRE, Ernest

1344s **Berceuse** [Lullaby], E major.....*Cost.*
Violoncello Solo and String orchestra, with Harp
Score in MS

LE-GRAND, Robert

1554s **op. 1, Promenade sentimentale,** Reverie.....*Durdilly*
Score in MS

LEHMANN, Robert Schweidnitz (Silesia) 1841—1912 Stettin

1195s **op. 33, Abendruhe** [Peaceful evening].....*Lehne*
without Cb.
(publ. with H. FLIEGNER, op. 22, Märchen)

LEICHTE TÄNZE

1661s **Leichte Tänze und Charakterstücke** [Easy dances and character pieces] for small orchestra, ed. by H. Lemacher and P. Mies.....*Tonger*
1. Pastorale (Jos. Haydn), 2. Allegretto, from the ballet "La schiava liberata" (F. Deller), 3. Ballett von Bauern und Bauernkindern [of peasants and peasants' children], 4. Entrée von Harlekinen, 5. Bauernmusik [Rustic music] (Nos. 3, 4, 5 from the opera "Crösus" (R. Keiser), 6. Menuetto (Ditters von Dittersdorf), 7. Serenade, and 8. Gavotte, from the pantomimic ballet "Don Juan" (Chr. W. Gluck), 9. Marsch, from the ballet "La schiava liberata" (F. Deller), 10. Ländler, from op. 9, Dornbacher Ländler" (Joseph Lanner)
Vl. I (Ob., Fl.), Vl. II, Va. (Vl. III), Vc. (Bn.), Cb. ad lib.—2nd Fl. ad lib., 2 Horns ad lib.—Cemb. ad lib. (Nos. 1—4, 6, 10 for Strings alone, others with Wind ad lib.)

LEKEU, Guillaume Heusy, near Verviers (Belgium) 1870—1894 Angers (France)

204s **op. 3, Adagio,** C minor.....*Rouart, Lerolle*
String orchestra, with Violin, Viola, Violoncello Soli **10**
early work

LEMACHER, Heinrich and Paul Mies
Leichte Tänze und Charakterstücke, ed. by H. Lemacher and P. Mies
see **LEICHTE TÄNZE**

LEMAIRE (Jean Eugène) Gaston Château d'Amblainvillers, S. et O. (France) 1854—
331s Minuetto, B♭ major ..... *Leduc*
1148s Pizzicati, instrum. by Karl Th. Grohmann ..... *Cranz*
Score in MS

LEMAÎTRE, Léon
1101s Aubade [Morning serenade] ..... *Rouart, Lerolle*
Score in MS
1069s Gouttelettes diamantées [Sparkling little drops], Intermezzo.... *Decourcelle*
Score in MS
1191s Mystérieuse, Waltz ..... *Decourcelle*
Score in MS
1190s Petite Gavotte ..... *Decourcelle*
Score in MS

LEMATTE, F. E.
1490s La poupée mécanique [The mechanical doll], Fantasy ..... *Cost.*
Score in MS

LEMBA, Arthur Reval (Estland) 1885—
330s Berceuse [Lullaby], G major ..... *Zimm.*
with Harp (or Piano ad lib.), without Cb.

LENOM, Cl.
1660s Berceuse [Lullaby] ..... *Ed. E. Gaudet*
Oboe and String orchestra Score in MS
1647s Ronde villageoise [A village dance] ..... *Ed. E. Gaudet*
Oboe Solo and String accompaniment
Score in MS

LENZEWSKI, Gustav, sen.
Tänze des 16. und 17. Jahrhunderts, ed. by Gustav Lenzewski, sen.
see **TÄNZE**

LEONBRO, Leo
1567s Pensée mystique [Mystical thought] ..... *Decourcelle*
Violin Solo and String orchestra Score in MS

LEONCAVALLO, Ruggiero Naples 1858—1919 Montecatini
622s Romanesca, arr. by A. Ischpold ..... *Bosworth*
with Flute, Clarinet (both ad lib.) and Harp (or Piano) (also 1 Trombone and 1 Cornet parts printed, but not included in score)

LE REY, Frédéric Cherbourg 1858—
1679s Capriccietto, Pizzicati ..... *Krier*
Score in MS

LEVADÉ (Charles) Gaston Paris 1869—
255s Prelude Religieux ..... *Rouart, Lerolle*

LIADOV, Anatol (Constantinovich) (or Ljadow) Petersburg 1855—1914 Novgorod
Les Vendredis, see **RUSSIAN COMPOSERS** (3)

LIE — HALVORSEN Sigurd LIE, Drammen (Norway) 1871—1904 ib.
414s 2 Songs, arr. for String orchestra by Johan Halvorsen.... *Norsk Musikforlag*
1. Klagesang [Lament], 2. Vise [Tune]

LIFTL, Franz

680s **op. 75, Mein Liebchen, schlaf' wohl!** [Sleep well, my darling], Waltz-Rondo.....*André*

LINCKE, Paul Berlin 1866—

1042s **Frische Blumen** [Fresh flowers], Intermezzo.....*Apollo-Verl.*

LINK, Emil

886s **Chant d'amour** [Love song], Romantic melody, arr. by F. Rehfeld.....*C. F. Schmidt*
Score in MS

LISZT, Franz Raiding (then Hungary) 1811—1886 Bayreuth

739s **Angelus,** Prayer to the guardian angels.....*Schott*
No. 1 of "Années de Pélérinages" 3rd year, for Piano Solo; according to the prefatory notes by Walter Bache, orig. written for Solo String quartet, Cb. added by the composer for perf. by large String orchestra; bowing and execution marks added by Walter Bache, organizer and conductor of the String orchestra performance, April 8, 1886, at the reception in Grosvenor Gallery, given in honor of Liszt's (last) visit to London

Consolation No. 5, orig. for Piano Solo, see **FOUR MODERN CLASSICS**

LOCATELLI, Pietro Bergamo (Italy) 1693—1764 Amsterdam

590s **Concerto grosso,** F minor (with Pastorale), from 12 Concerti grossi, op. 1; for practical use arr. by Arnold Schering.....*Kahnt*
Soli: 2 Vl., 2 Va., Vc.; Tutti: String quintet and Piano
op. 1 orig. publ. 1721 at Amsterdam

960s **op. 1, No. 6, Concerto grosso,** C minor, arr. by Arthur Egidi.....*Vieweg*
with Piano
op. 1, 12 Concerti grossi, orig. publ. 1721 at Amsterdam; arr. 1927

LOESCHHORN (Charles) Albert Berlin 1819—1905 ib.

7s **op. 199, No. 1, Menuet**.....*B. & B.*

572s **Abendruhe (Aus der Kinderwelt)** [Peaceful evening—From the children's world].....*Challier*
String quartet, Glockenspiel and Harp

LOEWENTHAL, G.

1277s **op. 60, Liebesglück** [Happiness of love], Duo Capriccietto, arr. by Max Rhode.....*Apollo-Verl.*
with Violin and Violoncello Soli Score in MS

LOHSE, Otto Dresden 1858—1925 Baden-Baden

457s **Der Prinz wider Willen** [The prince in spite of himself], Prelude to act III of the opera.....*B. & H.*
Strings and Harp (or Piano)
opera 1st perf. Riga 1890

LOMBARD, Louis

837s **op. 31, Élégie,** A major.....*Château de Trevano, Lugano*

631s **op. 36, Cubana,** Caprice.....*Château de Trevano, Lugano*
with Harp or Piano, and Castanets (ad lib.)

1578s **op. 37, Les lacs Lombards** [The Lombard lakes] *Château de Trevano, Lugano*
with Harp ad lib.

LORENZ, Julius Hanover 1862—1924 Glogau

724s **Adagio,** B♭ major (from op. 24, String quartet in D minor).....*Leuckart*

LOVREGLIO, Eleuterio

1653s **Envolée matinale** [Early riser], Intermezzo.....*Decourcelle*
Violin Solo and String orchestra Score in MS

1248s **Serenatella**.....*Decourcelle*
Score in MS

LULLY, Giovanni Battista (if Lully son: Paris 1665—1701 St. Cloud, near Paris)

831s **Concerto** for String orchestra, arr. for concert perf. by Felix Weingartner.....*B. & H.*
1. Overture, 2. Sarabande, 3. Loure, 4. Air I, 5. Rigaudon, 6. Air II, 7. March and Passepied, 8. Rondeau, 9. Bourrée
with Cembalo (Piano)
(There is no absolute certainty whether the work was comp. by Lully senior or the son)
recently discovered in the National Library of Paris, contained in the "Collection Philidor"; according to title a Concerto for Violins and Oboes, perf. at the Royal dinner January 16, 1707 by the group of the "Petits Violons et Hautbois de sa Majesté"

LULLY, Jean-Baptiste (de) (father) (or Lulli) Florence 1632—1687 Paris

99s **Folge kleiner Instrumentalstücke** [Suite of small instrumental pieces] for Strings and Woodwind (ad lib.), from the opera "Armide et Renaud" (1686), arr. and with directions for execution provided by Hilmar Höckner.....*Kallmeyer*
1. Overture, 2. Minuet, 3. Rondeau, 4. Entrée, 5. Minuet, 6. * * * 7. First air, 8. Second air
2 Flutes (in Nos. 4 and 5), 2 Oboes and Bassoon (in No. 2), Strings

399s **6 Pieces** for String orchestra with Piano; Freely arr., scored, ed., fingered and bowed by James Brown.....*Stainer & Bell*
1. Gavotte, 2. Air, 3. Sarabande, 4. Hornpipe, 5. Menuet, 6. Cibel
(Publ. in the Polychordia String library, Middle grade)

LUND, John (Reinhold)

33s **op. 7, Liebeslied** [Love song].....*Verlagsanstalt Hymnophon*
No conductor's score

1011s **op. 10, Intermezzo,** E major.....*Verlagsanstalt Hymnophon*

LUZZI, G.

512s **Contemplazione** [Contemplation].....*Ric.*
without Cb.

662s **Reihen** [Round dance], D major.....*Ric.*
without Cb.

LYON, James Manchester (England) 1872—

210s **op. 20, Idyl**.....*B. & H.*
comp. in Wallasey, during July 1900

MAASZ, Gerhard

1601s **Musik (No. 1)** for chamber orchestra.....*Ries & E.*
Flute, Clarinet, Strings **14**

MacDOWELL — TIERSCH

Edward (Alexander) MacDOWELL, New York 1861—1908 ib.

482s **op. 51, No. 3, At an old Trysting-place,** transcr. by Edmund Tiersch.....*Elkin*
comp. 1896 for Piano Solo in "Woodland Sketches"

1036s **op. 51, No. 7, From Uncle Remus,** transcr. by Edmund Tiersch.....*Elkin*
comp. 1896 for Piano Solo in "Woodland Sketches"

McEWEN, John Blackwood Hawick, Roxburghshire (Scotland) 1868—

1369s **The Jocund Dance,** Dance tunes for String band.....*Oxf. Univ. Press*
with Cb. ad lib.

MACHTS, Carl

729s **1. Kärntner Abschiedsklänge (Farewell), 2. Kärntner Tanzliedchen (Tyrolean waltz)** .....*Oertel*
Score in MS

1402s **Romanze,** D♭ major.....*Lehne*
English Horn Solo and Strings Score in MS

1399s **Wiegenlied** [Cradle song].....*Lehne*
String orchestra and Horn Solo Score in MS

MAHLER, Gustav Kalischt (Bohemia) 1860—1911 Vienna

226s **Adagietto** from the Fifth Symphony.....*Peters*
with Harp
Symphony V comp. 1904, 1st perf. same year at Cologne, Mahler conducting

MAICHELBECK, Franz Anton
Reichenau (Lake of Constance) 1702—1750 Freiburg i. Breisgau

914s **Sonata a Quattro** (Praeludium, Largo, Buffone, Giga), from 2 part orig. compositions freely arr. for concertant Violins with accompaniment of String orchestra (Vl. II, Vc. I/II/III, Cb.), by Wilhelm Weckbecker.....*U. E.*
from Sonatas 1, 2, 3 of op. 1, "Die auf dem Clavier spielende . . . Caecilia", 8 Sonatas, publ. Augsburg 1736

MAJOR, Julius J. (J. Gyula) Kaschau (then Hungary) 1859—1925 Budapest

333s **op. 24, Serenade,** G major.....*Leuckart*

MANDL, Richard Prosnitz (Moravia) 1859—1918 Vienna

1053s **Hymnus an die aufgehende Sonne** [Hymne to the rising sun]....*Leuckart*
with Organ and Harp (preferably 2 Harps)

MANFREDINI, Francesco Pistoia (Italy) 1688—17.. ?

80 **Weihnachtssymphonie (Pastorale per il santissimo natale)** [Christmas-Symphony, Pastorale for the Holy Nativity] from the orig. edition of 1718 rev. by A. Schering.....*Kahnt*
2 Solo Vl., String quartet, Piano (or Organ or Harm.)

MANNFRED, H.

1012s **op. 45, Belauscht** [Eavesdropper], Intermezzo.....*Friedländer, Berlin*

1198s **op. 66, Prima ballerina,** Intermezzo.....*Ulbrich, Berlin*
with Harp ad lib.

MANNS, Otto, jun.

643s **op. 11, A Northern Cradle Song,** G minor.....*Novello*
Score in MS

MARCELLO, Benedetto Venice 1686—1739 Brescia
Adagio from the Oboe Concerto
see **VIVALDI, op. 3, No. 3, Concerto grosso**

MARCELLO — ESPOSITO

1335s **Toccata,** D minor, arr. by Michele Esposito.....*Chester*

MARCHISIO, Giacomo

30s **op. 453, No. 2, Babillage** (Babbling), Caprice; arr. by Paul Körke...*Bosworth*
Piano conductor
copyright 1911

MARIE, Gabriel Paris 1852—1928 ib.

1630s **Doux sommeil** [Sweet slumber], Lullaby ..... *Ed. Margueritat*

MARINUZZI, Gino Palermo (Sicily) 1882—

1086s **Andantino all'antica** ..... *Ric.*
with Flute and Harp (or Piano) **4**
1st perf. Palermo, Circolo Artistico, 1905, G. Zuelli conducting

MARTINI — KREISLER — HAPPICH
Giambattista MARTINI (Padre Martini), Bologna 1706—1784 ib.

157s **Andantino** for Violin and Piano, from Fritz Kreisler's free transcr. of the orig. manuscript in his possession, arr. for String orchestra by William F. Happich ..... *unpubl.*
Piano conductor, parts in MS
Violin and Piano edition publ. C. Fischer, N. Y.; arr. New Year 1923, for the Symphony Club exclusively

MASCAGNI, Pietro Leghorn (Italy) 1863—

1188s **La Gavotta delle Bambole** [Gavotte of the dolls] ..... *Ric.*
Cond. score not publ., Piano reduction instead

MASCHERA, Florentio (MASCARA) Brescia, about 1540—1580 (1584?) ib. (?)

950s **Canzone** for String orchestra; ed. by Gustav Lenzewski, sen. ..... *Vieweg*

MASSENET, Jules (Emile Frédéric) Montaud, near St. Etienne 1842—1912 Paris

1447s **Crépuscule** [Twilight] ..... *Heugel*
Fl., Vl. and Vc. Soli and String orchestra

65s **Berceuse** from **"Don César de Bazan"**, transcr. for String orchestra (by the composer) ..... *Heugel*
"Don César de Bazan", comic opera 1872

722s **Prelude from "Eve"** (B♭ major), arr. by Guido Papini, ed. by Colin Macleod Campbell ..... *Williams*
with Violin Solo
"Eve", a sacred drama, 1st perf. Paris, 1875

76s **Le dernier sommeil de la Vierge** [The last dream of the Virgin], Prelude to Scene IV "The Assumption" ..... *Heugel*
with Violoncello Solo
from the biblical legend "La Vierge" [The Virgin], 1st perf. Paris, May 22, 1880

MASZYNSKI, Pietr (Peter) Warsaw (Poland) 1855—

1027s **Petite Berceuse** (Wiegenlied) [Cradle song] ..... *Leuckart*

MATHÉ, Edouard Versailles 1863—

1307s **Nicette** ..... *Decourcelle*
with Flute Score in MS

MEHLICH, Ernst Berlin 1890—

38s **op. 4, No. 1, Menuett, C major** ..... *Reibenstein*

MENDELSSOHN-BARTHOLDY, Felix
Character piece in G, from "Kinderstücke", No. 1
see **FIVE LATER CLASSICS**

MERKES van GENDT, W.

452s **op. 42, Albumblatt** [Albumleaf] ..... *Oertel*

MERTENS, Joseph Anvers 1834—1901 Brussels

1435s **Deux Morceaux de Concert** [2 Concert pieces]..... *Williams*
1. Lento, 2. Grazioso tempo non troppo allegro
One set of parts in MS, duplicates photostated

382s **Deux morceaux de concert** [2 concert pieces], Suite No. 3..... *Choudens*
1. Contemplation, 2. Impromptu

MESQUITA, Carlos de

1448s **op. 70, Rêverie** (In memory of Izeil)..... *Lemoine*
Horn Solo, Harp (or Piano) and Strings

1503s **op. 85, Lola,** Pièce de genre..... *Lemoine*

MEYER, Cl. (same as Karl Clemens?)
Karl Clemens MEYER, Ober-Planitz (Saxony) 1868—

671s **Wiegenlied** [Cradle song], transcr. by L. Klemcke ..... *C. F. Schmidt*
Score in MS

MEYER-HELMUND, Erik Petersburg 1861—

836s **Sérenade Roccoco,** Pizzicato..... *Bosworth*
with Glockenspiel ad lib.

MEZZACAPO, E.

1658s **Le chant du gondolier** [The song of the gondolier], Barcarole .. *Ed. E. Gaudet*
Oboe and String orchestra Score in MS

1648s **Tristesse** [Sadness], Romance without words..... *Ed. E. Gaudet*
Oboe and String orchestra Score in MS **4**
copyright 1915

MIASKOVSKY, Nikolai (Yakovlevich)
Novogeorgievsk, near Warsaw (then Russia) 1881—

1623s **op. 32, No. 2, Sinfonietta**..... *Mussektor and U. E.*

MIERSCH, Paul (Friedrich Theo) Dresden 1868—

877s **op. 13, Pleasant Memories,** Pizzicato Caprice..... *Decourcelle*

119s **op. 27, Two Pieces** for Violin..... *Schirmer*
1. Elegy, 2. Cradle song
orig. comp. for Violin and Piano, arr. for String orchestra

MIES, Paul and Heinrich Lemacher
Leichte Tänze und Charakterstücke, ed. by H. Lemacher and P. Mies
see **LEICHTE TÄNZE**

MILFORD, Robin

120s **op. 8, Suite in D minor**..... *Oxf. Univ. Press*
1. Overture, 2. Gavotte, 3. Minuet and Musette, 4. Ai:
Oboe and Strings or String orchestra
copyright 1926

MILHAUD, Darius
Dixtuor à cordes, see **Part Ib:** No. 4 of **"5 Symphonies"**

MILLET, Albert

1534s **Menuet,** G major..... *Cost.*
Fl. (or Ob. or Clar.) Solo and Strings

MILLÖCKER, Carl Vienna 1842—1899 Baden, near Vienna

1433s **Herzblättchen** [My darling], Waltz..... *Ries & E.*
Score in MS

MILNE, Helen

Aubade see **ALBUM, The "Tilford" Album**

MILOK, E.

1075s **Ecoute!** [Hark!], Little serenade ..... *Decourcelle*
with Violin Solo Score in MS

MINGUZZI, Giovanni

191s **op. 7, Adagietto** ..... *Carisch*

190s **op. 8, Minuetto** ..... *Carisch*
copyright 1908

MISKOW, Sextus Nyborg (Island Funen) 1857—1928 Copenhagen

415s **Fader vor** [The Lord's prayer], Andante religioso ..... *Hansen*
with Harp ad lib.

MISTOWSKI, Alfred

917s **Aria,** D major ..... *Chester*
with Violin Solo

MJASKOWSKY see **MIASKOVSKY**

MOHR, Hermann Nienstedt (Germany) 1830—1896 Philadelphia, Pa.

362s **op. 48, Polacca,** D major, for 2 Pianos 8 hands with accompaniment ad lib. or for String orchestra alone ..... *Simon*

MOLÉ, Ch.

1524s **Doux souvenirs** [Sweet memories], Melody ..... *Cost.*
Violin Solo and String orchestra
Score in MS

1525s **Soupirs du coeur** [Deep sighs], Elegy ..... *Cost.*
with Violin Solo Score in MS

MÖLLER, C. C.

334s **op. 268, Bagatellen** ..... *Hansen*

MONCORGÉ, Rémy

1270s **Menuet,** A minor ..... *Decourcelle*
Score in MS

MONGE, F. de

743s **Romance sans paroles** [Romance without words], F major ..... *Leduc*
with Horn Score in MS

MONIUSZKO, Stanislas (Stanislaw)
Ubiel, Govt. Minsk (Lithuania) 1819—1872 Warsaw

1434s **Polonaise-Entr'acte** from the opera "La Comtesse" [The countess] ..... *Gebethner*
Vc. Solo with accompaniment of 2 Vc., Va. and Cb.
Score in MS
opera 1st perf. Warsaw 1860

MONSIGNY, Pierre Alexandre Fauquembergue, near St. Omer 1729—1817 Paris
Rose and Colas, Rondo, see **FIVE EARLY CLASSICS**

MONTAGNÉ, E.

748s **Caressante** [Caressing], Scherzetto ..... *Leduc*
with Cb. ad lib. Score in MS

1015s **Fanfaretta** ..... *Leduc*
with Cb. ad lib. Score in MS

MONTI, V.

1096s **Coquetterie**.....*Ricordi, Paris*
with Violin Solo Score in MS

MOÓR, Emanuel Kecskemét (Hungary) 1863—

125s **op. 16, Serenade,** F major.....*Schott*

124s **op. 38, Barcarole,** D minor.....*Sim.*

172s **op. 73, Suite,** C major, for String orchestra and Violin ..... *Kistner & S.*
orig. comp. for Violin and Piano, arr. by the composer

MORLEY, Charles (pseudonym for Franz BEHR)
Lübtheen (Germany) 1837—1898 Dresden

1142s **op. 60, Rosenlied** [The flower song], Melodic tone piece.....*O. Forberg*
Score in MS

668s **Mon petit coeur** [My darling], Pizzicato Waltz .....*Durand*
Score in MS

MORTELMANS, Lodewijk Anvers 1868—

1683s **Three little Elegies**.....*?*
1. Méditation triste, 2. Résignation, 3. Trépassés [The dead]
Score and parts in MS

MOSZKOWSKI, Moritz (Maurice) Breslau 1854—1925 Paris

op. 56, Sechs Stücke [Six pieces] from the music to Grabbe's "Don Juan und Faust".....*Ries & E.*
comp. 1896, 1st perf. Berlin 1897, the composer conducting

383s **— No. 2, Sarabande**
without Cb.

384s **— No. 3, Passepied**
(op. 56 complete, see Part Ia)

82s **op. 85, Prélude et Fugue,** D minor.....*Peters*

MOSZKOWSKI — KAISER

783s **op. 77, No. 5, Intimité** [Intimacy], arr. by Alfred Kaiser for Strings and Piano (Vl. II and Va. ad lib.).....*Schott*
comp. for Piano Solo

MOUQUET, Jules Paris 1867—

137s **op. 22, Berceuse** [Cradle song].....*Lemoine*
Flute and String orchestra

234s **op. 25, Deux Petites Pièces** [Two small pieces].....*Lemoine*
1. Au berceau [At the cradle], 2. Sarabande

MOUTON, H.

713s **Une toute petite pensée** [A wee little thought], Intermezzo.....*Durand*
Score in MS

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

757s **Divertimento No. 10** (K. 247)‡, F major.....*B. & H.*
with 2 Horns
comp. Salzburg, June 1776

682s **Divertimento No. 15** (K. 287), B♭ major.....*B. & H.*
with 2 Horns
probably comp. Feb. 1777

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

MOZART, Wolfgang Amadeus—Cont'd

723s **Divertimento No. 17** (K. 334)‡, D major ..... *B. & H.*
with 2 Horns
comp. probably about 1779 or 1780

1092s **Menuett und Andante** from Serenade No. 1 (K. 100), D major; arr. by Gustav Hecht ..... *Vieweg*
with Cb. ad lib.
Serenade No. 1 comp. Salzburg 1767; 1st perf. there

1093s **Finale** from Serenade No. 3 (K. 185), D major; arr. by Gustav Hecht ..... *Vieweg*
with Cb. ad lib.
Serenade No. 3 comp. 1773 at Salzburg; 1st perf. there, Aug. same year

52s **Serenade No. 6** (Serenada Notturna) (K. 239), D major, for two small orchestras ..... *B. & H.*
Orch. I: 2 Vl. princ., Va., Cb.; Orch. II: 2 Vl., Va., Vc., Tymp. **9**
comp. Salzburg, Jan. 1776

71s **Serenade "Eine kleine Nachtmusik"** (K. 525), G major ..... *B. & H.*
comp. Vienna, Aug. 10, 1787

1453s **Die Dorfmusikanten** [The village musicians], Musical joke, op. 93; Sextetto ..... *Schles.*
(parts entitled "Sextetto der Dorfmusikanten", op. 93)
with 2 Horns
comp. June 14, 1787; publ. for the 1st time in celebration of the Mozart centennial, Jan. 27, 1856

677s **Four Pieces** for String orchestra, arr. by Franz C. Bornschein ..... *Ditson Co.*
1. Allegro, in B♭ (K. 3), 2. Minuet, in D (from Divertimento 17, K. 334), 3. Romance, A major, 4. Pastorale, A major
with Piano ad lib.
(publ. as No. 33 of the Philharmonic Orchestra Series; No. 1, grade Ib, Nos. 2—4 grade IIb)

951s **Fünf Contretänze** [Five country dances] (K. 609), ed. by Gustav Lenzewski, sen. ..... *Vieweg*
Vl. I/II, Vc., Cb., Fl., Tenor drum
No. 1 (with a theme from "Figaro") comp. in 1786, Nos. 2–5 probably comp. in 1791

814s **Lacrimosa** (Tränenreichster aller Tage) from the Requiem, arr. by Friedrich Textor for String quartet or String orchestra (Cb., Tymp., Organ ad lib.) ..... *Oppenheimer*
Requiem comp. from Sept. 1791 until Mozart's death (Dec. 5), finished by his pupil Süssmayer and 1st perf. Dec. 14, 1793, as composition of Count Walsegg, in memory of the latter's wife

Six Dances for Strings and optional Wind, arr. and ed. by Cyril B. Rootham
see **Part Ia**

Rondo in G, from Symphony 12 in Peters' edition
see **FIVE EARLY CLASSICS**

113s **Suite,** From the Ballet Music to the opera **"Idomeneo"** selected and arr. by Florence A. Marshall ..... *Goodwin & Tabb*
1. Chaconne, 2. Larghetto "Annonce", 3. Gavotte, 4. Chaconne
with Piano ad lib.
opera comp. 1780/81 for the Munich Carnival of 1781; 1st perf. there Jan. 29

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

MOZART, Wolfgang Amadeus—Cont'd

1375s **Gavotta** from "Idomeneo", ed. by Michele Esposito for Strings, with optional Wind and Brass (2 Ob. (or 2 Fl.), 2 Bn. (or 2 Horns), Tymp.).....*Oxf. Univ. Press*
for dates see "Suite"

138s **Canzonetta from "Don Giovanni"**, arr. for String orchestra.....*unpubl.*
Score and Parts in MS
(with GLUCK "Iphigenia" Overture, BACH Two Gavottes, and SCHUBERT Military March)

MOZART — SCHMITT

741s **Fantasie**, F minor (K. 594‡, "Adagio und Allegro"), transcr. for String orchestra and Organ by Alois Schmitt.....*Ries & E.*
with Ob. and 2 Bn. ad lib.
comp. Vienna, Dec. 1790, for the music roll of a clock; 1st perf. of arr. by the Mozart Society of Dresden

MOZART — WALTHER

1452s **Wiegenlied** [Cradle song] "Schlafe, mein Prinzchen" [Hush, my little prince], arr. by C. Walther.....*B. & H.*
Horn and String orchestra
According to Köchel(K. 350) comp. by Mozart for Voice and Piano, probably 1780. According to recent investigation the work was composed by Dr. Fries
(Parts printed on same sheets as SCHUBERT "Wiegenlied")

MUFFAT, Georg Schlettstadt (Germany), about 1645—1704 Passau

910s **Ansehnliche Hochzeit** [Stately wedding], Suite, D major, for String orchestra, arr. by Arthur Egidi.....*Vieweg*
1. Overture, 2. The peasants, 3. Canaries, 4. The cavaliers, 5. 1st Minuet, 6. Air, 7. Rigaudon for the young peasant women from Poitou, 8. 2nd Minuet
Suite IV or "Partie" from the Second Florilegium, of 1691 (No. 6, Air from 1st Florilegium); arr. 1927

20s **Passacaglia** (from the Chamber sonata No. 5), newly ed. by L. Stollbrock.....*Peters*
Score and parts photostated from printed material **4**

MÜLLER, (J.) — ALLAGA

1610s **Batthyány-induló** [Batthyány March], transcr. by Géza Allaga...*Rozsnyai*
Cb. ad lib.

1609s **Damjanich-induló** [Damjanich March], transcr. by Géza Allaga...*Rozsnyai*
Cb. ad lib.

1608s **Kossuth-induló** [Kossuth March], transcr. by Géza Allaga.....*Rozsnyai*
Cb. ad lib.

MÜLLER-BERGHAUS, Karl Brunswick 1829—1907 Stuttgart

1548s **Pizzicato-Serenade "Geliebt, Vergessen"** [Beloved, Forgotten].....*Rühle & Wendling*
Score in MS

MYDDLETON, W. H.

1003s **Eventide**.....*Boosey & Hawkes*
Strings, Fl., Clar., Harm. ad lib. Score in MS

NACHÈZ, Tivadar Budapest 1859—

681s **op. 18, Abendlied** [Evening song].....*André*
Violin and String orchestra

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

NAGLER, Franciscus (Franziskus) Prausitz (Saxony) 1873—

op. 24, Zwei lyrische Stücke [Two lyric pieces]..... *Vieweg*
String orchestra and Organ

514s — **No. 1, Andacht** [Devotion]

515s — **No. 2, Bitten** [Prayers]

op. 93, Zwei Weihnachtsstücke [Two Christmas pieces]..... *Oppenheimer*
2 Solo Violins and Strings (Cb. ad lib.)

1207s — **No. 1a, Wiegenlied der Hirten an der Krippe zu Bethlehem** [The shepherds' lullaby at the Cradle in Bethlehem]

1387s — **No. 2a, Ehre sei Gott!** [Glory to God]

NÁPRAVNÍK, Eduard (Frantsovich) Beišt (Bohemia) 1839—1915 Petersburg

238s **op. 48, Mélancolie,** G minor..... *Jurg.*
Score photostated; parts in MS

921s **Intermezzo Notchy** (Nacht-Intermezzo) [Night Intermezzo], No. 21, from the opera "Doubrowsky"..... *Mussektor*
Parts in MS
opera 1st perf. Petersburg 1895

NARDINI — ZUELLI Pietro NARDINI, Fibiana (Tuscany) 1722—1793 Florence

1140s **Adagio,** G major, from the Violin and Piano Sonatas, transcr. for Strings, Harp and Organ by Guglielmo Zuelli..... *Bongiovanni*

NEHL, Wilhelm

1316s **Im trauten Heim** [Cozy home], Ländler..... *Oertel*
with 2 Solo Violins Score in MS

NEIDHARDT, C.

1287s **Serenade,** A major..... *Koch Nachf.*

NERUDA, Franz (Xaver) Brünn (Moravia) 1843—1915 Copenhagen

1345s **op. 11, Berceuse slave,** for String orchestra and Harp (or Piano); arr. by Alfred Oelschlegel..... *Rahter*

NEŠVERA, Josef Praskolesy (Bohemia) 1842—1914 Olmütz

523s **op. 42, Idylla** [Idyl]..... *Fr. A. Urb.*
3 Vl., 2 Va., 2 Vc., Cb.
(No. 9 of "Lípa" (Linden-tree), a collection of comp. for small orchestra, or for voice with accompaniment of one or more instruments, arr. by Jan Malát)

NEVIN, Ethelbert (Woodbridge) Edgeworth, Pa. 1862—1901 Newhaven, Conn.

109s **La Guitare** (Pierrot et Pierrette), arr. for String orchestra by Paul Th. Miersch..... *Boston Music Co.*

NEWLANDSMITH, Ernest

780s **Nocturne,** F major..... *Schott*

NICK, Edmund living in Breslau

679s **Boston-Intermezzo**..... *Ries & E.*
with Solo Violin **5**

NIELSEN, Carl (August) Nörre-Lyndelse (Island Funen) 1865—

335s **op. 1, Kleine Suite** [Little suite], A minor..... *Hansen*
1. Prelude, 2. Intermezzo, 3. Finale

NIELSEN, Ludolf Nörre-Tvede, Seeland (Denmark) 1876—1931 Copenhagen

1484s **op. 9, Berceuse** [Lullaby], D major..... *Hansen*
Violin and String orchestra
One set of parts printed, duplicates in MS

NIEMANN, Walter Hamburg 1876—

1417s **op. 35, Rheinische Nachtmusik** [Nocturnal music on the Rhine] *Wunderhorn*
String orchestra and 2 Horns
publ. 1914

242s **op. 50, Anakreon** ..... *Kahnt*
Frühlingsstimmung [Springtide] — Feierlicher Tempelreigen [Solemn temple dance] after poems by Anakreon

834s **Vier alte Tanzstücke** [Four old dances] ..... *Peters*
1. Entrée (op. 59, No. 6), 2. Sarabande (op. 113, No. 4), 3. Minuet (op. 80, No. 4), 4. Pavane (op. 107, No. 6)
1. "Louis XIV" from "Masks", 2. "Old Rose's Sarabande" from "Fancies in the Ratskeller of Bremen", 3. "The old aunts arrive on a visit" from "The Seasons", 4. "The Pavan of his Reverence the Senator" from "Hamburg"; all orig. for Piano; arr. copyright 1931

1230s **Zwei Elegien** [Two Elegies] ..... *Peters*
1. Es war einmal [Once upon a time], op. 80, No. 1; 2. Elegia, op. 102, No. 4
orig. comp. for Piano Solo

1173s **Zwei Stücke** [Two pieces] for String orchestra ..... *Peters*
1. Hirtenmusik zur Weihnacht [Christmas Pastorale], op. 80, No. 10, 2. Gavotte, op. 108, No. 2
orig. comp. for Piano Solo

NIVERD, Lucien Vouziers (France) 1879—

1018s **Chacone, D major** ..... *Gallet*
Score in MS

1009s **Divertissement Pompadour** ..... *Gallet*
Score in MS

NIVERD, U.

1532s **Lucy — Pavane** ..... *Cost.*

NOELTE, A. Albert Starnberg (Bavaria) 1885—

902s **op. 22, Suite in einem Satz** [Suite in one movement], (Grave, Allegro, Arie, Allegro) ..... *Halbreiter*
Vl. I/II (divisi), Va. I/II, Vc. I/II, Cb.—Tymp.
copyright 1929

NORDEN, Leo

336s **op. 28, No. 2, Kosakisches Wiegenlied** [Cossack cradle song], arr. by L. Weninger; new edition ..... *Benj.*
One set of parts and score from an arr. by Adolf Ischpold
with additional Harp, Woodwind and Brass ad lib.
Violin conductor 4

NOVIKOFF, S.

1466s **Prelude, G major** ..... *Jurg.*
Strings, Harp and Horn

O'DONNELL, B. Walton

972s **Miniature Suite** ..... *Boosey & Hawkes*
1. Canzonetta, 2. Pizzicato, 3. Caprice
Strings and Piano (may be performed by Strings alone, if desired)
Score in MS
copyright 1925

OEHME, Robert

1071s **Myrthe** [Myrtle], arr. by Gustav Sandré ..... *Schott*
Score in MS

1081s **Rittersporn** [Lark-spur], arr. by Gustav Sandré ..... *Schott*
Score in MS

OELSCHLEGEL, Alfred Auscha (Bohemia) 1847—1915 Leipzig

416s **op. 109, Renaissance,** Humorous sketch.....*Ries & E.*
with Vl. and Vc. Soli and Bells, Strings divided into two quartets (without Cb.)

OERTEL, August

1170s **Am stillen, klaren See** [At the clear and quiet lakeside], Fantasy piece.....*Oertel*
Score in MS

1278s **op. 5, Wiegenlied** [Cradle song].....(?)
with Violin Solo Score in MS

OHLSEN, Emil

1087s **op. 117, Pierrette,** Love serenade.....*Verlagsanstalt Hymnophon*

OLSEN, Ole Hammerfest 1850—1927 Oslo

417s **op. 60, Suite** from the music to Nordahl Rolfsen's fairy-poem "Svein Urœd".....*Norsk Musikforlag*
1. Song, 2. Polar light and Icefield, 3. Spring, 4. Dream. 5. Among the Gipsies, 6. Dwarfs and elves, 7. Sunset
1st perf. at Stockholm 1892

101s **Town and Country** (Aus Dorf und Stadt), Petite Suite.....*Presser*
1. Peasant's dance, 2. Village musician, 3. Bridal procession. 4. Great grandmother's bridal waltz, 5. Slow waltz
No conductor's score

OTTO, Valerius
Second half of 16th and first half of 17th century in Germany and Bohemia

Pavana see **TÄNZE des 16. und 17. Jahrhunderts, vol. 1, No. 6**
from "Neue Pavanen, Galliarden . . ." publ. 1611

OUDSHOORN, Anton M. Leyden (Holland) about 1840—?

1470s **Au berceau** [At the cradle], A major.....*Decourcelle*
with Violoncello (or Violin) Solo

699s **Conte d'enfant** [Children's story].....*Decourcelle*
with Violoncello (or Violin) Solo

1655s **Doloroso** [Grievous], Melody.....*Decourcelle*
Violoncello and String orchestra
Score in MS

871s **Encore une** [One more], Little waltz.....*Decourcelle*

1489s **Fanfaretta**.....*Decourcelle*
Vc. (or Vl.) Solo and small orchestra (Strings and Clar.)

1295s **Heureux moment** [Blissful moment], Little waltz.....*Decourcelle*
Score in MS

1471s **Joyeux retour** [Joyous return], Scherzo.....*Decourcelle*
Vc. Solo and Strings (accompanying Vc. ad lib.)

791s **Méditation pour Violoncelle** (or Violin), with accompaniment of String quintet; transcr. by Germano.....*Decourcelle*

1181s **Mignonnette,** Waltz.....*Decourcelle*
Score in MS

1220s **Plaisanterie (Spass)** [Frolic].....*Decourcelle*
Score in MS

1469s **Souvenir,** G major.....*Decourcelle*
Violoncello Solo and String quintet

939s **Villanelle pour Violoncelle,** with accompaniment of String quintet; arr. by Ziroldi.....*Decourcelle*

PACHE, Johannes Bischofswerda (Saxony) 1857—1897 Limbach

1029s **Es war ein Traum** [It was a dream], Fantasy piece..... *Hug*
with Violoncello Solo

PACHELBEL, Johann Nuremberg 1653—1706 ib.

1251s **Partie**, G major, for 5 Strings and Thorough-bass; arr. by Max Seiffert..... *Kistner & S.*
1. Sonatina, 2. Ballet, 3. Sarabande, 4. Aria, 5. Gique, 6. Finale
Strings and Cembalo
A note in a contemporaneous MS copy reads: "8. Juny Anno 1689 communiciret" [perf. June 8, 1689]

PACHULSKI, Heinrich Lasa, Govt. Sedletz (Russia) 1859—

933s **Moment musical**, C minor, Extract from op. 22..... *Jurg.*

PADRE MARTINI see **MARTINI**

PALADILHE, Emile near Montpellier 1844—1926 Paris

214s **Mandolinata**, Souvenir of Rome, arr. for String orchestra by L. Grillet..... *Heugel*

PALASCHKO, Johannes Berlin 1877—

1064s **op. 10, No. 3, Volkslied** [Folk-song]..... *B. & B.*
Score in MS

PALICOT, Georges French opera composer, turn of 19th to 20th century

733s **Madrigal-Pizzicati**..... *Cranz*
Score in MS

PALMGREN, Selim Pori (Finland) 1878—

418s **op. 17, No. 9, Wiegenlied (Vaggsång)** [Cradle song]..... *Fazer's Musikh.*
op. 17, "24 Preludes" orig. comp. for Piano Solo

1431s **Refrain de berceau** [Cradle song], arr. by Cedric Sharpe..... *Chester*
Score in MS
copyright 1930

PAPE, Gustave

576s **Gavotte Jouvence**..... *Magasin Musical*
Score in MS

PARKER, Phyllis Norman

1279s **Ballet Piquant**, for Strings and Piano or Strings alone.... *Boosey & Hawkes*
1. Minuet, 2. Sleepy dance, 3. Danse piquante, 4. Dance of the fairies
Score in MS, without Piano part

PARRY (Sir Charles) Hubert (Hastings)
Bournemouth (England) 1848—1918 Knights' Croft, Rustington

525s **Suite in F "Lady Radnor's Suite"**..... *Novello*
1. Prelude, 2. Allemande, 3. Sarabande, 4. Bourrée, 5. Slow Minuet, 6. Gigue **12**
1st perf. June 29, 1894, by Lady Radnor's String Band, for which the work was written

524s **An English Suite**..... *Novello*
1. Prelude, 2. In Minuet Style, 3. Saraband, 4. Caprice, 5. Pastoral, 6. Air, 7. Frolic **14**
1st perf. at a Parry Concert at R. C. M., London, May 10, 1921

PARTRIDGE, Barrs

1005s **Thistledown**, Pizzicato..... *Paxton*
with Violin Solo Score in MS

PASQUINI — ESPOSITO Ercole PASQUINI, Ferrara about 1580—?

1371s **Canzona Francese** [French song], orch. by Michele Esposito.....*Oxf. Univ. Press*
with Flute and Bassoon ad lib.

PATZKE, Edmund

876s **Es war einmal** [Once upon a time].....*Bosworth*

1580s **Pluie de fleurs** (Blumenregen) [Shower of blossoms], Characteristic piece.....*Cranz*
Score in MS

PEINIGER, Otto

619s **Anne de Bretagne,** Menuet de la Cour de Louis XII [Anne of Brittany, Minuet from the court of Louis XII].....*Kahnt*

PENTE, Emilio Padua (Italy) 1860—

770s **op. 11, Tendresse** [Tenderness], Albumleaf.....*Schott*
Score in MS

PERAGALLO, Mario

740s **Adagio**.....*De Santis*
with Harp (or Piano)
comp. 1925

787s **Lento**.....*De Santis*
comp. 1926

PERGOLESI, Giovanni Battista Jesi (Italy) 1710—1736 Pozzuoli, near Naples

121s **Concertino in F minor,** arr. for concert use by Sam Franko.....*Schirmer*

1467s **Sinfonia,** G major (Allegro — Andante — Presto), rev. by Herm. Ernst Koch.....*Wunderhorn*
Strings and 2 Horns (with Cembalo part)
(publ. for the Pergolesi Society)

PÉRILHOU, A.

801s **Bourrée et Musette** (on popular themes), No. 2 of "Une fête patronale en Vélay", Suite for orchestra.....*Heugel*

478s **Sérénade,** No. 1 from the String quartet in D major.....*Heugel*

479s **Intermezzo,** No. 3 from the String quartet in D major.....*Heugel*

PERONI, Alessandro

562s **Minuetto,** A major.....*Ric.*

PESSARD, Emile (Louis Fortune) Paris 1843—1917 ib.

385s **Menuet des Petits Violins** [Minuet of the small violins] from **"Le Capitaine Fracasse",** comic opera in 3 acts.....*Leduc*
without Cb., Vc. ad lib.
opera 1st perf. at Paris 1878

PETERS, Max Arendsee (Germany) 1849—

1259s **op. 79, Passionsmusik,** making use of the Choral "Ein Lämmlein geht und trägt die Schuld".....*Oppenheimer*
with Tympani (ad lib.) and Organ

PETERS, Paul

236s **op. 9, Andante,** C major.....*Schles.*
Violin and String orchestra

PETZOLD, Johann (Christoph) see **PEZEL**

PEUERL, Paul early 17th century, in Lower and Upper Austria

1668s **5 Variationensuiten und 2 Canzonen,** ed. by Karl Geiringer..... *Kallmeyer*
Each Suite consisting of: 1. Padouan, 2. Intrada, 3. Dantz, 4. Galliarda
Suites from "Newe Padouan, Intrada, Däntz und Galliarda", publ. 1611; Canzones orig. publ. 1613

PEZEL, Johann (Christoph) (also PEZELIUS, PETZOLD, BEZELD)
Calau (Lausitz) 1639—1694 Bautzen

458s **Suite aus "Delitiae musicales oder Lust-Music"** [Suite from "Musical delights"] for practical use arr. by Arnold Schering..... *Kahnt*
1. Sonata, 2. Bransle, 3. Amener, 4. Courante, 5. Bal,
6. Sarabande, 7. Gigue, 8. Conclusio
String orchestra and Piano (Violoncello may be replaced by Bassoon)
orig. publ. Frankfurt-on-Main 1678

PICQUET, Georges

1060s **L'âme des roses** [The soul of the roses]..... *Decourcelle*
Score in MS

1294s **Une caresse...,** Intermezzo-Waltz..... *Decourcelle*
Score in MS

1551s **C'est l'heure bleue...** [Twilight hour], Intermezzo-Waltz..... *Decourcelle*
Strings, Flute and Clarinet Score in MS

1174s **Naples au clair de lune** [Naples by moonlight]..... *Decourcelle*
Score in MS

1229s **Ton Souvenir** [Thy memory]..... *Decourcelle*
Score in MS

PIERNÉ (Henri Constant) Gabriel Metz 1863—

339s **op. 3, Chanson de la grand-maman** [Grandmother's song]..... *Leduc*

61s **op. 7, Sérénade**..... *Leduc*
with Cb. ad lib. (There is also a printed part for Harp or Piano ad lib., but not contained in the score)

338s **op. 14, No. 3, La Veillée de l'ange gardien** [The guardian angel watches]..... *Leduc*

337s **op. 14, No. 5, Chanson d'autrefois** [Song of olden times]..... *Leduc*

PIHIER, Francis

592s **Menuet,** D major..... *Magasin musical*
Score in MS

PIRANI, Eugenio Bologna 1852—

1474s **op. 31, Berceuse** [Cradle song], G major..... *André*
Violoncello or Violin Solo and String orchestra

PISTER, Louis

1531s **Menuet,** D minor..... *Hartmann & Cie.*
Score in MS

PITT, Percy London 1870—

548s **op. 1, No. 1, Air de Ballet,** B♭ major..... *Novello*

PITTRICH, Georg (George Washington) Dresden 1870—

10s **op. 42, Abendlied** [Evening song], D♭ major..... *Kistner & S.*
copyright 1902

237s **op. 52, Berceuse** [Cradle song], F major..... *Kistner & S.*

PLEYEL, Ignaz (Joseph) Ruppersthal (Lower Austria) 1757—1831 near Paris

1200s **Siciliano** (Serenade), D major, from Violin duet op. 59, arr. for String quintet by Carl Pfleger..... *Eberle*

POGOJEFF — SEVITZKY

1129s **Prelude,** G♯ minor, arr. by Fabien Sevitzky.....*unpublished*
Score and one set of parts in MS, duplicates photostated
arr. 1929; 1st perf. Philadelphia, Pa., Nov. 20, 1929, Sevitzky conducting the Chamber String Simfonietta

POHL, Richard Leipzig 1826—1896 Baden-Baden

516s **Abendlied** [Evening song], Reverie for 7 part String orchestra.....*Fürstner*

PONS, Charles born France—

698s **Pizzicati,** D major.....*Decourcelle*

POPP, Wilhelm (Guillaume)

1576s **op. 408, La Romanesca,** Melody of the 16th century, transcr. for String orchestra.....*Cranz*
Score in MS

1395s **op. 444, Es war ein Traum** [It was a dream], Romance.....*Benj.*
Score in MS

PORPORA — GUI Nicola (Antonio) PORPORA, Naples 1686—1766 ib.

625s **Sonata a tre istrumenti** [for 3 instruments], D major, transcr. by Vittorio Gui for Strings, Piano and Organ, in the manner of a Concerto grosso....*Ric.*
Soli: Violin I/II, Violoncello **10**
transcr. 1st perf. at the Scala, Milano, May 25, 1912, Vittorio Gui conducting

PORTER (William) Quincy New Haven, Conn. 1897—

1266s **Ukrainian Suite**.....*Birchard*
publ. 1927 for the Eastman School of Music, Rochester
1st perf. at the 1st concert of the Eastman School American Composers' Series, May 1, 1925

POTPESCHNIGG, Heinrich Graz, Styria 1847—

632s **Aus der Steiermark** [From Styria], 4 Ländler and Coda.....*Ries & E.*
String quartet and Piano (ad lib.)

POUGET, Léo

1577s **Romance,** C major.....*Cost.*
Violin Solo, String orchestra and Harp (Harmonium ad lib.)
Score in MS

PRATT, Silas (Gamaliel) Addison, Vt. 1846—1916 Pittsburgh, Pa.

1631s **Serenade,** B♭ major.....*C. Fischer*

PRAUS, Arnošt

526s **Slovanský tanec** [Slavic dance].....*Fr. A. Urb.*
(No. 19 of "Lípa" [Linden-tree], a collection of comp. for small orchestra, or for voice with accompaniment of one or more instruments)

PŘIBÍK, Josef Bohemia 1853—

549s **Furiant,** D major.....*Fr. A. Urb.*
(No. 12 of "Lípa" [Linden-tree], a collection of comp. for small orchestra, or for voice with accompaniment of one or more instruments)

527s **Ruské zastavenícko** [Russian serenade], G major.....*Fr. A. Urb.*
(No. 11 of "Lípa" [Linden-tree], a collection of comp. for small orchestra, or for voice with accompaniment of one or more instruments)

PROCHASKA, Fr.

1396s **Sérénade**.....*Bosworth*
Score in MS

PROCHAZKA, Rudolf (Freiherr) von Prague 1864—

386s **op. 16, Harfner-Variationen** [Harpist's variations] on a Mozart theme ..... *Hoffmann, Prague*
1. Introduction; 2. Theme (by Mozart); 3. Variations: I, II (The harpist), III, IV (Music of the spheres), V; 4. Finale (Prediction of Beethoven)
with Tympani ad lib.
Mozart's theme comp. 1787 for the harpist Joseph Häusler, of Prague

PROVINCIALI, Emilio

790s **Aubade** [Morning serenade] ..... *Decourcelle*
Violin and String quartet

419s **Scherzo, A major** ..... *Decourcelle*

PRÜMERS, Adolf Burgsteinfurt (Westphalia) 1877—

387s **op. 15, Zwei Concertstücke** [Two concert pieces] ..... *Ries & E.*
1. Waldgeheimnis [Forest mystery], 2. Gnomenreigen [Gnomes' round dance]

PUCCINI, Giacomo Lucca (Italy) 1858—1924 Brussels

498s **Crisantemi** [Chrysanthemums] ..... *Ric.*
without Cb.

PURCELL, Henry London 1658—1695 ib.

928s **Chacony,** G minor, Quartet for Strings, transcr. from the orig. MS in the British Museum and ed. by Hannah Bryant ..... *Chester*
Miniature score
orig. written for Viols, probably between 1680 and 1683; revived 1909 by the London Chamber Concert Association (1st known perf.)

1336s **Drei Stücke** [Three pieces], C major, arr. by Hugo Wehrle ..... *B. & H.*
1. Allemande, 2. Sarabande, 3. Cebell

589s **Three, four and five part Fantasias** for Strings, transcr. by Peter Warlock, ed. by André Mangeot ..... *Curwen*
without Cb.
comp. 1680; 1st time publ. 1927, transcr. from Purcell's orig. MS

517s **Suite for Strings,** from the dramatic music of Henry Purcell, arr. and ed. by Albert Coates ..... *Novello*
1. Rondeau, 2. Slow air, 3. Air, 4. Minuet, 5. Allegro quasi presto

1105s **The Virtuous Wife,** Incidental music, Suite, ed. by Gustav Holst ... *Novello*
1. Overture, 2. Slow air, 3. Hornpipe, 4. Minuet I, 5. Minuet II, 6. Allegro
Strings (with additional Wind and Drum parts ad lib.)
Music to d'Urfey's play, perf. at London 1680

737s **The Dances from the Fairy Queen,** ed. and arr. by Cyril Bradley Rootham ..... *Curwen*
1. Hornpipe, 2. Rondeau, 3. Air in D minor, 4. Jig, 5. Entry dance, 6. Dance for the fairies, 7. Dance for the Green Men, 8. Dance for the Haymakers (1st and 2nd version), 9. Air in C major, 10. Monkey's dance
Cb. ad lib.; Piano part provided for use of school orchestras, etc.
"The Fairy Queen" perf. at London 1692

1245s **Spielmusik** [Music for a play] for small orchestra, to the tragedy "Abdelazar"; arr. by Hilmar Höckner ..... *Kallmeyer*
1. Overture, 2. Rondeau, 3. Air, 4. Air, 5. Minuet, 6. Air,
7. Jig, 8. Hornpipe, 9. Air
Music to A. Behn's tragedy "Abdelazar" or "The Moor's revenge" 1st perf. at London 1695

PURCELL, Henry--Cont'd

305s **The Married Beau,** Incidental music, Suite for Strings, ed. by Gustav Holst..... *Novello*
1. Overture, 2. Hornpipe, 3. Slow air, 4. Trumpet air, 5. Jig, 6. Hornpipe, 7. March, 8. Hornpipe on a ground
with additional Wind and Drum parts (ad lib.)
comp. 1694 to the play by Crowne

The Gordian Knot Untied, Incidental music, 2 Suites, ed. by Gustav Holst..... *Novello*
with additional Wind and Drum parts (ad lib.)
comp. and 1st perf. at London 1691

528s **— Suite No. 1**
1. Overture, 2. Air, 3. Rondeau Minuet, 4. Air, 5. Jig

529s **— Suite No. 2**
1. Chaconne, 2. Air, 3. Minuet

PURCELL — BLISS

388s **Set of Act Tunes and Dances,** arr. for String orchestra by Arthur Bliss..... *Curwen*
1. Overture (The Gordian knot), 2. Air (Distressed innocence), 3. Saraband (Amphitryon), 4. Minuet (Distressed innocence), 5. Hornpipe (The married beau)

PURCELL — HURLSTONE

484s **Suite in C major,** transcr. for String orchestra by William Y. Hurlstone..... *Curwen*
1. Prelude, 2. Saraband, 3. Minuet, 4. March
Nos. 1 and 4 from 5th Suite for Harpsichord; No. 2 from 2nd Suite; No. 3 from 1st and 8th Suites

RAEBEL, Max

35s **Berceuse (Wiegenlied)** [Cradle song]..... *André*
copyright 1906

RAGGHIANTI, Ippolito Viareggio (Italy) 1866—1894 ib.

875s **Pic-nic Marche!**..... *Decourcelle*
with Cb. ad lib.

873s **La Valse des amoureux** [The lovers' waltz]..... *Decourcelle*
with Cb. ad lib.

RAIMANN, Rudolf Veszprém (Hungary) 1861—1913 Vienna

736s **op. 10, Der Kaffe-Tratsch** [Gossip around the coffee-table], Character piece..... *Cranz*
Score in MS

RAMEAU, Jean-Philippe Dijon 1683—1764 Paris

248s **Six Concerts en Sextuor,** for 3 Vl., Va. and 2 Basses; from vol. 2 of Rameau's complete works publ. under the direction of Camille Saint-Saëns..... *Durand*
I. (C minor) La Coulicam — La Livri, Rondeau gracieux — Le Vézinet
II. (G major) La Laborde — La Boucon, Air gracieux — L'Agaçante — Menuet I — Menuet II
III. (A major) La La Poplinière — La Timide, 1st Rondeau — 2nd Rondeau — Tambourin I — Tambourin II en Rondeau
IV. (B♭ major) La Pantomime — L'Indiscrète, Rondeau — La Rameau
V. (D minor) La Forqueray, Fugue — La Cupis — La Marais
VI. (G minor) La Poule — Menuet I — Menuet II — L'Enharmonique — L'Egyptienne

794s **Tambourin,** E minor, arr. for String orchestra by Gustav Sandré..... *Schott*

RAMEAU — TOURS

1255s **Rameau's Gavotte,** D major, arr. for String quintet or small orchestra by Berthold Tours..... *Novello*
Score in MS

RANGSTRÖM, Ture Stockholm 1884—

1321s **Divertimento elegiaco** (Elegische Suite)..... *Nordiska Musikförlaget*
1. Preludio visionario, 2. Scherzo leggiero, 3. Canzonetta malinconica, 4. Giga fantastica
comp. 1918

RATHAUS, Karol

op. 30, Kleines Vorspiel für Streicher und Trompete, see **Part XII**

RAVANELLO, Oreste Venice 1871—

890s **op. 11, No. 2, Vision!** Small piece..... *Zanibon*

1674s **op. 118, No. 1, Canto Mistico**..... *Zanibon*
Strings and Organ Parts in MS

1675s **op. 118, No. 2, Andante**..... *Zanibon*
Strings and Organ or Harmonium ad lib.
Parts in MS

RAVINA (Jean) Henri Bordeaux 1818—1906 Paris

894s **op. 62, Petit Boléro**..... *Schott*
Score in MS
orig. comp. for Piano Solo

641s **op. 84, Andantino** (In the olden style), G major..... *Schott*
without Cb. Score in MS

155s **op. 85, Scherzetto** (In the olden style)..... *Schott*
Score in MS

RAYMOND, E. Lancelot

209s **Adagio,** G major..... *Lengnick*

RAZIGADE, Georges

1057s **Amore estinto** [Faded love], Slow waltz..... *Razigade*
Score in MS

1055s **Conte a la veillée** [Bedtime story], Lullaby..... *Razigade*
Score in MS

1058s **L'éternelle nuit** [Eternal night], Slow waltz — Intermezzo..... *Razigade*
Score in MS

728s **Fantoches et Pantins** [Puppets and Jumping-Jacks], Intermezzo.. *Razigade*
Score in MS

1062s **Lontanetta** [Music from the distance], Marcietta — Intermezzo ... *Razigade*
Score in MS

1063s **Papillons crepusculaires** [Nocturnal butterflies], Waltz interlude (with mutes)..... *Razigade*
Score in MS

599s **Sylvie, danseuse de Corde** [Sylvia, the rope-dancer], Waltz-Intermezzo, (with mutes)..... *Razigade*

RÉBIKOV, Vladimir (Ivanovich) (or REBIKOFF)
Krasnoyarsk (Siberia) 1866—1920 Yalta (Crimea)

250s **op. 8, Rêveries d'Automne,** Album of miniatures, for Piano; Nos. 4, 5, 6, 7, 14, 16 for String orchestra..... *Jurg.*
1. The last meeting, 2. Cradle song, 3. Autumnal day, 4. Remorse, 5. Grievous memories, 6. Buffoonery

RÉBIKOV, Vladimir (Ivanovich)—Cont'd

1110s **Hindustani Natch,** from op. 9, "Autour du monde", orig. comp. for Piano Solo, arr. for String orchestra by the composer ..... *Jurg.*

251s **op. 11, Melomimiques,** Three scenes from the story "Mila et Nolli"; orig. comp. for Piano, arr. for String orchestra by the composer..... *Jurg.*
1. Mila's death, 2. Mila's burial, 3. Nolli's thoughts

930s **op. 29, Feuilles d'Automne (Osienie Listya)** [Autumn leaves]; orig. comp. for Piano, arr. for orchestra by the composer..... *Jurg.*
1. Con tristezza, 2. Pregando, 3. Con afflizione, 4. Con dolore
5. Con tristezza e tenerezza, 6. Lugubre

176s **Les feux du soir** [Fires through the night], Suite for Piano, arr. for String orchestra by the composer..... *Jurg.*

931s **Valse** [Waltz] from the fairy play "L'arbre de Noël" (Yelka) [The Christmas tree], op. 21..... *Jurg.*
1st perf. Moscow, Oct. 17, 1903

REED, WILLIAM Henry Frome (England) 1876—

1121s **Suite** for String orchestra..... *Novello*
1. Idylle, 2. Valse caractéristique, 3. Finale
Score in MS

REGER, Max Brand (Bavaria) 1873—1916 Leipzig

Aria after J. S. Bach's choral prelude "O Mensch, bewein dein Sünde gross"
see **BACH — REGER**

REGER — LANGE

1138s **Romanze** in A minor, arr. for String orchestra by Richard Lange..... *Simon*
comp. for Harmonium (Organ)

REGER — MEYER

1194s **op. 145, No. 3c, Weihnachten** [Christmas], arr. by Otto Meyer..... *Oppenheimer*
comp. for Organ

REHBAUM, Theobald Berlin 1835—1918 ib.

628s **op. 26, Aria,** F major..... *Simon*

REICHARDT, Ossian

1258s **op. 15, Andante religioso**..... *Oppenheimer*
Organ (or Harm.) and String orchestra with Solo Vl. and Solo Vc.

REINECKE, Carl (Heinrich Carsten) Altona (Germany) 1824—1910 Leipzig

178s **op. 202, Kindesträume** [Child's dreams], ed. by H. W. Nicholl..... *copyright by Schuberth & Co.*
with Violin Solo No score
copyright 1890

135s **op. 242, Serenade,** G minor..... *Zimm.*
1. Marcia, 2. Arioso, 3. Scherzo, 4. Vacatine, 5. Fughetta giojosa, 6. Finale

486s **Zwölf Tonbilder** [12 Tone pictures]..... *B. & H.*
1. Dirge from "Zenobia", op. 194; 2. Pastorale "Awake, ye shepherds", Christmas carol, op. 63; 3. Prelude to a fairy tale, from op. 177; 4. Lay of heroism, Old Nordic tune, from op. 173; 5. From "Thousand and one nights", op. 154; 6. Nightly peace, from op. 75; 7. Nordic romance, from op. 47; 8. Peace-march from "Zenobia", op. 194; 9. Christmas eve; and 10. Drosselmeyer's song of the clocks, from the music to Hofmann's fairy tale "Nutcracker and Mouseking", op. 46; 11. Minuet, from op. 47; 12. Ballet music from the fairy opera "Princess Glückskind", op. 177

REINHARDT, C., jun.

1296s Klänge vom Gebirge [Mountain echoes], Ländler ..... *Oertel*
2 Solo Violins, Strings Score in MS

REINHOLD, Hugo Vienna 1854—

291s op. 10, Praeludium, Menuett und Fuge ..... *Kistner & S.*

REINWARTH, R.

600s Sie tanzt im Traum [She dances in her dream], Waltz-Intermezzo ..... *Bellmann & Th.*

REITRAC, F.

591s Souvenir, E major ..... *Leduc*
with Cb. ad lib. Score in MS

REUCHSEL, Maurice Lyons 1880—

340s Berceuse [Cradle song], B major ..... *Hamelle*
without Cb.

341s Scherzo, A minor ..... *Hamelle*
without Cb.

REY, Frédéric le see **LE REY, Frédéric**

REZNICEK, Emil Nikolaus von Vienna 1860—

252s Serenade, G major ..... *Birnbach*
1. Auftakt [Prelude], 2. Intermezzo, 3. Confession of love. 4. Canon-waltz, 5. March of the peasants

RHEINBERGER — KRAMER Josef (Gabriel von) RHEINBERGER, Vaduz, Liechtenstein 1839—1901 Munich

108s op. 156, No. 5, Vision, arr. by A. Walter Kramer ..... *Schirmer*
orig. comp. for Organ, in "12 Character pieces"

RICCI, Pompeo

1581s Gavotta-Rococò ..... *Ric.*
Score in MS

RICCI-SIGNORINI, Antonio Massalombarda, near Ravenna 1867—

268s Andantino e Tempo di Minuetto, F major ..... *Carisch*
2 Violins, Viola and Violoncello

436s 2 Impressioni from "A Nervi", transcr. for String orchestra by the composer ..... *Carisch*
1. Fanciulla malata [The sick child], 2. Emigranti [Emigrants]
No. 1 with Violin Solo
orig. comp. for Piano

435s 2 Impressioni from "A Regoledo", transcr. for String orchestra and 2 Harps by the composer ..... *Carisch*
1. La cascata [The cascade], 2. Un ruscelletto [A brooklet]
orig. comp. for Piano

476s Larghetto e Tempo di Furlana ..... *Carisch*
2 Violins, Viola and Violoncello

434s 3 Pezzi Poetici [3 poetic pieces], transcr. by the composer ..... *Carisch*
1. Arietta (from the 1st Suite Poetica), 2. Canzone (from the 2nd Suite Poetica), 3. Melodia (from the 3rd Suite Poetica)
orig. comp. for Piano Solo

433s Sirene, Characteristic piece, transcr. by the composer, for String orchestra, with Harp, Triangle and small Bells, from "Le Favole della Nonna Teresa" [Grandmother Teresa's tales] ..... *Carisch*
orig. comp. for Piano

RICCI-SIGNORINI, Antonio—Cont'd

470s **Stati d'anima** [Moods], Suite of three parts.....*Carisch*
copyright 1914

432s **Stati d'anima** [Moods], 2nd Suite of three parts.....*Carisch*
copyright 1920

RICCIARDI, Vincenzo

1520s **Strimpellata** [Strumming].....*Ric.*
Score in MS

RICE, N. H.

169s **op. 3, Serenade,** A major.....*Sim.*

RICHTER, Franz Xaver Holleschau (Moravia) 1709—1789 Strasbourg

1673s **Sinfonia da Camera,** B♭ major, ed. by Walter Upmeyer for 4 part String orchestra and Continuo (Cembalo).....*Nagel*
Printed for the 1st time 1930, publ. from an old MS in the Preussische Staatsbibliothek, Berlin

RICHTER, Gustav

577s **op. 80, Poesie und Prosa** [Poetry and Prose], Bagatelle.....*André*
Strings and Harp ad lib.

RICHTER, Willibald

1084s **Abendgesang** [Evening song].....*Schott*
Score in MS

RICORDI, Giulio, see **BURGMEIN, J.** (pseudonym)

RIEDE, Fr.

1385s **Am Bach** [At the brook], 6 small pieces, No. 1....*Int. Music Co., New York*
Score in MS

1386s **Tändelei** [Trifling], 6 small pieces, No. 3.....*Int. Music Co., New York*
Score in MS

RIEDEL, Carl Kronenberg, near Elberfeld 1827—1888 Leipzig

697s **Nachtgesang** [Nightsong], Tone picture.....*Kahnt*
comp. for Sept. 27, 1887

RIEMENSCHNEIDER, Georg Stralsund 1848—1913 Breslau

342s **Vor dem Muttergottesbilde** [At the image of the Virgin], Lyric poem.....*Kistner & S.*

RIES, Franz Berlin 1846—

161s **op. 32, Nachtstück** [Nocturne].....*Ries & E.*

RIES, Louis Berlin 1830—1913 London

Bourrée in A, see **FIVE LATER CLASSICS**

RISCHBIETER, Wilhelm (Albert) Brunswick 1834—1910 Dresden

833s **op. 47, Ballerinnerungen** (Souvenir du bal), Fantasy piece.....*Oertel*

ROBERT-HANSEN, see **HANSEN (Emil) Robert**

ROBERT-LE-GRAND, see **LE GRAND, Robert**

ROBERTS, Clifford

1126s **Pastorale,** E major, Quintet for String orchestra.....*Stainer & Bell*
Cb. ad lib.

ROCHE, Gustave

1643s Badinage [Trifling]..... *Ed. Margueritat*
Violin Solo and String orchestra Score in MS

1539s Ballade..... *Enoch*
Oboe (or Violin) and String orchestra Score in MS

1538s Matinée Florentine [Morning in Florence], Romance..... *Enoch*
Violin and String orchestra Score in MS

1537s Nuit Vénitienne [Venetian night], Barcarole..... *Enoch*
Violin and String orchestra Score in MS

ROECKEL, Joseph Leopold London 1838—1908 ib.

1020s Air du Dauphin..... (?)
with Cb. ad lib. Score in MS

ROHDE (Friedrich) Wilhelm Altona (Germany) 1856—

5s op. 14, Serenade, A major..... *Ries & E.*

RONSARD, Jules

1405s Charme d'amour [Love's spell]..... *Dietrich*
Score in MS

ROOTHAM, Cyril Bradley Bristol (England) 1875—

1340s Miniature Suite, G major..... *Curwen*
String orchestra and Piano

534s Rhapsody on an Old English Tune ("Lazarus") for double orchestra of Strings..... *Murdoch*

ROPARTZ, J. Guy (Marie) Guingamp (Brittany) 1864—

1514s Meditation..... *Cost.*
with Violoncello Solo Score in MS 2

257s Sérénade, D major..... *Rouart, Lerolle*

ROSENBERG, Hilding C. Bosjökloster (Sweden) 1892—

1276s Suite on Swedish folk-tunes..... *Nordiska Musikförlaget*
comp. 1927

ROSENHAIN, Jacob (Jacques) Mannheim 1813—1894 Baden-Baden

809s op. 99, Am Abend [In the evening], Tone pictures..... *B. & B.*
Theme: In the peaceful little chamber
Variations: 1. Alone in the woods, 2. Pangs of doubt, 3. At the brook, 4. Restless, 5. In despair, 6. Thoughtful reminiscence, 7. Joyful meeting, 8. Happily united
Miniature score

ROSENMÜLLER, Johann Ölsnitz, Vogtland, about 1620—1684 Wolfenbüttel

207s Suite from "Studenten-Music" for Strings and Piano; arr. for practical use by Arnold Schering..... *Kahnt*
1. Paduane, 2. Allemande, 3. Courante, 4. Ballo [Dance], 5. Sarabande
comp. Leipzig 1654

953s Kammersonate in D [Chamber sonata] for 5 part String orchestra (3 Vl., Va., Vc.-Cb.) with Continuo; arr. by Arthur Egidi..... *Vieweg*
1. Sinfonia (seconda), 2. Allemande, 3. Corrente, 4. Ballo [Dance], 5. Sarabande
orig. publ. about 1670 at Venice

ROSENSTEEL, F. C.

343s Entr'acte-Menuet..... *Hamelle*

ROSSI, Marcello

op. 13, Deux Morceaux de Salon [Two drawing-room pieces] ..... *André*

578s — **No. 1, Pensée fugitive** [Passing thought]

363s — **No. 2, Bonbon musical**

ROUSSEAU, L. Julien

1293s **Les petits Moukjiks** (Brollops Marche) ..... *Decourcelle*
Score in MS

ROWLEY, Alec Shepherds Bush, London 1892—

222s **Nautical Suite** ..... *Stainer & Bell*
1. Ashore, 2. In harbour, 3. Outward bound
Strings (with optional parts for Piano and Cb.)

1332s **Shepherd's Delight,** Suite ..... *Goodwin & Tabb*
1. Spring woodland, 2. Hush song, 3. Shepherd's rondel

ROZKOŠNY, Joseph Richard Prague 1833—1913 ib.

811s **2 Novelletty,** F major ..... *M. Urb.*
1. Andantino — 2. Allegro moderato
Score in MS

RUBINSTEIN, Anton (Gregorovich) Wechwotynez (Podolia) 1829—1894 Peterhof

1348s **Berceuse** [Lullaby], G major ..... *Bessel (Chester)*
Score in MS

RUDOLPH, Oskar

623s **op. 21, Knecht Rupprecht** [Santa Claus], Character piece ..... *Kahnt*
without Cb.

802s **op. 22, Das Tänzchen in der Spinnstube** [A little dance in the spinning-room], Intermezzo ..... *Kahnt*

RUSSIAN COMPOSERS (3)

189s **Les Vendredis** [The Fridays], Polka for String orchestra by N. Sokolov, A. Glazounov, A. Liadov ..... *Bel.*

RUTTE, Eugen Miroslav

530s **op. 17, Menuett,** B♭ major ..... *Fr. A. Urb.*
with Cb. ad lib.
(No. 17 of "Lípa" [Linden-tree], a collection of comp. for small orchestra, or for voice with accompaniment of one or more instruments)

SAAR, Louis Viktor (Franz) Rotterdam 1868—

1475s **op. 52, No. 4, Gondoliera** [Boat song] ..... *Leuckart*
with Violin Solo

1477s **op. 60, No. 2, Chanson d'amour** [Love song], arr. for Violin Solo and String orchestra ..... *C. Fischer*

1476s **op. 86a, En Berceau** [Cradle song] ..... *Church Comp.*
Violin Solo and String orchestra
comp. for Christmas 1916

SADUN, I.

1097s **Le Passant** [The passer-by], Melody — Intermezzo ..... *Ric.*
Score in MS

SAINT-GEORGE, George Leipzig 1841—?

975s **Petite Suite I,** "L'ancien régime", G major ..... *Augener*
1. Preludio, 2. Allemanda, 3. Sarabanda, 4. Menuetto I — Menuetto II, 5. Bourrée, 6. Giga
Score in MS

976s **op. 60, Petite Suite II,** "L'ancien régime", D major ..... *Augener*
1. Preludio, 2. Allemanda, 3. Sarabanda, 4. Bourrée, 5. Tambourin, 6. Giga
Score in MS

SAINT-SAËNS (Charles) Camille Paris 1835—1921 Algiers

73s **op. 45, Le Déluge** — Die Sündfluth [The deluge], Biblical poem, Prelude ..... *Durand*
Le Déluge, for soli, chorus and orchestra, comp. 1874; 1st perf. Paris, March 5, 1876 8

344s **op. 93, No. 1, Sarabande** ..... *Durand*
op. 93, Sarabande et Rigaudon for orchestra (No. 2, see Part Ia), comp. for Nov. 28, 1892 (day of the 1st perf. of Molière's "Malade Imaginaire" with Saint-Saëns' rearrangement of Charpentier's music)

SALVAYRE, Gervais (Bernard Gaston) Toulouse 1847—1916 St. Ague, near Toulouse

390s **Air de danse varié** [Dance air with variations] ..... *Choudens*
with Cb. ad lib.

SAMAZEUILH, Gustave (Marie-Victor-Ferdinand) Bordeaux 1877—

254s **Deux Pièces dans le Style Ancien** [Two pieces in the olden style] ... *Durand*
1. Française, 2. Sarabande
comp. 1902

SAMET, Emil E.

282s **op. 87, Bagatellen** ..... *André*
1. Teasing, 2. Sleeping beauty, 3. Farewell, 4. Serenade, 5. Barcarole
String quartet (Cb. ad lib.) or String orchestra

579s **op. 117, Was der Bach erzählt** [What the brooklet tells], Characteristic tone piece for String quartet or String orchestra ..... *André*

777s **op. 142, Serenade, D major** ..... *André*
1. Allegretto grazioso, 2. Romance, 3. Round dance (Scherzo), 4. Finale alla Tarantella
with Harp

SAMMARTINI — GUI Giuseppe SAMMARTINI (San Martino) Milan, about 1693—about 1770 (or 1740?) London

468s **Aria** (Adagio from the Sonata for 3 instruments, op. 3, No. 9), transcr. for String orchestra by Vittorio Gui ..... *U. E.*

SANDBY, Herman near Copenhagen 1881—

588s **Norwegian Bridal March** ..... *C. Fischer*
with Cb. ad lib. 4
comp. 1917

587s **Song of the Vermland** (Swedish folk-song) ..... *C. Fischer*
with Cb. ad lib. 3
comp. 1917

SANDRÉ, Gustave living in Paris

26s **op. 24, Serenade, D major** ..... *B. & H.*

239s **op. 37, No. 1, Menuet** ..... *Sirène musicale*
Score in MS

546s **op. 37, No. 2, Gavotte** ..... *Sirène musicale*
Score in MS

789s **Berceuse de Philis** (17th century), arr. by Gustave Sandré ..... *Schott*

SANNEMANN, Max

3s **op. 24, Wiegenlied (Berceuse)** [Cradle song] ..... *Zimm.*
with Harp ad lib.

SANSONI, Luigi

1582s **Parrucche bianche** [White wigs], Minuetto, reduction for Strings by the composer.....*Ric.*
Score in MS 5
orig. comp. for small orchestra

SARO, Hans

786s **Kindesträume** [Children's dreams], arr. for String instruments by August Horn.....*C. F. Schmidt*

SARTORIO — VOIGT Arnoldo SARTORIO, Frankfurt-on-Main 1853—

1342s **op. 372, Mein Liebling** [My darling], Slumbersong, instrumentation by Hermann Voigt.....*Raabe & Plothow*
with Cb. ad lib.
comp. for Piano Solo

SAUNIER, E. — BONINCONTRO

1222s **Mignardises** [Delicacies], Pièce de Clavecin; arr. and orch. by G. Bonincontro.....*Decourcelle*
Score in MS

SAVASTA, Jean

1566s **Sérénade à Jacqueline**.....*Decourcelle*
Violin Solo and Strings Score in MS

SCALERO, Rosario Moncalieri, near Turin 1870—

258s **op. 20, Eine Suite** (in G) for String quartet and String orchestra... *B. & H.*
1. Choral prelude, 2. Variations on a theme by Robert Schumann (from op. 68, No. 2), 3. Finale

SCARLATTI, Alessandro Palermo (or Trapani) 1659—1725 Naples

1243s **Concerto grosso,** F minor, arr. for practical use by Arnold Schering.. *Kahnt*
Strings and Piano
from "VI Concertos in seven parts", publ. about 1740

957s **Concerto III,** F major, ed. by Gustav Lenzewski, sen.....*Vieweg*
with Cembalo

SCARLATTI (A.) — ESPOSITO

557s **Toccata, Aria, Minuetto, Giga,** arr. by Michele Esposito, for Strings with Fl., Bn. and Tymp. ad lib.....*Oxf. Univ. Press*

SCARLATTI (A.) — TOMMASINI

567s **Andante** from the ballet "The Good-humoured Ladies" (Les femmes de bonne humeur).....*Chester*

SCARLATTI (D.) — ESPOSITO

(Giuseppe) Domenico SCARLATTI, Naples 1685—1757 ib.

574s **Four Pieces,** arr. by Michele Esposito, for Strings, with Fl., Bn. and Tymp. ad lib.....*Oxf. Univ. Press*
1. Prelude, 2. Siciliana, 3. Pastorale, 4. Scherzo

SCARLATTI (D.) — HARRISON

269s **Suite** for String orchestra (or quartet); from the Clavichord works of Domenico Scarlatti, transcr. by Julius Harrison; C major (orig. key D major).....*Novello*
1. Praeludium, 2. Sarabande, 3. Capriccio

SCASSOLA, A.

1204s **Romance,** E major.....*Foetisch frères*
with Violin Solo Score in MS

SCHAPER, Gustav Hohenwartsleben (Germany) 1845—1906 Magdeburg

260s **op. 12, Musikalische Gedenkblätter** [Musical memory book] for String quartet or large String orchestra ..... *Litolff*
1. Dedication, 2. (a) Quiet happiness, (b) Sweet memories, 3. Blessed rest

SCHARF, Moritz Pirna (Saxony) 1838—1908 Dresden

459s **op. 25, Träumerei** [Reverie], arr. for String instruments by H. Heinemann ..... *Reinecke*

SCHARWENKA (Ludwig) Philipp
Samter, Province Posen (then Prussia) 1847—1917 Bad Nauheim

16s **Für die Jugend** [For the young], op. 71, Nos. 1, 3, 4; arr. for String instruments by Max Burger ..... *B. & H.*

SCHARWENKA, Xaver Samter, Province Posen (then Prussia) 1850—1924 Berlin

633s **Andante religioso,** C major ..... *Augener*
Vl. I/II/III, Va. I/II, Vc. I/II, Cb., Harp, Organ
Score in MS

SCHEFTER, Richard

397s **op. 7, Nachtgesang** [Night song] ..... *Ries & E.*
with Violoncello Solo

SCHEIFFELHUT, Jakob Bavaria, 2nd half of 17th century—1714 ?

909s **Siebente Suite** [Suite VII] from the "Lieblicher Frühlings-Anfang" [Sweet awakening of spring], arr. by Rudolf Moser ..... *Vieweg*
1. Praeludium — Allemande — Courante — Ballo [Dance] — Sarabande — Aria — Gigue
Strings (without Cb.), Cembalo (Piano)
"Lieblicher Frühlings-Anfang . . .", 8 Suites, orig. publ. at Augsburg 1685; arr. 1st perf. at the Musical Science Congress, Basel, 1924

SCHEIN, Johann Hermann Grünhain (Saxony) 1586—1630 Leipzig

Banchetto musicale (1617)
5 Suites therefrom, ed. by Arthur Prüfer (1903), each Suite consisting of the following parts: I. Padouana, à 5; II. Gagliarda, à 5; III. Courente, à 5; IV. Allemande, à 4; V. Tripla, à 4

460s **— Suite No. 7** ..... *B. & H.*

461s **— Suite No. 8** ..... *B. & H.*

462s **— Suite No. 14** ..... *B. & H.*

"Banchetto musicale", 20 Partitas, orig. publ. at Leipzig 1617

184s **Canzon** (5 part Fugue), Corollarium, 1615; ed. by Arthur Prüfer ..... *B. & H.*
3 Vl., Va., Vc., Cb.

Intrada and Canzon
see **TÄNZE des 16. und 17. Jahrhunderts, vol. 4,** Nos. 3, 4
Intrada from "Venus Kräntzlein . . .", orig. publ. at Wittenberg 1609; Canzon from the "Banchetto musicale . . .", orig. publ. at Leipzig 1617

SCHERZ, Ernst

714s **Da Capo-Polka** ..... *Ries & E.*
Score in MS

267s **Geburtstags-Musik** [Birthday music] ..... *Ries & E.*
1. Alla Marcia, 2. Gavotte, 3. Air, 4. Ländler-Finale

SCHIFFER, Johann

1320s **op. 89, Tändelei** [Trifling], Bluette ..... *Schiffer*
Score in MS

SCHLEGEL, C.

730s **op. 76, In der Spinnstube** (The spinning wheel), Intermezzo..... *Oertel*
String quartet and Bells (Lyra)
Score in MS

SCHMELZ, Reinhard

144s **Träumerei** [Reverie]..... *Luckhardt, Berlin*
comp. for the Ladies' Orchestra, New York; copyright 1889

SCHMIDT, F.

1088s **op. 20, Wiegenlied** [Cradle song]..... *Oertel*
Score in MS

SCHMIDT-BERKA

1028s **Paradies-Reigen** [Dance in Paradise], Intermezzo..*Verlagsanstalt Hymnophon*

SCHMITT, Florent Blamont, Dept. M. et M. (France) 1870—

op. 5, Soirs [Evenings], 7 short pieces for small orchestra, from the Collection for Piano, op. 5.....*Durand*

844s — **No. 2, Spleen**

345s — **No. 4, Après l'été** [Indian summer]

op. 36, Pupazzi [Puppets]

471s — **No. 2, Damis**.....*Salabert*

472s — **No. 5, Clymène**.....*Salabert*

SCHMUTZER, Johann

1408s **op. 52, Walzer-Intermezzo** [Waltz-Intermezzo]..... *Schmutzer*
Score in MS

SCHNÉGANS, Jules

421s **Sérénade et Rêverie,** D major and E major.....*Choudens*

SCHNÉKLÜD, Ad.

715s **op. 47, Aubade — Pizzicato** [Morning serenade].....*Leduc*
Score in MS

SCHNITTELBACH, Nathanael 1633—1667 (Musician to the council at Lübeck)

1250s **Suite** for Strings and Cembalo; rev. by Max Seiffert..... *Kistner & S.*
1. Pavana, 2. Galliarda, 3. Allemande, 4. Courante, 5. Sarabande
publ. from contemporaneous MS parts in possession of the University Library of Upsala

SCHOENEFELD, Henry Milwaukee, Wisc. 1857—

346s **op. 15, Characteristic-Suite,** F major..... *Klemm (Summy, Chicago)*
1. Allegretto moderato, 2. Marcio-Fantastico (Southern Negro life), 3. Menuetto, 4. Rondo
No. 2 with Tambourin, Triangle, Tam-tam

SCHÖNBERG, Arnold Vienna 1874—

905s **op. 4, Verklärte Nacht** [Enchanted night] (on a poem from "Weib und Welt" by Richard Dehmel); arr. for String orchestra: Vl. I/II, Va. I/II, Vc. I/II, Cb..... *U. E.*
orig. comp. as String sextet, summer 1899; arr. 1917, by the composer **22**

SCHOSTAKOWITSCH, see **SZOSTAKOVICZ**

SCHREKER, Franz Monaco 1878—

145s **op. 8, Intermezzo** in F♯.....*Bosworth*
Vl. I/II/III/IV, Va. I/II, Vc. I/II, Cb.

SCHUBERT, Franz (Peter) Lichtenthal, near Vienna 1797—1828 Vienna

664s **Fünf Deutsche** mit Coda und sieben Trios [Five German dances with Coda and seven Trios]..... *B. & H.*
with Cb. (ad lib.) duplicating Vc.
comp. Nov. 1813

138s **op. 51, No. 1, Military March**..... *unpubl.*
String orchestra and Piano Score and parts in MS
(with GLUCK "Iphigenia" Overture, BACH Two Gavottes, and MOZART Canzonetta from "Don Giovanni")
comp. for Piano, 4 hands

Hark, Hark the Lark, Serenade from "Cymbeline"
see **FIVE LATER CLASSICS**

SCHUBERT — LAWSON

653s **Serenade** (Ständchen), arr. by Henry Lawson..... *Schott*
(with arr. of GLUCK "Gavotte")
comp. Aug. 1828 for Voice and Piano, as No. 4 of "Schwanengesang", Schubert's last comp., publ. posthumously

SCHUBERT — WALTHER

1452s **op. 98, No. 2, Wiegenlied** [Cradle song] "Schlafe, holder, süsser Knabe" [Hush, my sweet, my darling boy], arr. by C. Walther..... *B. & H.*
Violin, Violoncello and Horn with String orchestra
(Parts printed on same sheets as MOZART "Wiegenlied")
comp. for Voice and Piano, Nov. 1816, publ. 1829; orig. key A♭ major, arr. in F major

SCHUBERT — WOODHOUSE

926s **op. 94, No. 3, Moment Musical,** E minor, arr. for String quartet or String orchestra by Charles Woodhouse..... *Boosey & Hawkes*
comp. for Piano Solo

SCHULER, Charles

605s **op. 12, No. 4, Berceuse** (Wiegenliedchen) [Cradle song] from the "Suite mignonne"..... *Hansen*

SCHULZ-BEUTHEN, Heinrich (Heinrich SCHULZ)
Beuthen (Upper Silesia) 1838—1915 Dresden

1359s **op. 28, Abschieds-Klänge** [Parting tunes]..... *?*
comp. Zurich, Sept. 1880

SCHULZ-SCHWERIN, Carl (Carl SCHULZ) Schwerin 1845—1913 Mannheim

1304s **op. 20, Geständnis** [Confession], Fantasy piece..... *Kistner & S.*

SCHUMANN, Robert (Alexander)
Zwickau (Saxony) 1810—1856 Endenich, near Bonn-on-Rhine

463s **op. 15, No. 7, Rêverie**..... *Durand*
String quartet and Bassoon ad lib.
from "Kinderszenen" for Piano

70s **op. 85, No. 12, Abendlied** [Evening song]..... *Cranz*
Piano conductor
the same see also **FOUR MODERN CLASSICS**
orig. comp. for Piano duet in "12 Klavierstücke für grosse und kleine Kinder"

SCHUMANN — HERMANN

701s **op. 66, Bilder aus Osten** [Pictures from the East], arr. by Friedrich Hermann..... *Kistner & S.*
comp. for Piano duet

SCHUMANN—HERMANN—Cont'd

166s **op. 74, Spanisches Liederspiel** [Spanish song cycle], transcr. for String orchestra by Friedrich Hermann..... *Kahnt*
1. First meeting, 2. Intermezzo, 3. Amorous grief, 4. At night, 5. It is revealed, 6. Melancholy, 7. Avowal, 8. Message, 9. I am loved
comp. for 4 Voices and Piano 1849, transcr. for Solo String quartet with accompaniment of String orchestra

SCHUMANN — RIES

1059s **op. 56, No. 6, Adagio (Canon)** from the "Studien für den Pedalflügel" [Studies for the pedal piano], arr. by Franz Ries..... *Ries & E.*

SCHUMANN — RITTER

1254s **Northern Song**, arr. by E. W. Ritter..... *Hawkes & Son*
Score in MS

1253s **Sailor's Song**, arr. by E. W. Ritter..... *Hawkes & Son*
Score in MS

SCHUMANN — TOURVILLE

716s **A Bower of Roses (Gartenmelodie)**, arr. by Charles Tourville..... *Williams*
(publ. as No. 4 of "The Chamber Orchestra", A series of easy arr. for String quartet or String orchestra with Piano ad lib.)
comp. for Voice and Piano

SCHUSTER, Wenzel

988s **op. 12, Addio Napoli** [Farewell to Naples]..... *Hofmeister*
with Violin Solo Score in MS

SCHÜTT, Eduard Petersburg 1856—

165s **op. 6, Serenade, D major**..... *André*

SCHWALM, Robert Erfurt 1845—1912 Königsberg (Prussia)

163s **op. 50, Serenade, G major**..... *Kistner & S.*
1. Allegro, 2. Scherzo, 3. Andante, 4. Waltz, 5. Finale

SCHWARZLOSE, Otto

1238s **op. 86, Des Jünglings Leid und Freud'** [Youth's sorrows and joys], Fantasy..... *Rob. Fischer*
4 part Violins, Va. and Vc. divisi, Cb.

SCOTT, Cyril (Meir) Oxton, Cheshire (England) 1879—

97s **First Suite for Strings**..... *Boosey & Hawkes*
1. Silver threads among the gold, 2. Long, long ago,
3. Oh, dear, what can the matter be . . .

SCRIABIN — HARTMANN

Alexander (Nicolaevich) SCRIABIN, Moscow 1872—1915 ib.

1108s **Trois Préludes** [Three preludes], arr. by Th. Hartmann..... *Bel.*
1. op. 11, No. 4 (with Va. or Vc. Solo), 2. op. 11, No. 5 (with Vl. Solo),
3. op. 11, No. 15 (for Strings alone) **7**
No full score publ., Piano conductor instead
op. 11, 24 Preludes, comp. for Piano Solo

SEDIWY, J.

79s **Doux Réveil** [Sweet awakening], Slow waltz..... *André*
copyright 1901

SELDENECK-AFFROSSIMOFF, Joas von

298s **op. 4, Serenade, D major**..... *Birnbach*
1. Marcia, 2. Andante (Romanza), 3. Scherzo, 4. Finale

SERVAIS (Adrien) François Hal, near Brussels 1807—1866 ib.

1504s **La Romanesca,** Famous dance of the 16th century, for Violoncello arr. by Fr. Servais.....*Leuckart*
Solo part new edition, rev. by Adolphe Fischer
Violoncello and String orchestra Score in MS

SEVITZKY, Fabien (orig. Koussevitzky) Vishny Volochek (Russia) 1893—

1171s **Russian Folk Song,** free transcr. for String orchestra.....*unpubl.*
Score and one set of parts in MS, duplicates photostated

SEYBOLD, Arthur Hamburg 1868—

347s **op. 109, Neckteufelchen** [Teasing imp], Bagatelle.....*Rahter*

SGAMBATI, Giovanni Rome 1841—1914 ib.

760s **op. 28, Te Deum Laudamus** [Thee, Lord, we praise], Andante solenne.....*Schott*
String orchestra and Organ (or 8 Wind instruments instead of Organ)

SIBELIUS, Jean Tavastehus (Finland) 1865—

364s **op. 14, Rakastava — Der Liebende** [The lover].....*B. & H.*
1. The lover, 2. The lovers' path, 3. Good evening . . . Farewell
String orchestra with Tymp. and Triangle **15**

58s **op. 42, Romanze in C**.....*B. & H.*

59s **op. 62a, Canzonetta,** G sharp minor.....*B. & H.*

op. 62b, see Part Ia

1455s **op. 98a, Suite mignonne,** in G.....*Fürstner*
1. Short scene, 2. Polka, 3. Epilogue
2 Flutes and Strings Score in MS

270s **op. 98b, Suite champêtre** [Rustic suite], ed. and rev. by Julia A. Burt.....*Hansen*
1. Characteristic piece, 2. Elegiac melody, 3. Dance

SIEGL, Otto Graz (Styria) 1896—

1423s **op. 63, Sinfonietta**.....*Filser*
1. Prelude, 2. Elegy, 3. March, 4. Scherzo, 5. Finale **30**

1628s **op. 69, Kleine Unterhaltungsmusik** [Music for entertainment].....*Tonger*
1. March, 2. Adagio (Resignation), 3. Round dance, 4. Canzonetta (Canonform), 5. Rondo — Finale **22**
String orchestra and Piano, Cb. ad lib.
copyright 1930

SIEP, W. F.

1360s **Impression de Mai**.....*Alsbach*
from op. 1, "4 Bagatelles" for Piano

SIKLÓS, Albert Budapest 1878—

1614s **Csinom Palkó**.....*Rozsnyai*
with Cb. ad lib.

1613s **Hej, Rákóczi, Bercsényi!,** Kuruc song.....*Rozsnyai*
with Cb. ad lib.

SIMON, Anton France 1851—

1118s **op. 38, No. 1, Plainte Élégiaque,** In memory of G. Fitzenhagen.....*Jurg.*
Score in MS
Guillaume (Wilhelm) Fitzenhagen died Feb. 14, 1890

46s **Berceuse** [Lullaby], G major.....*Junne*

SIMONETTI, Achille Turin 1857—1928 London

687s **Minuetto,** C major ..... *Schott*
Score in MS

1557s **Ronde joyeuse** [Joyous round] ..... *Ric.*
Score in MS

1156s **Serenade,** A major ..... *Decourcelle*
Score in MS
copyright 1906

SIMONINI, Ugo

1214s **Oubliée** [Forgotten], Minuet ..... *Decourcelle*
Score in MS

SIMPSON, Thomas Englishman by birth,
known in Germany and Denmark first part of 17th century

Ballet "La mia Salome" (Pavana)
see **TÄNZE des 16. und 17. Jahrhunderts, vol. 3,** No. 3
from "Opus newer Paduanen . . . Balletten, Allmanden . . .", publ. Hamburg 1617

SINIGAGLIA, Leone Turin 1868—

550s **op. 8, Scherzo** for String quartet ..... *Ric.*

141s **op. 35, Zwei Charakterstücke** [Two character pieces] ..... *B. & H.*
1. Rain song, 2. Etude-Caprice

SITT, Hans Prague 1850—1922 Leipzig

64s **op. 48, No. 1, Wiegenlied** [Cradle song], F major ..... *Bosworth*

797s **op. 48, No. 2, Gavotte,** F major ..... *Bosworth*

1s **op. 95, No. 11, Spinnlied** [Spinning song] ..... *O. Forberg*

1365s **op. 113, No. 3, Gavotte** ..... *Fazer's Musikh.*

SIVORI (Ernesto) Camillo Genoa 1815—1894 ib.

1271s **op. 23, No. 1, Romance sans paroles** [Romance without words], E♭ major ..... *André*
Violin Solo and String orchestra Score in MS

SKOP, V. F.

357s **op. 15, Suite,** A major ..... *Vieweg*
1. Prelude, 2. Ländler, 3. Slow waltz, 4. Andante con variazioni, 5. Finale
String orchestra, Piano and Harmonium

SKRJABIN, Alexander (Nicolaevich) see **SCRIABIN**

SLUNIČKO, Johann (Jan) Humpolec (Bohemia) 1852—1923 Augsburg

77s **op. 71, Suite** ..... *Böhm & Sohn*
1. Nocturne, 2. Scherzo, 3. Idyl, 4. Pastorale
with Cb. ad lib.

SMETANA, Bedřich (Friedrich) Leitomischl (Bohemia) 1824—1884 Prague

900s **op. 103, Rybář** [The fisher], Music to a living picture arranged after Goethe's poem ..... *Starý*
Harmonium, Harp and String quintet
comp. at Prague 1866 and 1st perf. at Zofin, April 12, 1869, the composer conducting

SNOÈK, I.

1641s **op. 129, La bergère des Alpes** [The shepherdess of the Alpes], Tyrolienne ..... *Krier*
Violin and String orchestra Score in MS

SOKOLOV, Nikolai (Alexandrovich) (Nicolas Sokolow or Sokoloff) Petersburg 1859—1922 ib. (Leningrad)

262s **op. 3, Serenada** na temu dyetskoy pyesnij (über ein Kinderlied) [on a children's song] (in one movement), B♭ major, after the Quintet No. 3 ..... *Bel.*

263s **op. 23, Serenade II** (in one movement), G major ..... *Bel.*

264s **op. 38, La Caressante** [The loving one], Polka ..... *Bel.*
with Cb. ad lib.

Les Vendredis, see **RUSSIAN COMPOSERS (3)**

SOMERVELL, Arthur Windermere (England) 1863—

1414s **Air in C major** ..... *Williams*
with Piano ad lib.

SOMMERLATT,

406s **Engelsflüstern** [Angel's whisper] ..... *Oertel*

SPAIN-DUNK, S.

1427s **Suite,** B minor ..... *Curwen*
1. Prelude, 2. Interlude, 3. Romance, 4. Scherzo, 4. Finale
Score and one set of parts in MS, duplicates photostated

SPARY, Jos.

1297s **op. 45, Ballgespräch** [Ball dialogue], Intermezzo ..... *Oertel*
Score in MS

SPEAIGHT, Joseph London 1868—

Some Shakespeare Fairy Characters, for String quartet. *Boosey & Hawkes*

22s **— Part I**
1. Cobweb, Moth and Mustardseed, 2. The lonely shepherd. 3. Puck

23s **— Part II**
4. Queen Mab sleeps, 5. Titania

SPEER, William Henry London 1863—

1123s **op. 17, Nocturne,** A♭ major ..... *Stainer & Bell*
copyright 1913

SPERANZA-GAMUSAT

1046s **Premier Sommeil** [First slumber], Cradle song ..... *Gallet*
Score in MS

SPINDLER, Fritz Wurzbach, (Saxony) 1817—1905 Lössnitz, near Dresden

1412s **op. 258, No. 3, Elfentanz** [Dance of the elves] ..... *Praeger & Meier*
with Glockenspiel Score in MS

STANGE, Max Ottensen (Germany) 1856—

op. 48, Zwei Stücke [Two pieces] ..... *Sim.*

424s **— No. 1, Serenade** (Pizzicato)

425s **— No. 2,** Nachtgebet [Evening prayer]
without Cb.

op. 52, 2 Romanzen ..... *Sim.*

422s **— No. 1,** A major

423s **— No. 2,** F major

STANISLAS, Adolf

867s **op. 22, Tentation** [Temptation], Waltz-Intermezzo ..... *Enoch*
with Harp ad lib.

STAR SPANGLED BANNER, The

98s **Arrangement in C** for String orchestra, by William F. Happich. . *unpublished*
arr. 1918 Score and parts in MS

STARZER, Josef Vienna 1726 (1727?)—1787 ib.

911s **Divertimento,** C major, ed. by Gustav Lenzewski, sen. . . . . *Vieweg*

STECK, Paul Alb.

648s **op. 7, Nous deux!** (Beide!) [We two], Serenade (one movement). . *Decourcelle*
with Violin and Violoncello Soli

642s **op. 9, Chanson de Mai** [May song] . . . . . *Decourcelle*
with Violin Solo

1485s **op. 10, Sérénade Monégasque** [Serenade in Monaco] . . . . . *Decourcelle*
with Violin Solo

348s **op. 12, Pour éveiller Colombine** [To awake Colombine], Aubade-Pizzicato [Morning serenade] . . . . . *Decourcelle*

1513s **op. 13, Joyeuse promenade** . . . . . *Bornemann*

1221s **Berceuse** [Lullaby], G major . . . . . *Decourcelle*
Score in MS

427s **Flirtation (Coquetterie),** Little waltz . . . . . *Decourcelle*

STEIGER, Ch.

670s **Consolation** . . . . . *Durand*
Score in MS

685s **Prière** [Prayer] . . . . . *Durand*
Score in MS

717s **Rapsodie,** B minor . . . . . *Durand*
Score in MS

STEPHAN, Rudi

Musik für sieben Saiten-Instrumente (also with augmented Strings), see **Part Ib**

STIX, Carl

1459s **op. 138, Traumgeister** [Dream visions], Waltz-Intermezzo . . . . . *André*
String orchestra, 2 Flutes, Harp, and Glockenspiel (ad lib.)

1460s **op. 139, Habanera,** Spanish serenade . . . . . *André*
String orchestra, 2 Flutes and Harp (Glockenspiel, Castanets and Tambourin ad lib.)

230s **op. 140, Spielerei** (Coquetterie) [Jesting], Pizzicato-Polka . . . . . *André*

8s **op. 141, Legende,** Seriöses Tonstück [Serious composition], G major . . . . *André*
with Harp (or Piano) and Organ (or Room-organ), Strings with Violin Solo
copyright 1896

624s **op. 147, Flitterwochen** [Honeymoon], Waltz-Caprice . . . . . *André*

629s **op. 162, Waldnixlein tanzt** [Dancing forest-nymph], Waltz-Caprice. . *Bosworth*
with Harp and Bells

669s **op. 179, Mein Blondchen** [My little fair maid], Intermezzo . . . . . *André*
with Harp and small Bells ad lib.

STIX, Otto

216s **op. 48, Frühlingszauber** [Spring magic], Waltz-Idyl . . . . . *André*
String orchestra with Harp (or Piano) ad lib.
copyright 1896

215s **op. 51, Liebesglück** [Happiness of love], Waltz-Rondo . . . . . *André*
String orchestra with Harp and small Bell
copyright 1896

STOERKEL, E.

1010s **Norvedjana,** Introduction — Polka — Trio.....*Ric.*
Strings and Flute

STÖHR, Richard Vienna 1874—

349s **op. 8, Suite,** C major.....*Leuckart*
1. Prelude, 2. Andante, 3. Fugue

STOPE, H.

769s **Hand in Hand,** Pizzicato Gavotte.....*Apollo Verl.*
Score in MS

STRAESSER, Ewald Burscheid (Rhine Prov.) 1867—

4s **op. 7, Intermezzo**.....*Ende*
orig. comp. for Piano

STRAUS, Oscar Vienna 1870—

358s **op. 35, Serenade,** G minor.....*Schott*
1. Allegro commodo, 2. Scherzino, 3. Andantino, 4. Waltz, 5. Alla marcia (Finale)

726s **op. 45, Alt-Wiener Reigen** [Old-Vienna round dance].....*Schott*

STRAUSS, Johann (son) Vienna 1825—1899 ib.

1048s **op. 449, Neue Pizzicato-Polka**.....*Cranz*
Score in MS

STRAUSS (R.) — LEY Richard STRAUSS, Munich 1864—

1347s **op. 7, Serenade,** E♭ major (Andante), transcr. for String orchestra by Hermann Ley.....*U. E.*
with ad lib. Piano, Harp and Harmonium **10**
Violin conductor
orig. comp. for Wind instruments (see Part Ib) 1881; 1st perf. Dresden, Nov. 27, 1882, Franz Wüllner conducting

STRAWINSKY, Igor (Fedorovich) (Stravinski or Stravinsky also) Oranienbaum, near Leningrad 1882—

1150s **Apollon-Musagète,** Ballet in 2 tableaux.....*Ed. Russe*
1. Apollon's birth, 2. Apollon and the Muses, 3. Pas d'action: Apollon and the three Muses Calliope, Polyhymnia and Terpsichore, 4. Variation Calliope: (The Alexandrine), 5. Variation Polyhymnia, 6. Variation Terpsichore, 7. Variation of Apollon, 8. Pas de Deux: Apollon and Terspsichore, 9. Coda (Apollon and the Muses), 10. Apotheosis
comp. 1928

STRUBE, Gustav Ballenstedt (Harz Mountains) 1867—

45s **Berceuse** [Lullaby].....*Boston Music Co.*
with Cb. ad lib.

STÜRMER, Bruno Freiburg (Breisgau) 1892—

1629s **op. 65, Feierliche Musik** [Solemn music].....*Tonger*
1. Prelude, 2. Choral, 3. Fugue
2 String orchestras or 2 quintets
copyright 1931

STUTELY, Gordon E.

1368s **op. 26, Salt o' the Sea,** A Suite for String orchestra (3 parts).....*Oxf. Univ. Press*
copyright 1929, dedicated to the Liverpool String orchestra **10**

SUDESSI, P.

1560s **Guitarada,** Capriccio Pizzicato ..... *Kramer-Bangert*
Score in MS

866s **Pavane des Pages,** B♭ major ..... *Decourcelle*

980s **Propos galants** [Love suit], Ballet scene ..... *Jobert*
Score in MS

SUK, Josef Křečovice (Bohemia) 1874—

170s **op. 6, Serenade,** E♭ major ..... *Sim.*

391s **op. 35, Meditace — Meditation** on the old Bohemian choral "Svatý Vacláve" [Saint Wenceslas] ..... *Fr. A. Urb.*
String quartet or String orchestra

SULZBACH, Emil Frankfurt-on-Main 1855—

584s **Vier kleine Stücke** [Four small pieces] ..... *Schott*
1. D major, 2. G major, 3. C major, 4. F major

SVENDSEN, Johan (Severin) Christiania 1840—1911 Copenhagen

351s **"I Fjol gjaett'e Gjeitinn",** Norwegian folk-song ..... *Kistner & S.*

393s **Solitude sur la montagne** [Solitude in the mountains], Sehnsucht der Sennerin — Saeterjentens Söndag [The shepherdess' longing — Shepherdess' Sunday], Melody by Ole Bull, harmonization by Johan S. Svendsen .. *Hansen*

350s **Zwei isländische Melodien** [Two Icelandic melodies], arr. by Johan S. Svendsen ..... *Kistner & S.*

392s **Zwei Schwedische Volksmelodien** [Two Swedish folk-tunes], arr. for String orchestra by Johan S. Svendsen ..... *Hansen*
1. Allt under himmelens fäste [Everything under the firmament],
2. Du gamla, du friska, du fjellhöga Nord [Thou old, breezy, mountain-covered North]

SWEPSTONE, Edith

481s **Minuet,** C major ..... *Schott*
Score in MS

649s **Tarentelle,** A minor ..... *Schott*
Score in MS

SZENDY, Árpád Szarvas (Hungary) 1863—1922 Budapest

1237s **op. 16, No. 2b, Air** ..... *Rozsnyai*
Violin Solo and Strings
op. 16, Pièces antiques, orig. comp. for Piano Solo

SZERDAHELYI (J.) — BAHNERT

1161s **A csikós-tanyán** [The herdsman's camp]; rev. and adapted for small orchestra by József Bahnert ..... *Rozsnayi*
Clarinet Solo ad lib., Strings (with Cb. ad lib.)

SZOSTAKOVICZ, Dimitri (Dimitrievich) Petersburg 1906—

1112s **op. 11, Dvie Pyezy (Zwei Stücke)** [Two pieces], for String octet ..... *Mussektor and U. E.*
1. Prelude, 2. Scherzo
4 Vl., 2 Va., 2 Vc.
No. 1. dated Leningrad, December 1924, No. 2. dated Oranienbaum Slavyansk, July 1925

SZULC, Joseph

1508s **Élégie,** D minor ..... *Ricordi, Paris*
Violin and String orchestra Score in MS

TÄNZE

Tänze des 16. und 17. Jahrhunderts [Dances of the 16th and 17th century] ed. by Gustav Lenzewski, sen.... *Vieweg*
for more detailed information refer to the respective composers

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TARENGHI, Mario Bergamo (Italy) 1870—

438s op. 59, No. 1, Andante Elegiaco.... *Carisch*

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TAUBERT, Ernst Eduard Regenwalde (Pomerania) 1838—?

175s op. 67, Suite, D major, in 5 movements.... *Kahnt*
1. Prelude, 2. Allegretto grazioso, 3. Larghetto, 4. Gavotte, 5. Finale

TAUBERT (Karl Gottfried) Wilhelm Berlin 1811—1891 ib.

499s op. 134, No. 16, Liebesliedchen [Little love song], C major.... *B. & H.*
without Cb.
from the incidental music to Shakespeare's "The Tempest", 1891

TAVAN, Emile

1666s Grand'mère au rouet [Grandmother at the spinning-wheel]
Caprice de genre.... *Tavan*
Score in MS

TAYLOR, H. J.

394s Memories.... *Stainer & Bell*

TCHAIKOVSKY, Peter (Ilich) Kamsko-Votinsk 1840—1893 Petersburg

117s op. 2, No. 3, Chant sans paroles [Song without words].... *C. F. Schmidt*
with Violin Solo, fully marked by E. Kross
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116s op. 37, No. 6, Barcarole.... *C. F. Schmidt*
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885s op. 40, No. 2, Mélancolie (Chanson triste).... *C. F. Schmidt*
Score in MS
orig. comp. for Piano Solo in "12 pièces", 1878

244s op. 48, Serenade, C major; new ed., rev. by the composer.... *Rahter*
1. Pezzo in forma di Sonatina, 2. Waltz, 3. Elegy, 4. Finale (Russian theme)
comp. 1880

TCHAIKOVSKY, Peter (Ilich)—Cont'd

75s **Andante Cantabile** from the String quartet op. 11 ..... *Kistner & S.*

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295s **Elegie** ..... *Rahter*

comp. 1884 on the death of J. V. Samarin; later (1891) included in the music to "Hamlet" (as op. 67b)

TCHAIKOVSKY — GERMER

820s **Douce Rêverie et Valse** [Sweet reverie and waltz], transcr. by Heinrich Germer ..... *Bosworth*

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TCHAIKOVSKY — SAUER

1017s **op. 37, No. 10, Im Herbst** [In Autumn], Tone picture, arr. by Ludwig Sauer ..... *C. F. Schmidt*

with Cb. ad lib. Score in MS

from op. 37 bis, "The Seasons", 12 pieces for Piano Solo (No. 10 orig. entitled "Octobre", Chant d'automne), comp. 1876

TELEMANN, Georg Philipp Magdeburg 1681—1767 Hamburg

621s **Suite No. 1,** A minor, from "VI Ouvertures à 4 ou 6, Dessus, Hautcontre, Taille, Basse et 2 Cors ad libitum"; from the orig. MS publ. for the 1st time, ed. by Arnold Schering ..... *Kahnt*

1. Ouverture, 2. Rondo, 3. Gavotte, 4. Courante, 5. Rigaudon, 6. Forlane, 7. Menuett

with Piano obligato

comp. about 1725

630s **Suite No. 2,** G minor, from "VI Ouvertures à 4 ou 6", for practical use, arr. by Arnold Schering ..... *Kahnt*

1. Ouverture, 2. Napolitaine, 3. Polonaise, 4. Murky, 5. Menuet, 6. Musette, 7. Harlequinade

with Piano

comp. about 1730

959s **Don-Quichotte-Suite** (Overture), ed. by Gustav Lenzewski, sen..... *Vieweg*

1. Largo—Allegro—Largo, 2. Don Quichotte's awakening, 3. His attack on the windmills, 4. Amorous longing for the Princess Aline, 5. The duped Sancho Pansa, 6. Rosinante's gallop, 7. Gallop of Sancho Pansa's donkey, 8. Don Quichotte's calmness

with Cembalo

912s **Ouverture (Suite),** G major, ed. by Gustav Lenzewski, sen..... *Vieweg*

1. Overture, 2. Minuet, 3. Old German, 4. New German (18th century), 5. Swedish, 6. Danish, 7. Dance of the old women

with Cembalo (Piano)

1234s **Tafelmusik** [Dinner music], Suite for chamber orchestra (III, No. 1), arr. by Max Seiffert ..... *B. & H.*

1. Overture, 2. Bergerie, 3. Allegresse, 4. Postillons, 5. Flaterie, 6. Badinage, 7. Menuet, 8. Conclusion

Strings, 2 Oboes (Soli), Cembalo

"Musique de table" (3 parts), comp. Hamburg 1733

TELLAM, H.

1569s **Sérénité,** Andante religioso ..... *Decourcelle*

with Violin Solo Score in MS

1185s **Vie Brisée!** [Shattered life] ..... *Decourcelle*

Score in MS

1406s **Votre coeur et le mien** [Your heart and mine], Canzonetta on E. Bernay's poem ..... *Decourcelle*

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TESCHNER, G.

182s **op. 22, Lilla Heddi** (La petite Heddi) [Little Heddi]
Rococo. Pizzicato ..... *Teschner (Teszner), Lódz*

TESORONE, A.

1209s **Enfin seuls!** [Alone, at last!] ..... *Decourcelle*
Score in MS

THADEWALDT, Hermann Bodenhagen (Pomerania) 1827—1909 Berlin

1357s **op. 20, Abendständchen** [Serenade] ..... *C. F. Schmidt*
Violoncello Solo and String orchestra
Score in MS

620s **op. 23, Herbstlied** [Autumn song] ..... *C. F. Schmidt*
without Cb.

81s **op. 24, Najadengesang** [Song of the water-nymphs] ..... *C. F. Schmidt*
with Violin Solo, Cb. ad lib.

606s **op. 25, Traumgesang** [Dream melody] ..... *C. F. Schmidt*
with Cb. ad lib.

THÈVE, Ed.

1540s **Sous les grands pins** [Under the tall pines] ..... *Durdilly*
Score in MS

THIERIOT, Ferdinand Hamburg 1838—1919 ib.

968s **op. 44, Serenade,** F major ..... *Peters*

op. 54, Zwei Walzer [Two waltzes]

136s — **No. 1,** D major, ed. by Max Vogrich ..... *Peters*

THOMAS (Charles Louis) Ambroise Metz 1811—1896 Paris

1432s **Gavotte from "Mignon",** arr. by Cedric Sharpe ..... *Chester*
Score in MS

opera comp. 1865, 1st perf. 1866

THOMAS (Arthur) Goring Ratton Park, Sussex (England) 1851—1892 London

979s **Winds in the trees,** scored by Stanley Hawley ..... *Boosey & Hawkes*
Score in MS

THOMÉ, Francis (correctly François Lucien Joseph THOMÉ)
Port Louis (Island Mauritius) 1850—1909 Paris

646s **op. 68, Minuetto,** G minor ..... *Schott*

569s **Gavotte Madrigal,** G major ..... *?*
Score photostated from a printed score, parts specially made by Int. Music Co., New York

1500s **Scènes champêtres** [Rustic scenes], Angelus ..... *Sporck*
with Triangle and Bells

THONY, Ch.

1498s **Berceuse** [Cradle song], E major ..... *Cost.*
Violin Solo (or Violoncello) and Strings
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THUL, Friedrich von

759s **Wiegenlied** [Lullaby], Song without words ..... *André*
with Violin and Violoncello Solo

THYROLF, C.

686s **Zwei Stücke im nordischen Charakter** [Two pieces in the Nordic character] ..... *Oertel*
1. Swedish dance song, 2. Halling
Score in MS

TIEDEMANN, Paul

500s **op. 1, Tanzweisen** [Dance tunes]..... *Kistner & S.*
copyright 1906

501s **op. 2, Tanzweisen** [Dance tunes], New series..... *Kistner & S.*
copyright 1907

TOMA, Alberto

899s **Lea,** Gavotte-Pizzicato..... *Decourcelle*

TORELLI, Giuseppe Verona about 1660—1708 Bologna

695s **op. 6, No. 6, Sinfonia,** E minor (from "Concerti musicali"), arr. from the orig. and publ. for the 1st time by Arnold Schering..... *Kahnt*
with Piano, no Cb.
op. 6 orig. publ. Bologna 1698

1031s **Concerto Primo, op. 8** (Concerto I), C major, rev. ed. by Alceo Toni.. *Ric.*
Vl. I/II, Vc. Concertati; Rip.: Vl. I/II, Va., Cb., Organ **11**
12 Concerti grossi op. 8, 1st publ. Bologna 1709

908s **Weihnachtskonzert** [Christmas concerto] G minor, from op. 8 (Concerto à 4, in forma die Pastorale per il santissimo natale), arr. for practical use by Arnold Schering..... *Kahnt*
Vl. I/II Soli, Rip.: String orchestra and Piano (or Organ or Harmonium)
12 Concerti grossi op. 8, publ. Bologna 1709

TOSELLI, Enrico Florence 1883—1926 ib.

1603s **Canzonetta,** C major..... *Delrieu*
Score in MS

1604s **Une chanson d'amour** [A love song], Serenatella [Little serenade]... *Delrieu*
Score in MS

TOSELLI — GANDOLFO

1602s **Dernière Serenata** [Last serenade], Crépuscule d'automne [Autumn twilight], arr. for Strings by Eug. Gandolfo..... *Delrieu*
with Violin Solo Score in MS

TRUNK, Richard Tauberbischofsheim (Baden) 1879—

307s **op. 55, Eine kleine Serenade** [A little serenade]..... *Leuckart*
comp. Munich, March 1925

TSCHAIKOWSKY, see **TCHAIKOVSKY**

TUMA, Franz Adlerkosteletz (Bohemia) 1704—1774 Vienna

1143s **Tanz-Suite** [Dance-Suite] in A major, arr. for String orchestra by Prof. Otto Schmid.. ..... *Vieweg*
1. Gagliarda, 2. Siciliana, 3. Menuet, 4. Presto

UGO, S.

1681s **Arlequinade** [Buffoonery], Pizzicato, orch. by A. Lebert..... *Ed. Ganay*
Score in MS

UHLIG, A.

947s **op. 3, Romanze,** in D..... *Seeling*
Violoncello Solo and String orchestra
Score in MS

VALENSIN, Georges

656s **Minuet,** in G, from Symphony No. 1; ed. by Karl Rissland..... *Ditson Co.*
(publ. with BOLZONI "Minuetto in B♭, as No. 29 of the Philharmonic Orchestra Series, grade IIb)

VALENTINI, Giuseppe probably Rome 1681 (1680?)—1735 still living in Florence

1049s **op. 7 Concerto II,** D minor, rev. ed. by Alceo Toni.....*Ric.*
Vl. I/II, Vc. concertati; Rip.: Vl. I/II, Va., Cb., Organ **12**
12 Concerti grossi op. 7 (a 4 e 6 istrumenti), 1st publ. 1710

VALLE de PAZ, Edgardo (Samuel) del, see **DEL VALLE de PAZ**

VAN DAM, Louis living at Brussels

846s **Poésie Musicale** [Musical poem] from op. 28 .....*B. & H.*

VAN GAEL, Henri, see **van GAEL**

VAN WESTERHOUT, Niccolò, see **WESTERHOUT, Niccolò van**

VAUGHAN WILLIAMS, see **WILLIAMS, Ralph Vaughan**

VERACINI — CORTI Francesco Maria VERACINI, Florence 1685—1750 Pisa

439s **Largo,** F♯ minor; freely arr. and harmonized by Mario Corti; instrum. for Violin with Strings and Organ by Bernardino Molinari.....*Carisch*

VERETTI, Antonio Verona 1900—

1168s **Partita No. 1**.....*Ric.*
1. Preludio, 2. Scherzo, 3. Aria, 4. Fugato, 5. Finale **15**
1st perf. at Milan, March 1928, A. Pedrollo conducting

VIDAL, Paul (Antoine) Toulouse 1863—

822s **Mélodie,** D major.....*Leduc*
Bassoon, Violoncello or Violin and Strings

VIEU, Jane

638s **Minuetto,** G major.....*Ric.*
String quartet with Piano ad lib.

VILLERMIN, Louis Baccarat (France) 1877—

1671s **Sérénade orientale**.....*Ed. E. Gaudet*
Strings with Flute and Piano ad lib.
Score in MS

VISCARDINI, Carlo

1281s **Preludio Lento** .....*Junne*
Score in MS
1907 awarded the silver medal at Bordeaux

VITALI, Giovanni Battista Cremona about 1644—1692 Modena

952s **Capriccio,** ed. by Gustav Lenzewski, sen. .....*Vieweg*
without Cb.

VIVALDI, Antonio Venice about 1680—1743 ib.

955s **op. 3, No. 3, Concerto grosso,** F major, with the Adagio from the Oboe Concerto by Benedetto Marcello, for concert use arr. by Arthur Egidi .*Vieweg*
String orchestra with Violin and Violoncello Soli, Cembalo (Piano)
(From arranger's preface: "Among Seb. Bach's transcr. of Italian Concertos for Piano we also find Antonio Vivaldi's 'Concerto op. 3, No. 3'. The first and the last movements call for revival in their orig. orchestral form. Not so, however, the second movement, which has accordingly been replaced by the more effective Adagio from Benedetto Marcello's Hautboy Concerto. . ."—Berlin, Feb. 1926")

1383s **Concerto in B minor** (op. 3, No. 10), rev. and ed. by Michele Esposito.....*Oxf. Univ. Press*
Vl. I/II/III/IV, Va. I/II, Vc. Cb.
op. 3 "L'Estro Armonico", 12 Concerti

1622s **op. 3, No. 11, Concerto grosso,** D minor (L'Estro armonico), marked by Günter Raphael, Cembalo part arr. by Rudolf Moser.....*B. & H.*
String orchestra with 2 Vl. concertati, Vc. concertato and Basso continuo

VIVALDI, Antonio—Cont'd

72s **Concerto in A minor,** for concert use arr. by Sam Franko.....*Schirmer*
with 2 Solo Violins

487s **Concerto for Strings,** E minor, ed. by A. Mistowski.....*Oxf. Univ. Press*

1382s **Concerto in G minor** for Strings (Soli and Ripieni), ed. by A. Mistowski.....*Oxf. Univ. Press*
with Piano ad lib.

635s **Sonata da camera** [Chamber Sonata] in E minor, for String orchestra with Piano; arr. scored., ed, fingered and bowed by James Brown..*Stainer & Bell*
1. Preludio, 2. Corrente, 3. Giga, 4. Tempo di Gavotta
(publ. in the Polychordia String library, Higher grade)

VIVALDI — MOLINARI

Le Quattro Stagioni [The Four Seasons], Four concertos for orchestra, transcr. by Bernardino Molinari.....*Ric.*
Strings (with Violin prinzipale), Cembalo, Organ
publ. for the 1st time in op. 8, "Le Quattro Stagioni" or "Il Cimento dell'Armonia e dell'Invenzione", Amsterdam; transcr. 1927 and 1st perf. Rome, Augusteo, November 1927, Molinari conducting

1163s — **No. 1, La Primavera** [Spring] **10**
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1165s — **No. 3, L'Autunno** [Autumn] **10**
1166s — **No. 4, L'Inverno** [Winter] **10**

VOGT, Jean Gross-Tinz, near Liegnitz 1823—1888 Eberswalde

503s **Nachtgesang** [Night song].....*Kistner & S.*

VOIGT, Herman

1197s **Schätzchen mein!** [My darling], Serenade.....*Sim.*
with Cb. ad lib.

VOLKMANN (Friedrich) Robert Lommatzsch (Saxony) 1815—1883 Budapest

131s **op. 62, Serenade,** C major (No. 1).....*Schott*
146s **op. 63, Serenade No. 2,** F major.....*Schott*
74s **op. 69, Serenade No. 3,** D minor.....*Schott*
with Violoncello Solo

VOLKMANN — BARNES

106s **op. 11, No. 1, In der Mühle** [In the mill], arr. by J. M. Barnes...*Kistner & S.*
from "Musikalisches Bilderbuch" for Piano 4 hands

VOLKMANN — HOFMANN

op. 11, Musikalisches Bilderbuch [Musical picture-book] for Piano 4 hands; arr. by Richard Hofmann.....*Kistner & S.*
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292s — **No. 2, Der Postillon** [The postillion]
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VOLLSTEDT, Robert

1318s **op. 30, Ein Kuss in Ehren, kann niemand wehren!** [Honny soit qui mal y pense!) [There's nothing amiss in an honest kiss].....*Oertel*
Score in MS

1139s **op. 93, In Balletschuhen** [In dancing-shoes], Musical sketch .....*Benj.*
Parts specially prepared by Intern. Music Co., New York

VOLPATTI, F. (jun.)

1665s **Minuetto,** A major ..... *Ed. E. Gaudet*
Score in MS

1639s **Rêverie,** E major ..... *Ed. E. Gaudet*
Violin Solo and String orchestra
Score in MS

VUIDET, Gaston

1530s **op. 27, Vénitienne** ..... *Decourcelle*

1529s **op. 42, Un premier bal** [A first ball], Sketch ..... *Decourcelle*

1526s **Ave Maria** ..... *Decourcelle*
Fl. and Vl. Soli and String orchestra (with Vc. Solo)

1527s **Musiciens ambulants** [Itinerant musicians], Sketch for small orchestra (Picc., Clar., Strings) ..... *Decourcelle*

1528s **Les Petites Saintes Marie** [The little Saint Maries], Provencial legend ..... *Decourcelle*

WACHS, Paul

205s **Extase** [Ecstasy] ..... *Hamelle*
Score in MS

1509s **Myosotis** [Forget-me-not], Musical thought, arr. for Violin and String orchestra by L. Grus ..... *Grus & Cie.*
Score in MS

WAGNER, Friedrich

1541s **op. 106, Am Abend** [In the evening], Idyl ..... *Seeling*

WAGNER, J. F.

1291s **op. 325, Muschelrauschen** [Murmuring sea-shells], Musical picture ..... *Eberle*
with Percussion: Glockenspiel, Triangle, small Drum, Cymbals

WAGNER (Wilhelm) Richard Leipzig 1813—1883 Venice

1424s **Les Maîtres-Chanteurs de Nurenberg** [The Mastersingers of Nuremberg], Quintet from the 3rd act, transcr. for String orchestra by Gustave Sandré ..... *Schott*

WAGNER-LOEBERSCHÜTZ, Th. (Franz Theodor WAGNER)
Loeberschütz (Thuringia) 1870—

op. 17, Zwei Stücke [Two Pieces] ..... *C. F. Schmidt*

608s — **No. 1, Elegie,** D major

718s — **No. 2, Tanz** [Dance], A major

WALDEN, Otto von

1492s **op. 61, Aus seliger Zeit** [From blissful times], Idyl in Ländler-style; for drawing-room orchestra by Paul Körke ..... *Zimm.*
2 Violin Soli and String orchestra
Soli and Piano reduction instead of score

WALL, Alfred (Michael) London 1875—

971s **Pastorale and Bourrée,** D major and G major ..... *Oxf. Univ. Press*

556s **Recréations** ..... *Oxf. Univ. Press*
1. Overture, 2. Siciliano, 3. Idyll, 4. Minuet and Rigadoon

WALTER, Eduard

1664s **op. 1, Frühlingserwachen** [Spring awakening], instrum. by Gustav Blasser ..... *Robitschek*
Vl. Solo, String orchestra (Cb. ad lib.), Harp ad lib.
orig. comp. for Solo Vl. and Piano

WAPPÄUS, Carl

829s **op. 463, Herbstzeitlose** [Meadow-saffron], Intermezzo.....*Oertel*
Score in MS

WARCHAVSKY, O.

1512s **Danse Russe** [Russian dance].....*Ricordi, Paris*
with Flute Score in MS

WARLOCK, Peter (Pseudonym) see **Philip HESELTINE**

WEBER — KRESZ Carl Maria (Friedrich Ernest Freiherr) von WEBER
Eutin (Oldenburg) 1786—1826 London

1111s **Six Ecossaises,** dedicated to the beautiful sex of Hamburg; arr. for String quartet or String orchestra (Cb. ad lib.) by Géza de Kresz .....*Chester*
Miniature score
orig. comp. for Piano Solo 1802; arr. specially for the Hart House String Quartet; arr. copyright 1929

WEHRS, Albert von

1499s **op. 4, Romanze,** G major.....*Bachmann*
Score in MS

WEILLER, Ernest

949s **Souffrance** [Suffering], Melody.....*Durand*
Violin, Viola or Violoncello Solo and Strings
Score in MS

WEINGARTNER, Felix von Zara (Dalmatia) 1863—

266s **Serenade,** F major.....*Ries & E.*

WEINREIS, Heinrich

555s **op. 28, Wiegenlied** [Cradle song], B♭ major.....*Vieweg*
String orchestra and Harp (ad lib.)

WEIS-OSTBORN, Rudolf von Graz (Styria) 1876—

395s **op. 3, Melodie**.....*Ries & E.*

WENNER, E.

1502s **op. 22, Chanson d'Avril** [April song].....*Cost.*
Violin Solo and String orchestra
Score in MS

WESTERHOUT, Niccolò van Mola di Bari (Italy) 1862—1898 Naples

519s **Berceuse** [Cradle song], G major.....*Ric.*

1089s **Minuetto,** G major.....*Ric.*

810s **Preludio** on the theme "Quando corpus" from Pergolesi's "Stabat".....*Ric.*

494s **Serenata,** A major.....*Ric.*

WHITE, Felix (Harold) London 1884—

496s **To Miranda,** Serenade, ed., fingered and bowed by James Brown.....*Stainer & Bell*
(publ. in the Polychordia String library, Advanced grade)
comp. 1921

WICKENHAUSSER, Richard Brünn (Moravia) 1867—

6s **op. 24, Suite,** F major.....*Kistner & S.*
1. Prelude, 2. Air, 3. Gavotte, 4. Sarabande, 5. Gigue

WILHELMJ, August Usingen (Nassau) 1845—1908 London

1445s **Siciliano,** after Joh. Seb. Bach, for orchestra (or for Solo Violin with orchestra accompaniment).....*Schles.*
Strings, 2 Oboes
Siciliano from Piano and Violin Sonata IV, C minor (B.G. IX)‡, comp. probably at Cöthen between 1726 and 1730; transcr. before 1902
‡ Bach Gesellschaft, vol. IX of their complete edition of Bach's works

WILLIAMS (John) Gerrard London 1888—

1144s Four Traditional Tunes.....*Oxf. Univ. Press*
1. Tune: Fairest Jenny, 2. Tune: The Humours of Bath, or The Bath medley, 3. Tune: The Sheep under the snow, 4. Tune: The Fits come on me now
String orchestra and 2 Fl. (1 alt. Picc.), Clar., Corn., Perc. and Piano, all ad lib.

1367s Three Traditional Scottish Tunes.....*Oxf. Univ. Press*
1. Tune: Green grow the rashes, oh, 2. Tune: My faithful fond one, 3. Tune: Kate Dalrymple
String orchestra and 2 Fl., Clar., Corn., Perc. and Piano, all ad lib.

WILLIAMS, Ralph Vaughan Down Ampney, Gloucestershire (England) 1872—

969s The "Charterhouse" Suite, adapted and scored (in collaboration with the composer), ed., fingered and bowed by James Brown .....*Stainer & Bell*
1. Prelude, 2. Slow dance, 3. Quick dance, 4. Slow air, 5. Rondo, 6. Pezzo ostinato
with Piano
(publ. in the Polychordia String library, Advanced grade)
orig. comp. for Piano

502s Fantasia on a theme by Thomas Tallis, for double Stringed orchestra.....*Curwen*
Solo quartet—Orchestra I, Orchestra II (each: 2, 2, 2, 2, 1) **14**

WILLNER, Arthur Turn, near Teplitz (then Austria) 1881—

915s op. 37, Concerto.....*U. E.*

WILM, Nicolai von Riga 1834—1911 Wiesbaden

1030s op. 24, No. 6, Zur Nacht [At night] (From the Character pieces)...*Leuckart*
orig. comp. for Piano Solo

WILSON, Christopher

253s Suite, G major.....*Schott*
1. Prelude, 2. Air, 3. Scherzo, 4. Bourrée, 5. Romance, 6. Rigaudon

WILTBERGER, Heinrich Sobernheim-on-Nahe (Germany) 1841—1916 Colmar

1236s op. 58, Märchen [Fairy tale].....*Hug*

WITT, L. Friedrich

1261s op. 59, Liebesleid [Love sorrow], Romance.....*O. Forberg*

847s op. 69, Sonntagsruhe [Sunday rest], Melody.....*Schuberth, jr.*

WITTEBORN, Otto

636s op. 22, Herzliebchen [Sweetheart], Intermezzo.....*Apollo-Verl.*
Score photostated

WOLF, Leopold Carl

280s op. 30, Serenade, F major.....*Reinecke*

WOLF-FERRARI, Ermanno Venice 1876—

167s Serenade E♭ major.....*Steingräber*
1st perf. Munich (with the strings numbering: 10, 10, 5, 6, 4)

607s Engelreigen, Danza degli Angeli "per prata e per verdura gaiamente"‡ [Dance of the angels "merrily through meadows and forest green"]
No. 3 from op. 9 "Das Neue Leben" (La vita nuova), orchestral and choral composition upon words by Dante Alighieri.....*Rahter*
‡(quotation on parts reads: ". . . per prata e per *riviera* gaiamente")
2 Harps, Piano, Tympani, Strings

1333s op. 12, English Dance Suite.....*Goodwin & Tabb*
1. Pastoral dance, 2. Country dance, 3. Hornpipe

WOODS, Francis Cunningham London 1862—

1292s **The Gressenhall,** Suite for Strings and Piano, F major.... *Boosey & Hawkes*
1. Preamble, 2. A Norfolk folk tune, 3. Slow air, 4. Jig and Finale
Score in MS

WORMSER, André (Alphonse Toussaint) Paris 1851—1926 ib.

464s **Les Violins de Mr. de Conty** [Mr. de Conty's violins], Rigaudon..... *Lemoine*

WÜERST, Richard (Ferdinand) Berlin 1824—1881 ib.

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WUNSCH, Hermann Neuss-on-Rhine 1884—

907s **op. 41, Serenade**..... *Kistner & S.*
1. March, 2. Song, 3. Minuet, 4. Polonaise, 5. March
String orchestra with Cb. and 2 Fl. ad lib.
(publ. as No. 3 of "Das Musik-Kränzlein")

WURM, Marie (Mary J. A.) Southampton (England) 1860—

217s **Estera Gavotte** (for the Pianoforte), for String orchestra..... *Augener*

WURMB, Rudolf

1290s **op. 8, Ständchen** [Serenade]..... *André*
String orchestra and Piano

1451s **op. 10, Wiegenlied** [Cradle song]..... *André*
Strings and Flute

1462s **op. 18, Sérénade provençale**..... *André*
String orchestra and Flute

YRADIER — STIX

Sebastien de YRADIER (IRADIER), Sauciego (Spain) 1809—1865 Vitoria

938s **La Paloma** [The dove], Mexican song, arr. by Carl Stix for String orchestra with 2 Flutes, Glockenspiel and Harp ad lib. ..... *André*

YSAŸE, Eugène Liège 1858—1931 Brussels

1626s **op. 31, Harmonies du soir** [Evening harmonies]..... *unpublished*
String orchestra with Solo quartet
Score and parts in MS, copied by special permission of Antoine Ysaÿe who holds the orig. MSS

ZACHOW — LENZEWSKI

Friedrich Wilhelm ZACHOW, Leipzig 1663—1712 Halle-on-the-Saale

958s **Fantasie,** D major, arr. for String orchestra and ed. by Gustav Lenzewski, sen..... *Vieweg*
No. 7 of the Piano pieces

ZEDTWITZ, Kurt von

249s **op. 6, Serenade,** A major..... *Challier*
No conductor's score

ZERLETT, Johann Baptist Geistingen (Germany) 1859—

614s **op. 144, No. 1, Bitte (Entreaty),** Character piece..... *Oertel*

1267s **Elegie,** Meditation on an Adagio by A. Corelli..... *Lehne*
with Violin Solo, Cb. ad lib.

ZEUMER, Cl.

1550s **op. 100, Kosendes Lüftchen** [Gentle breeze], Intermezzo.....*Seeling*
Score in MS

1550s **op. 136, Alianni,** Intermezzo gracioso.....*Seeling*
Score in MS

ZILCHER, Paul Frankfurt-on-Main 1855—

839s **op. 15, Serenade,** F major.....*Hofmeister*
with Violin and Violoncello Soli
(Cover title reads "2 Serenaden" [?])

9s **op. 25, No. 1, Serenade,** D major, with Flute (ad lib.).....*Rahter*
copyright 1900

ZILLMANN, Eduard Dresden 1834—1909 ib.

1483s **op. 71, Berceuse** [Cradle song], B♭ major.....*Kahnt*
Violin Solo and String orchestra

ZIMMER, Carl

1315s **Stelldichein unterm Fliederbusch** [Trysting under the lilac-bush], Intermezzo.....*Westphal, Berlin*
with Bells

598s **Zwei Streichquintette** [Two String quintets].....*C. F. Schmidt*
1. Liebeszauber [Love's spell], 2. Reigen [Round-dance]
No. 2 with Bells

ZOELLNER, Richard Metz 1896—

240s **op. 4, Eine kleine Kammer-Symphonie** [A little Chamber symphony] for String orchestra.....*Hug*
1. Andante fugale, 2. Scherzo, 3. Musica sacra, 4. Allegro moderato

ZÖLLNER, Heinrich Leipzig 1854—

159s **op. 15, Sommerfahrt** [A summer excursion], Episode for String orchestra.....*Kistner & S.*
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1454s **op. 95, Serenade,** C major (4 movements).....*Ries & E.*
String orchestra and Flute

ZOPFF, Hermann Glogau (Silesia) 1826—1883 Leipzig

1389s **op. 35, Lindenrauschen** [Rustling linden-tree] (Three Idyls, No. 3).....*Int. Music Co., New York*
Score in MS

ZUSCHNEID, Karl Oberglogau (Silesia) 1854—1926 Weimar

396s **op. 78, 2 Improvisationen**.....*Vieweg*
1. Schlummerweise [Slumbersong], 2. Träumerei [Reverie]

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Solo part (with or without piano accompaniment)

One full set of parts

7—6—4—4—3 extra string parts.

PIANO AND ORCHESTRA

PART III

2, 3, AND 4 PIANOS AND ORCHESTRA—SEE PAGE 373

d'ALBERT, Eugen (Eugène Francis Charles) Glasgow (Scotland) 1864—1932 Riga

600p **op. 2, Concerto,** B minor, in one movement.....*B. & B.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **46**
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comp. summer 1892; 1st perf. Bremen, Nov. 29, same year, the composer at the Piano

AMBERG, Johan

549p **Mazurek** [Mazurka], C minor, for Piano and Strings.....*Hansen*

ARENSKY, Antony (Stepanovich) Novgorod 1861—1906 Terioki (Finland)

404p **op. 2, Concerto,** in F, new edition with fingering and execution marks by Paul Pabst.....*Rahter*
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425p **op. 48, Fantaisie,** Sur des chants épiques russes, chantés par I. T. Riabinine [on Russian epic themes, rendered by Riabinin], E minor.....*Jurg.*
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AUBERT, Louis (François Marie) Paramé (France) 1877—

513p **op. 8, Fantaisie,** B minor.....*Durand*
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comp. 1899; 1st perf. at a Concert Colonne, Paris 1901, Diémer at the Piano

BACH, Carl Philipp Emanuel (the "Berlin" or "Hamburg" Bach) Weimar 1714—1788 Hamburg

499p **Concerto,** D minor, for Cembalo concertato, Strings and Cembalo ripieno.....*B. & H.*
(Score publ. in "Denkmäler deutscher Tonkunst")
Parts in MS

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comp. at Berlin 1750; 1st perf. there

BACH, Johann Christian (the Milanese or English Bach) Leipzig 1735—1782 London

646p **op. VII, No. 5, Concerto,** E♭ major, for Cembalo (Piano) with accompaniment of 2 Vl. and Vc.; ed. and cadenzas added by Christian Döbereiner..*Peters*

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orig. publ. at London 1777, in "A Third Sett of Six Concertos for the Harpsichord, or Piano Forte"; new edition copyright 1931

BACH, Johann Sebastian Eisenach 1685—1750 Leipzig

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BACH, Johann Sebastian—Cont'd

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Solo (Cembalo)—Strings **12**
(B.G. XVII, No. 7), a transcr. of the Violin Concerto in A Minor (B.G. XXI, 1, No. 1) comp. at Cöthen between 1717 and 1723; transcr. at Leipzig, between 1729 and 1736; 1st perf. there at the Telemann Collegium Musicum

BACH, Wilhelm Friedemann (the "Halle-Bach") Weimar 1710—1784 Berlin

462p **Concerto,** E minor, ed. by Walter Upmeyer.....*Vieweg*
Solo (Cembalo)—2 Vl., Va., Cb.. (one of each or orchestral)
comp. at Dresden, probably between 1733 and 1747; publ. for the 1st time 1931

BAINTON, Edgar Leslie London 1880—

648p **Concerto-Fantasia,** D major.....*Stainer & Bell*
Solo—3, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **26**
awarded the Carnegie prize 1921; 1st perf. at a London Philharmonic Concert, Jan. 26, 1922, Winifred Christie at the Piano

BALAKIREW, Mili (Alexeievich)
Nizhny-Novgorod Dec. 1836 (Jan. 1837)—1910 Petersburg

583p **Concerto,** E♭ major (finished by Serge Liapounov).....*Zimm.*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Gong—Str. **30**
publ. 1911

BARTÓK, Béla Nagyszentmiklos (then Hungary) 1881—

441p **op. 1, Rhapsodie**.....*Rózsavölgyi*
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BARTÓK, Béla—Cont'd

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comp. 1926; 1st perf. Frankfurt-on-Main, July 1, 1927, Furtwängler conducting, the composer at the Piano

BEETHOVEN, Ludwig van Bonn-on-Rhine 1770—1827 Vienna

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Cadenza to 1st movement by Julius Röntgen (*Alsbach*)
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Cadenzas to 1st movement by Julius Röntgen (*Alsbach*) and Gabriel Fauré (*Magasin Musical Pierre Schneider*)
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comp. 1800; 1st perf. at the Theater an der Wien, Vienna, April 5, 1803, Ignaz von Seyfried conducting, Beethoven at the Piano

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Cadenzas to 1st and last (Rondo) movement by Julius Röntgen (*Alsbach*), to Rondo also by Wilhelm Backhaus (*Heinrichshofen*)
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comp. 1805, compl. 1806; 1st perf. privately March 1807; in public Vienna, Dec. 22, 1808, Ignaz von Seyfried conducting, Beethoven at the Piano

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comp. in Vienna about 1795

BENEDICT, Jules (Sir Julius) Stuttgart (Germany) 1804—1885 London

689p **op. 18, Concertino,** A flat major.....*Hofmeister*
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BENNETT (Sir) William Sterndale Sheffield 1816—1875 London

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1st perf. at the Leipzig Gewandhaus, Jan. 17, 1838, the composer at the Piano

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Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS **8**
comp. at Leipzig 1840/41

BERNARD, Emile Marseille 1843—1902 Paris

538p **op. 31, Fantaisie,** E major ..... *Ries & E.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
1st perf. at a Concert Lamoureux, Paris, Dec. 23, 1888, Berthe Max at the Piano

BLANCHET, Emile R. Lausanne (Switzerland) 1877—

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BLUMENFELD, Felix (Michailovich) Govt. Kherson (Russia) 1863—

517p **op. 7, Allegro de Concert,** A major ..... *Bel.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.
comp. 1887

BOBINSKI, Henry (Antonovich) Warsaw 1861—

606p **op. 8, Concerto,** E minor ..... *Jurg.*
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BORCHARD, Adolphe Le Havre (France) 1882—

514p **Eskual Herria (Patrie Basque)** [Basque native country] ..... *Evette*
Solo—3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str.
completed St. Jean de Luz, Sept. 1921; 1st perf. at the Concerts Colonne, Paris, Jan. 22, 1922, Gabriel Pierné conducting, the composer at the Piano

BORDES, Charles Le Roche-Corbon, near Vouvray-sur-Loire 1863—1909 Toulon

512p **op. 9, Rapsodie basque,** G minor (new rev. edition) ..... *Rouart, Lerolle*
Solo—2, 1, 2, 2—2, 2, 3—Tymp., Cymb., Triangle—2 Harps—Str.

BORGSTRÖM, Hjalmar Christiania 1864—1925 ib. (Oslo)

657p **op. 13, Hamlet,** Symphonic poem ..... *Norsk Musikforlag*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Gong, Bells—Harp—Str.

BORTKIEVICZ, Sergei (Edouardovich) Kharkov (Russia) 1877—

436p **op. 16, Concerto,** B♭ major ..... *Kistner & S.*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **24**
comp. and 1st perf. Berlin 1912

BRAHMS, Johannes Hamburg 1833—1897 Vienna

405p **op. 15, Concerto** (I), D minor ..... *Peters*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **42**
completed 1858; 1st and 2nd movements rewritten from a sonata for 2 Pianos, originally composed as a symphony in 1854 and left unfinished; 1st perf. Hanover, Jan. 22, 1859, Joachim conducting, Brahms at the Piano

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sketched May 1878, compl. at Pressbaum, near Vienna, July 1881; 1st perf. Budapest, Nov. 9, 1881, Alexander Erkel conducting, Brahms at the Piano

BRANDTS-BUYS, Jan Zutphen (Holland) 1868—

601p **op. 3, Konzertstück** [Concert piece], D♭ major ..... *Cranz*
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541p **op. 15, Concerto,** F major ..... *Schles.*
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awarded the Bösendorfer prize, Vienna 1897

BRASSIN, Louis Aix-la-Chapelle 1840—1884 Petersburg

428p **op. 22, Concerto,** F major.....*B. & H.*
Solo—2, 2, 2, 2—3, 2, 3—Tymp., Triangle (ad lib.)—Str. **22**
Score in MS
comp. 1862; 1st perf. Berlin 1864

BRAUNFELS, Walter Frankfurt-on-Main 1882—

580p **op. 21, Concerto,** A major.....*Leuckart*
Solo—3 (2 alt. 2 Picc.), 3, 4, 3—4, 3, 3, 1—Tymp., Triangle—Harp—Str.

BRONSART, Hans von (BRONSART-SCHELLENDORF) Berlin 1830—1913 Munich

564p **op. 10, Concerto,** F♯ minor.....*Kistner & S.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **25**
comp. and 1st perf. Hanover 1876

BRÜLL, Ignaz Prossnitz (Moravia) 1846—1907 Vienna

569p **op. 10, Concerto I,** F major.....*B. & B.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

572p **op. 24, Concerto II,** C major.....*B. & B.*
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551p **op. 65, Rhapsodie,** D minor.....*Doblinger*
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publ. 1892

573p **op. 88, Andante und Allegro,** Concert piece.....*B. & B.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

BUSONI, Ferruccio Benvenuto Empoli, near Florence 1866—1924 Berlin

529p **op. 54, Concertino, II.** Romanza e Scherzoso.....*B. & B.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Glockenspiel—Str. **7**
(may be played separately or as second movement to the Concert piece op. 31a)
comp. 1922

CASELLA, Alfredo Turin 1883—

637p **A notte alta** [At deep night], Musical poem.....*Ric.*
Solo—3 (1st and 2nd alt. 2 Picc.), 3, 3, 2—4, 3, 3—Tymp., Bass-drum, Gong, Xylophone—Cel., Harp—Str. **12**
Large folio score
comp. 1920; 1st perf. at Carnegie Hall, New York, Nov. 1st, 1921, Stokowski conducting the Philadelphia Orchestra, the composer at the Piano

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CASTRO, Ricardo Mexican composer, now living

597p **op. 22, Concerto,** in A.....*Hofmeister*
Solo—3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str.
comp. before 1906; 1st perf. at the Concerts de la Société Royale, Antwerp, the composer at the Piano

CATOIRE, Georg (Lvovich) Moscow 1861—1926 ib.

531p **op. 21, Concerto,** A♭ major ..... *Ed. Russe*
Solo—3, 2 (2nd alt. Engl. H.), 2, 2—2, 2, 3—Tymp., Cymb., Triangle—Str.

CHAMINADE, Cécile Paris 1857—

373p **op. 40, Concertstück** [Concert piece], C♯ minor ..... *Enoch*
Solo—3, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str.
1st perf. at a Lamoureux concert, Paris, the composer at the Piano

CHASINS, Abram New York City 1903—

693p **op. 14, Concerto No. 1,** F minor ..... *unpubl.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Str. **20**
Score and parts in MS
comp. 1928; 1st perf. Philadelphia, Jan. 18, 1929, Ossip Gabrilowitsch conducting the Philadelphia orchestra, the composer at the Piano

694p **op. 17, Concerto No. 2,** F♯ minor ..... *unpubl.*
Solo—2, 2, 3, 2—4, 3, 3, 1—Tymp., Perc.—Cel.—Str. **30**
comp. 1932; scheduled (Dec. 1932) for an early perf. with the Philadelphia Orchestra, Stokowski conducting, the composer at the Piano

CHOPIN, Frédéric (François) (Friedrich)
Zelazowa-Wola, near Warsaw 1810—1849 Paris

495p **op. 2, Variationen** on **"Là ci darem la mano"** [Give me thy hand], B♭ major ..... *B. & H.*
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comp. 1827; 1st perf. probably at Warsaw 1828; subsequent perf. at Vienna, Aug. 11, 1829, Chopin at the Piano

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Parts publ. Jurg.
comp. before Concerto I; 1st perf. Warsaw, March 17, 1830, Chopin at the Piano

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comp. 1831/32; 1st perf. Paris 1834, Habeneck conducting

CLEVE, Halfdan Kongsberg (Norway) 1879—

509p **op. 3, Concerto,** A major ..... *B. & H.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle—Str. **29**
comp. 1898/1900; instrumentation compl. May 1901; 1st perf. Berlin, March 21, 1902

CLEVE, Halfdan—Cont'd

570p **op. 6, Concerto II,** B♭ minor.....*B. & H.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **25**
comp. 1903; instrumentation compl. Feb. 1904; 1st perf. Christiania, Oct. 15, 1904, Ivar Holter conducting

576p **op. 9, Concerto III,** E♭ major.....*B. & H.*
Solo—String orchestra **27**
completed Jan. 20, 1906; 1st perf. Christiania, Oct. 6, 1906, the composer conducting

COWEN (Sir) Frederic (Hymen) Kingston, Jamaica 1852—

528p **Concertstück** [Concert piece], in B♭.....*Williams*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str.

DEBUSSY, Claude (Achille) St. Germain-en-Laye 1862—1918 Paris

507p **Fantaisie,** E minor.....*Jobert*
Solo—3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3—Tymp., Cymb.—2 Harps—Str. **22**
comp. in Rome 1888; 1st perf. 1918 (posthumously)

Danses for Harp or Piano, see **Part XIV**

DELIUS, Frederick Bradford (England) 1863—

609p **Concerto,** C minor.....*U.E.*
Solo—3 (1st alt. Picc.), 3, 2, 3—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **30**
comp. 1897; 1st perf. Düsseldorf 1904, Haym conducting, Julius Buths at the Piano; subsequently rev. and 1st perf. at a London Promenade Concert, Oct. 1907, Theodor Szanto at the Piano

DIÉMER, Louis Paris 1843—1919 ib.

578p **op. 31, Concert-Stück** [Concert piece].....*Hamelle*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

DOHNÁNYI, Ernst von Pressburg (then Hungary) 1877—

408p **op. 5, Concerto,** E minor.....*Doblinger*
Solo—3, 2, 2, 3—4, 2, 3—Tymp., Cymb., Triangle—Str.: 12, 12, 8, 6, 6 at least **38**
awarded the Bösendorfer prize, Vienna 1899; publ. 1904

op. 25, Variations on a Nursery Song, see **Part Ia**

DRAESEKE, Felix (August Bernhard) Coburg 1835—1913 Dresden

556p **op. 36, Concerto,** E♭ major.....*Kistner & S.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. **33**
comp. 1885/86; 1st perf. Sondershausen, June 4, 1886, Karl Schroeder conducting

DREYSCHOCK, Alexander Zak (Bohemia) 1818—1869 Venice

479p **op. 32, Rondo** (Rondo brillant "Salut à Vienne"), for Piano with accompaniment of orchestra or String quintet.....*Schott*
Solo—Triangle—Str.
Solo and one set of parts printed; Score and duplicate Strings in MS

DUBOIS (François Clément) Théodore Rosnay, Marne 1837—1924 Paris

523p **Concerto capriccioso,** in C.....*Heugel*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

565p **Concerto 11,** F minor.....*Heugel*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str.

DUMAS, Louis Paris 1877—

653p Fantaisie.....*Ricordi, Paris*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Harp—Str.
Score in MS

DUVERNOY (Victor) Alphonse Paris 1842—1907 ib.

524p Fantaisie Symphonique, in G.....*Heugel*
Solo—3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Tamb.—Str.

DVORÁK, Antonín Nelahozeves-on-Vltava, near Prague 1841—1904 Prague

407p op. 33, Concerto, G minor.....*Hainauer*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **28**
comp. at Prague, Aug. to Sept. 14, 1876; 1st perf. Prague, March 24, 1878, Adolf Čech conducting, Slavkovsky at the Piano

de FALLA, Manuel Cadiz 1876—

Noches en los Jardines de España see **Part Ia**

579p Concerto, D major, for Harpsichord (or Piano).....*Schott*
Solo—Fl., Ob., Clar., Vl. and Vc.
finished Sept. 1926; 1st perf. Barcelona, Nov. 5, 1926, de Falla conducting, Harpsichord played by Wanda Landowska, for whom the work is composed

FAURÉ, Gabriel (Urbain) Pamiers, Ariège (France) 1845—1924 Paris

525p op. 19, Ballade, F♯ major.....*Hamelle*
Solo—2, 2, 2, 2—2 Horns—Str.
orig. comp. for Piano Solo; arr. with orchestral accompaniment in 1881

458p op. 111, Fantaisie, G major.....*Durand*
Solo—2, 2, 2, 2—4, 1—Tymp.—Harp—Str.
comp. 1919

FERRARIS, A.

Sérénade for Piano and String orchestra, see **Part II**

FIELD, John Dublin 1782—Moscow 1837

487p Concerto I, E♭ major.....*André*
Solo—1, 2, 0, 1—2, 2—Tymp.—Str.
Solo and one set of parts of orig. edition, duplicate Strings photostated; Score in MS

503p Concerto III, E♭ major.....*B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Solo and one set of parts of old edition; Score and duplicate Strings in MS

481p Concerto IV, E♭ major.....*B. & H.*
Solo—1, 0, 2, 2—2, 2—Tymp.—Str. **25**
Solo and orchestral parts of orig. edition; Score in MS
publ. 1819

504p Concerto VI, C major.....*B. & H.*
Solo—1, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Solo and one set of parts of old edition; Score and duplicate Strings in MS

547p Concerto VII, C minor.....*B. & H.*
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Solo and one set of parts of old edition; Score and duplicate Strings in MS

FRANCK, César (Auguste) Liège (Belgium) 1822—1890 Paris

393p Des Djinns [The spirits], Symphonic poem.....*Enoch*
Solo—2, 2, 2, 4—4, 2, 3, 1—Tymp.—Str.
Solo part (with 2nd Piano) publ. Litolff
comp. 1884

394p Variations Symphoniques.....*Enoch*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **15**
Solo part (with 2nd Piano) publ. Litolff
comp. 1885; 1st perf. at the Société Nationale de Musique, Paris, May 1, 1885, Louis Diémer at the Piano

GEDALGE, André Paris 1856—1926 ib.

520p op. 16, Concerto, in C.....*Enoch*
Solo—2, 3, 2, 2—4, 2, 3—Tymp.—Str.

GERSHWIN, George New York 1898—

559p Rhapsody in Blue, for Jazz Band and Piano, Score by Ferdie Grofé.....*Harms, N. Y.*
Solo—1, 1, 2, 1—3 Sax.—2, 2, 1—Tymp., Perc., Banjo—Str. **12**
Piano conductor
completed 1923

GILCHRIST, W. W. Jersey City, N. J. 1846—1916 Easton, Pa.

695p Suite.....*unpublished*
1. Scherzo, 2. Idyl, 3. Rondo Grandioso
Solo—2, 2, 2, 2—4, 0, 3, 1—Tymp.—Str.
Score and parts in MS

GLASS, Louis (Christian August) Copenhagen 1864—

665p op. 47, Fantasi, D minor.....*Hansen*
Solo—2, 2, 2, 2—4, 2, 4—Tymp., Gong, Glockenspiel—Str.
Wind and Percussion parts in MS

GLAZOUNOV, Alexander (Constantinovich) Petersburg 1865—

411p op. 92, Concerto, F minor.....*Bel.*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **27**
comp. 1911; 1st perf. Petersburg same year, the composer at the Piano

412p op. 100, Concerto II, B major.....*Bel.*
Solo—3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str.

GODARD, Benjamin (Louis Paul) Paris 1849—1895 Cannes

682p op. 31, Concerto, A minor.....*Joubert*
Solo—2, 2, 2, 4—2, 2, 3—Tymp.—Str.
Solo part publ. B. & B.; Score in MS

661p op. 49, Introduction et Allegro.....*Durand*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str.
Score in MS

631p op. 148, Concerto II, G minor.....*Hamelle*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str.
Score, Wind parts, Tymp. in MS

482p op. 152, Fantaisie Persane [Persian fantasy].....*Hamelle*
Solo (printed)—2, 2, 2, 2—2, 2—Tymp., Cymb., Bass-drum—Str.
Parts in MS

GOEDICKE, Alexander (Feodorovich) Moscow 1877—

589p op. 11, Concertstück [Concert piece], B minor.....*Jurg.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Cymb.—Str.
awarded the Rubinstein prize, Vienna 1900

GOETZ, Hermann Königsberg (Prussia) 1840—1876 Hottingen, near Zurich

552p **op. 18, Concerto,** B♭ major, No. 5 of the posthumous works.. *Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **26**
comp. 1867; 1st perf. Basel, Dec. 1, 1867, the composer at the Piano

GOLDSCHMIDT, Otto Hamburg 1829—1907 London

655p **op. 10, Concerto,** E♭ major.....*B. & H.*
Solo—2, 2, 2, 2—2, 2, Bass-Tromb—Tymp.—Str. **17**
Score in MS
publ. 1854

GRÄDENER, Hermann (Theodor Otto) Kiel 1844—1929 Vienna

613p **op. 20, Concerto,** D minor.....*U. E.*
Solo—3, 2, 2, 3—4, 2—Tymp.—Str. **23**
comp. 1915; 1st perf. Vienna, Nov. 1916, Grete Hinterhofer at the Piano

GRAENER, Paul Berlin 1872—

630p **op. 72, Concerto,** A minor.....*Sim.*
Solo—2, 2, 2, 2—4 Horns—Tymp.—Str.

de GREEF, Arthur Louvain (Belgium) 1862—

488p **Menuet Varié** for Piano and String orchestra .....*Heugel*
Score in MS

GRIEG, Edvard (Hagerup) Bergen (Norway) 1843—1907 ib.

376p **op. 16, Concerto,** A minor.....*Peters*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
comp. at Sölleröd, Denmark, summer 1868; 1st perf. Copenhagen 1869, Edmund Neupert at the Piano

GROSZ, Wilhelm Vienna 1894—

454p **op. 24, Symphonischer Tanz** [Symphonic dance], Piano concerto... *U. E.*
Solo—2 (2nd alt. Picc.), 2, 2 (alt. 3 Sax.), 2—3, 2, 1—Tymp., Perc., Banjo—Str. **20**
Wind and Perc. parts in MS
comp. 1928; 1st perf. Amsterdam, Feb. 21, 1929, Mengelberg conducting

HAARKLOU, Johannes Söndfjord, near Bergen 1847—1925 Oslo

647p **op. 47, Concerto,** D minor.....*Reinecke*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

HÄNDEL, Georg Friedrich (George Frederic Handel)
Concerto for Harp or Organ (Cembalo or Piano), see **Part XIV**

HAYDN (Franz) Joseph Rohrau (Lower Austria) 1732—1809 Vienna

671p **op. 21, Concerto,** D major, rev. for the use of conservatories and music schools, execution marks and cadenzas added by Heinrich Henkel.....*André*
Solo—2 Ob., 2 Horns—Str. Score in MS **13**
comp. at Eisenstadt or Esterhaz, before 1784; 1st perf. there, Haydn conducting

670p **Concerto VI,** F major, ed. by Gustav. Lenzewski, sen.....*Vieweg*
Solo (Cembalo)—2 Fl.—Str. **12**
comp. at Eisenstadt or Esterhaz, between 1763 and 1774; 1st perf. there, Haydn conducting

HENSELT, Adolf von Schwabach (Bavaria) 1814—1889 Warmbrunn (Silesia)

660p **op. 16, Concerto,** F minor .....*B. & H.*
Solo part fingered and rev. by C. Reinecke
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS **38**
completed at Petersburg before 1845; 1st perf. at a Gewandhaus Concert, Leipzig, Oct. 5, 1845, Clara Schumann at the Piano

HILLER, Ferdinand (von) Frankfurt-on-Main 1811—1885 Cologne

546p op. 69, Concerto, F♯ minor.....*Cranz*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp.—Str.

662p op. 113, Conzertstück (Concert piece), C major.....*Cranz*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

HOCHBERG (Hans Heinrich XIV.,) Bolko Graf von
Fürstenstein Castle (Silesia) 1843—1926 Rohnstock Castle (Silesia)

486p op. 42, Concerto, C minor.....*Sim.*
Solo—2, 3, 2, 2—4, 2, 4—Tymp.—Str.

HONEGGER, Arthur Le Havre (France) 1892—

424p Concertino.....*Senart*
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 2, 1—Str. **13**
comp. 1925; 1st perf. Paris, May 23, 1925, Koussevitzky conducting

HUBER, Hans Eppenberg (Switzerland) 1852—1921 Locarno

574p op. 36, Concerto, C minor.....*B. & H.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Triangle—Str. **30**
1st perf. Basel, Feb. 3, 1878, the composer at the Piano

429p op. 113, Concerto, D major.....*Kistner & S.*
1. Introduction (Passacaglia), 2. Scherzo, 3. Intermezzo, 4. Finale
Solo—2, 2, 2, 2—4, 2—Tymp., Triangle—Str. **22**
Score in MS
1st perf. Basel, Feb. 26, 1899, Robert Freund at the Piano

HUMMEL, Johann Nepomuk Pressburg 1778—1837 Weimar

622p op. 85, Grand Concert, A minor (new rev. edition).....*Schles.*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str. Score in MS **28**

518p op. 89, Concerto, B minor (1st movement), rev. and newly instrum. by Xaver Scharwenka.....*B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **32**
(Opus number 89 is also given Hummel's "Offertory, Alma Virgo" for Soprano Solo and Chorus)

d'INDY (Paul Marie Théodore) Vincent
op. 25, Symphony, for orchestra and Piano, on a French Highland Song
see **Part Ia**

JADASSOHN, Salomon Breslau 1831—1902 Leipzig

644p op. 89, Concerto, C minor.....*Kahnt*
Introduction—Quasi recitativo—Adagio sostenuto and Ballade
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

484p op. 90, Concerto (No. 2), F minor.....*B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS **25**
comp. 1886; 1st perf. Leipzig 1888

JUON, Paul
op. 27 (op. 27a), Kammersinfonie, B♭ major, see **Parts Ia and Ib**

KAHN, Robert Mannheim 1865—

598p op. 74, Konzertstück [Concert piece], in E♭.....*Sim.*
Solo—2, 2, 2, 2—4, 2—Tymp., Triangle—Str.

KAUFFMANN, Fritz Berlin 1855—

577p op. 25, Concerto, C minor.....*Heinrichshofen*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp.—Str.

KAUN, Hugo Berlin 1863—1932 ib.

627p **op. 50, Concerto,** E♭ minor ..... *Rahter*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

664p **op. 115, Concerto II,** C minor ..... *André*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str.
Wind parts and Tymp. in MS
comp. 1924

KRONKE, Emil Danzig 1865—

607p **op. 14, Symphonische Variationen** [Symphonic variations] on a Nordic theme, E minor ..... *Steingräber*
Solo—2, 1, 2, 2—4, 2, 3, 1—Tymp.—Harp, Organ (or Harm.)—Str. (or: Solo—2, 1, 2, 2—2, 2, 1, 0—Tymp.—Str.)

KULLAK, Theodor Krotoschin, Province Posen 1818—1882 Berlin

673p **op. 55, Concerto,** C minor ..... *B. & H.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. Score in MS **30**
comp. 1849; 1st perf. Berlin 1850

LALO, Edouard (Victor Antoine) Lille 1823—1892 Paris

391p **Concerto,** in F ..... *Heugel*
Solo—2, 2, 2, 2—4, 2, 2 Corn., 3—Tymp.—Str.

LANGGAARD, Siegfried Copenhagen 1852—1914 ib.

672p **Concerto,** E minor ..... *Hansen*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. Parts in MS

LIAPOUNOV, Sergei (Michailovich) Yaroslav 1859—1924 Paris

463p **op. 4, Concerto,** E♭ minor ..... *B. & B.*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str. **25**
comp. 1890; 1st perf. Leningrad 1891, Balakirev conducting

443p **op. 28, Rapsodie** sur des thèmes de l'Oukraine [on Ukrainian themes] ..... *Zimm.*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **15**
1st (American) perf. New York, Jan. 14, 1909, by the Russian Symphony Orchestra, Germaine Schnitzer at the Piano

515p **op. 38, Concerto II,** E major ..... *Zimm.*
Solo—3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **18**
1st perf. Leningrad, April 1910

LIMBERT, Frank L. New York City 1866—

651p **op. 3, Concertstück** [Concert piece], C minor ..... *Steyl & Thomas*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

LISZT, Franz Raiding, near Oedenburg (then Hungary) 1811—1886 Bayreuth

380p **Concerto I,** E♭ major ..... *Haslinger*
Solo—3, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle—Str. **18**
completed 1848 or 1849; rev. 1853; 1st perf. Weimar, Feb. 16 (17), 1855, Berlioz conducting, Liszt at the Piano

381p **Concerto II,** A major ..... *B. & H.*
Solo—3 (3rd alt. Picc.), 2, 2, 2—2, 2, 3, 1—Tymp., Cymb.—Str. **19**
comp. 1848 (sketches begun in 1839); rev. 1856 and 1861; 1st perf. from MS, entitled "Concert symphonique", at Weimar, Jan. 7, 1857, Hans von Bronsart at the Piano

LISZT, Franz—Cont'd

379p **Concerto pathétique,** E minor, for 2 Pianos; arr. for one Piano with orchestral accompaniment by Eduard Reuss.....*B. & H.*
Solo—3, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle—Harp—Str. **14**
comp. for 2 Pianos 1850; rev. 1865; supplied with additions by Bülow in 1877; 1st perf. Hanover 1877, by Liszt and Mme. von Bronsart; orchestral accompaniment arr. 1894

440p **Fantasie** on motives from Beethoven's "Ruins of Athens".....*Kistner & S.*
Solo—3, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str. **14**
Wind and Perc. parts in MS
comp. 1846/47 as "Capriccio alla turca"; arr. for Piano and orchestra 1852; 1st perf. Budapest, June 1, 1853, Franz Erkel conducting, Bülow at the Piano

Franz Schubert, Grosse Fantasie (op. 15), see **SCHUBERT-LISZT**

508p **Malédiction** for Piano Solo and String instruments.....*B. & H.*
publ. 1915 **12**

444p **Phantasie über Ungarische Volksmelodien** [Fantasy on Hungarian folk-songs].....*Peters*
Solo—3, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str. **15**
comp. 1860; transcr. from the Rhapsody XIV for Piano Solo

437p **Rhapsodie espagnole** [Spanish rhapsody], Folies d'Espagne and Jota aragonese; arr. as Concert piece with orchestra by Ferrucio B. Busoni.....*Kistner & S.*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **12**
comp. 1882, transcr. from the Rhapsody XVI for Piano Solo

396p **Todtentanz (Danse macabre)** [Dance of death], Paraphrase on "Dies irae".....*Kistner & S.*
Solo—3, 2, 2, 2—2, 2, 3, 1—Tymp., Cymb., Triangle, Gong—Str. **15**
sketched in Pisa 1839, continued in Weimar 1849/50 and 1853; rev. and completed 1859; 1st perf. at the Hague 1865, Verhulst conducting, Bülow at the Piano

LITOLFF, Henry (Charles) London 1818—1891 Bois le Combes, near Paris

485p **op. 45, Concerto symphonique No. 3** (National Hollandais), E♭ major.....*Litolff*
(Caption title of Solo and orchestral parts reads: "3me Concerto-Symphonie")
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str.
Score in MS

496p **op. 102, Concerto Symphonique No. 4,** D minor.....*Litolff*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Triangle—Str.
Score in MS

LJAPUNOW, see **LIAPOUNOV**

MAAS, Louis (Philipp Otto) Wiesbaden 1852—1889 Boston, Mass.

480p **op. 12, Concerto,** C minor.....*B. & H.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. Score in MS **32**
publ. 1887

MacDOWELL, Edward (Alexander) New York City 1861—1908 ib.

409p **op. 15, Concerto I,** A minor.....*B. & H.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **30**
comp. at Frankfurt-on-Main 1882; 1st perf. Vienna, April 17, 1898

365p **op. 23, Concerto II,** D minor.....*B. & H.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **25**
comp. at Frankfurt and Wiesbaden 1885; 1st perf. New York, March 5, 1889, Theodore Thomas conducting, the composer at the Piano

MACKENZIE (Sir) Alexander Campbell Edinburgh 1847—

626p op. 55, Schottisches Concert [Scotch concerto]..... *Kistner & S.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **32**
1st perf. at the London Philharmonic Concerts, 1897, Paderewski at the Piano

MAJOR, Jules Jacques (MAJOR J. Gyula)
Kaschau (then Hungary) 1859—1925 Budapest

567p op. 12, Concert Symphonique, in D..... *Leuckart*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. Wind parts, Tymp. in MS

MALIPIERO, G. Francesco Venice 1882—

634p Variazioni senza tema [Variations without theme]..... *Ric.*
Solo—3 (3rd alt. Picc.), 3, 2, 2—4, 2—Tymp., Perc.—Cel., Harp—Str. **18**
comp. 1922; 1st perf. Prague, April 1924, Casella conducting

MALLING, Otto (Valdemar) Copenhagen 1848—1915 ib.

516p op. 43, Concerto, C minor..... *Hansen*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

MARTUCCI, Giuseppe Capua 1856—1909 Naples

542p op. 66, Concerto, B♭ minor..... *Kistner & S.*
Solo—3, 2, 2, 2—4, 2, 3, Ophicl.—Tymp., Triangle—Str. **30**
perf. Paris 1878; Rubinstein conducting, Cesi at the Piano

MARX, Joseph Graz (Styria) 1882—

616p Romantisches Klavierkonzert [Romantic Piano concerto], E major.. *U. E.*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Tamb.—Str. **40**
comp. 1919; 1st perf. at the Konzertverein, Vienna, Dec. 1920, Ferdinand Löwe conducting

MASON, Daniel Gregory Brookline, Mass. 1873—

688p op. 20, Prelude and Fugue..... *unpubl.*
Solo—3 (3rd alt. Picc.), 3, 3 (Bass-Clar. ad lib.), 3 (Contra-Bn. ad lib.)—4, 3, 3, 1—Tymp., Cymb., Triangle—Harp—Str. **14**
Score in composer's orig. MS
begun at Pittsfield, Mass., summer 1919; finished at Norfolk, Conn., 1920; 1st perf. Chicago, Orchestra Hall, March 4, 1921, Frederick Stock conducting, John Powell at the Piano; rev. summer 1932

MASSENET, Jules (Emile Frédéric) Montaud, near St. Etienne 1842—1912 Paris

554p Concerto, E♭ major..... *Heuge*
Solo—3, 2, 2, 2—4, 2, 3—Tymp., Perc.—Cel.—Str.
comp. 1903; 1st perf. at the Concerts du Conservatoire, Paris, Feb. 8, 1903, Louis Diémer at the Piano

MAYER, Charles Königsberg, Prussia 1799—1862 Dresden

684p op. 89, Concerto Symphonique..... *Cost.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

MEDTNER, Nicolaus (Razlovich) Moscow 1879—

624 op. 50, Concerto II, in C..... *Zimm.*
1. Toccata, 2. Romanza, 3. Divertimento
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.

MENDELSSOHN-BARTHOLDY (Jakob Ludwig) Felix Hamburg 1809—1847 Leipzig

410p **op. 22, Capriccio Brillant,** B minor ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **12**
comp. 1832; 1st perf. London, May 25, 1832, the composer at the Piano

370p **op. 25, Concerto I,** G minor ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **18**
comp. 1830/31; 1st perf. Munich, Oct. 17, 1831, the composer at the Piano

371p **op. 29, Rondo Brilliant,** E♭ major ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **10**
comp. in Düsseldorf 1834; 1st perf. London, May 8, 1834, Sir George Smart conducting, Moscheles at the Piano

364p **op. 40, Concerto II,** D minor ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **25**
comp. at Horchheim 1837; 1st perf. Birmingham, Sept. 21, 1837, Sir George Smart conducting, the composer at the Piano

492p **op. 43, Serenade und Allegro giojoso,** B minor and D major ..... *B. & H.*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str. **11**
comp. 1838; 1st perf. Leipzig, April 2, 1838, the composer at the Piano

MENU, Pierre Paris 1896—1919 ib.

526p **Fantaisie dans l'ambiance espagnole** [Fantasy in the Spanish style], arr. and orch. by Roger-Ducasse ..... *Durand*
Solo—3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
comp. 1917

MOÓR, Emanuel Kecskemét (Hungary) 1863—

642p **op. 57, Concerto,** D♭ major ..... *Kistner & S.*
Solo—2, 2, 2, 2—4, 3, 3, 1—Tymp.—Str. **20**
publ. 1906

612p **Concerto,** D major ..... *Sim.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

MOSCHELES, Ignaz Prague 1794—1870 Leipzig

684p **op. 56, Concerto II,** E♭ major ..... *Schles.*
Solo—2, 2, 2, 2—4 (2 ad lib.), 2, Bass-Tromb.—Tymp.—Str.
One set of parts of orig. edition (Steiner & Co.), duplicates photostated; Score in MS
printed before 1826

446p **op. 58, Concerto III,** G minor ..... *Schles.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp..—Str. Score in MS **28**
comp. 1820/21; 1st perf. probably Paris 1821

691p **op. 87, Concerto V,** C major ..... *Schles.*
Solo—2, 2, 2, 2—4 (2 in C, 2 in G ad lib.), 2, Bass-Tromb.—Tymp.—Str.
Parts in old edition (probably original) (publ. Tobias Haslinger) Score in MS
comp. after 1830

692p **op. 90, Concert Fantastique,** B♭ major; new carefully rev. edition .. *Schles.*
Allegro con spirito—Andante espressivo—Allegro agitato—Vivace
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str. Score in MS

MOSZKOWSKI, Moritz (Maurice) Breslau 1854—1925 Paris

449p **op. 59, Concerto,** E major ..... *Peters*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str. **34**
comp. 1898; 1st perf. Berlin 1899

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

674p **Concerto No. 1** (K. 37)‡, F major ..... *B. & H.*
Solo—†2 Ob., 2 Horns—Str. **15**
comp. Salzburg, April 1767

675p **Concerto No. 2** (K. 39), B♭ major ..... *B. & H.*
Solo—†2 Ob., 2 Horns—Str. **12**
comp. Salzburg, June 1767

676p **Concerto No. 3** (K. 40), D major ..... *B. & H.*
Solo—†2 Ob., 2 Horns, 2 Trump.—Str. **12**
comp. Salzburg, July 1767

385p **Concerto No. 4** (K. 41), G major ..... *B. & H.*
Solo—†2 Fl., 2 Horns—Str. **13**
comp. Salzburg, July 1767

476p **Concerto No. 5** (K. 175), D major ..... *B. & H.*
Solo—†2 Ob., 2 Horns, 2 Trump., Tymp.—Str. **17**
comp. Salzburg, Dec. 1773; probably 1st perf. there

677p **Concerto No. 6** (K. 238), B♭ major ..... *B. & H.*
Solo—†2 Fl., 2 Ob., 2 Horns—Str. **16**
comp. Salzburg, Oct. 1775; probably 1st perf. there

Concerto No. 7 (K. 242), for 3 Pianos (see end of Part III)

679p **Concerto No. 8** (K. 246), C major ..... *B. & H.*
Solo—†2 Ob., 2 Horns—Str. **16**
comp. Salzburg, April 1776, for Countess Lützow and 1st perf. by her

418p **Concerto No. 9** (K. 271), E♭ major ..... *B. & H.*
Solo part new rev. edition by Adolf Ruthardt (publ. Peters)
Solo—2 Ob., 2 Horns—Str. **31**
comp. Salzburg, Jan. 1777 for Miss Jeunehomme

Concerto No. 10 (K. 365) for 2 Pianos (see end of Part III)

477p **Concerto No. 11** (K. 413), F major ..... *B. & H.*
Solo—†2 Ob., 2 Bn., 2 Horns—Str. **14**
comp. latter part of 1782 at Vienna; 1st perf. there

641p **Concerto No. 12** (K. 414), A major ..... *B. & H.*
Solo—2 Ob., 2 Horns—Str. **28**
comp. latter part of 1782 at Vienna; 1st perf. there

439p **Concerto No. 13** (K. 415), C major ..... *B. & H.*
Solo—0, 2, 0, 2—2, 2—Tymp.—Str. **18**
comp. latter part of 1782 at Vienna; 1st perf. there

447p **Concerto No. 14** (K. 449), E♭ major ..... *B. & H.*
Solo—2 Ob., 2 Horns—Str. **16**
comp. Vienna, Feb. 9, 1784, for the Shrovetide subscriptions concerts of 1784; (as also the Concerti Nos. 15, 16, 17)

416p **Concerto No. 15** (K. 450), B♭ major ..... *B. & H.*
Solo—1, 2, 0, 2—2 Horns—Str. **17**
comp. Vienna, March 15, 1784 (see also No. 14)

593p **Concerto No. 16** (K. 451), D major ..... *B. & H.*
Solo—1, 2, 0, 2—2, 2—Tymp.—Str. **18**
comp. Vienna, March 1784 (see also No. 14)

‡The numbers preceded by the letter K and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

†Wind parts and Tymp. (where contained) in MS, Strings specially made

MOZART, Wolfgang Amadeus—Cont'd

456p **Concerto No. 17** (K. 453)‡, G major ..... *B. & H.*
Solo part with orchestra reduction for second Piano, by Bruno Hinze-Reinhold, new edition (publ. Steingräber)
Solo—1, 2, 0, 2—2 Horns—Str. **31**
comp. Vienna, April 12, 1784 (see also No. 14)

422p **Concerto No. 18** (K. 456), B♭ major ..... *B. & H.*
Solo—1, 2, 0, 2—2 Horns—Str. **30**
comp. Vienna, Sept. 1784; 1st perf. probably there

413p **Concerto No. 19** (K. 459), F major ..... *B. & H.*
Solo—1, 2, 0, 2—2 Horns—Str. **20**
comp. Vienna, Dec. 11, 1784

417p **Concerto No. 20** (K. 466), D minor ..... *B. & H.*
Solo part marked and ed. by Carl Reinecke
Solo—1, 2, 0, 2—2, 2—Tymp.—Str. **31**
comp. Vienna, Feb. 10, 1785; 1st perf. by Mozart the following day at his subscription concert

419p **Concerto No. 21** (K. 467), C major ..... *B. & H.*
Solo part new rev. edition, with fingering and execution marks by Carl Reinecke
Solo—1, 2, 0, 2—2, 2—Tymp.—Str. **29**
comp. 1785; 1st perf. March 12, 1785, Mozart at the Piano

420p **Concerto No. 22** (K. 482), E♭ major ..... *B. & H.*
Solo—1, 0, 2, 2—2, 2—Tymp.—Str. **36**
comp. Vienna, Dec. 1785; 1st perf. Dec. 23, Mozart at the Piano

402p **Concerto No. 23** (K. 488), A major ..... *B. & H.*
Solo part arr. for study and concert use by Sigmund Lebert (publ. Cotta, as Concerto No. 17, 2)
Solo—1, 0, 2, 2—2 Horns—Str. **24**
comp. Vienna, March 1786, for the Shrovetide subscription concerts

403p **Concerto No. 24** (K. 491), C minor ..... *B. & H.*
Cadenza by Gabriel Fauré (*Magasin Musical Pierre Schneider*)
Solo—1, 2, 2, 2—2, 2—Tymp.—Str. **30**
comp. Vienna, March 1786, for the Shrovetide subscription concerts

438p **Concerto No. 25** (K. 503), C major ..... *B. & H.*
Solo part new edition, rev. by Carl Reinecke (as Concerto No. 16)
Solo—1, 2, 0, 2—2, 2—Tymp.—Str. **22**
comp. Vienna, Dec. 4, 1786

401p **Concerto No. 26** (K. 537), D major (Coronation concert) ..... *B. & H.*
Solo part arr. for study and concert use by Sigmund Lebert (publ. Cotta, as Concert No. 20)
Solo—1, 2, 0, 2—2, 2—Tymp.—Str. **33**
comp. Vienna, Feb. 1788; played by Mozart before the court at Dresden, April 14, 1789

451p **Concerto No. 27** (K. 595), B♭ major ..... *B. & H.*
Solo—1, 2, 0, 2—2 Horns—Str. **21**
comp. Vienna, Jan. 5, 1791

398p **Concerto No. 28 (Concert-Rondo)** (K. 382), D major ..... *B. & H.*
Solo—Fl., 2 Ob., 2 Horns, 2 Trump.—Tymp.—Str. **8**
comp. March 1782 as Finale to the Concerto in D (No. 5) (K. 175); 1st perf. Vienna 1782

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

NÁPRAVNÍK, Eduard (Frantsovich) Beišt (Bohemia) 1839—1915 Petersburg

494p op. 27, Concerto symphonique, A minor.....*Rahter*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Triangle—Str.

500p op. 39, Fantaisie russe [Russian fantasy], in B.....*Rahter*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle, Tamb.—Str.
comp. 1881

NEITZEL, Otto Falkenburg, Pomerania 1852—1920 Cologne

510p op. 26, Concerto, in C.....*Zimm.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **38**
(Time of perf. with cuts, as suggested in score, 32 min.)
comp. 1897; 1st perf. Cologne 1899

NOVÁČEK, Ottokar Fehertemplom [Weisskirchen], Hungary 1866—1900 New York

553p op. 8, Concerto eroico [in one movement], C minor.....*Hansen*
Solo—3, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Triangle, Side-drum—Str.

d'OLLONE, Max Besançon (France) 1875—

536p Fantaisie, E♭ major.....*Enoch*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str.

OLSEN, Ole Hammerfest 1850—1927 Oslo

543p op. 50, Petite Suite [Little suite] for Piano and String orchestra.....*Cranz*
1. Devil's dance, 2. Mazurka, 3. Serenade, 4. Humoresque, 5. Butterflies

PADEREWSKI (Ignac) Jan Kurilovka, Podolia (Russian Poland) 1860—

540p op. 17, Concerto, A minor.....*B. & B.*
Solo—3, 2 (1st alt. Engl. H.), 2, 2—4, 2, 3—Tymp.—Str. **30**
comp. after 1883

599p op. 19, Fantaisie polonaise [Polish fantasy] on original themes.....*B. & B.*
Solo—3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

PALMGREN, Selim Pori, Björneborg (Finland) 1878—

461p op. 33, Der Fluss (Floden) [The river], Concerto II, E major.....*Hansen*
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Cel. (or Glockenspiel)—Str. **24**
publ. 1913

497p op. 41, Métarmophoses, Concerto III, ed. and rev. by Julia Burt.....*Hansen*
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Cel. (or Small bells)—Str.

PÉRILHOU, A.

522p Fantaisie II, G major.....*Heugel*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Organ ad lib.—Str.

PICK-MANGIAGALLI, Riccardo Strakonitz (Bohemia) 1882—

532p op. 4, Trois Miniatures [Three miniatures] for Piano and Strings.....*U. E.*
1. À l'automne [Autumn], 2. Danse mignonne [Nimble dance]
3. Farfadet [Goblin] **7**
comp. 1908; 1st perf. Milan 1909, the composer at the Piano

635p op. 39, Sortilegi [Sorcery], Symphonic poem.....*Ric.*
Solo—3, 3, 3, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str. **12**
comp. 1917; 1st perf. Milan, Dec. 13, 1917, Toscanini conducting

PIERNÉ (Henri Constant) Gabriel Metz 1863—

544p op. 12, Concerto, C minor.....*Leduc*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Side-drum—Str.
comp. 1887

511p op. 37, Poème Symphonique, D minor.....*Hamelle*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str.
comp. 1901

op. 39, Concertstück for Harp or Piano, see **Part XIV**

PILATI, Mario Naples 1903—

639p Suite for Piano and String orchestra.....*Ric.*
comp. 1923; 1st perf. at the Teatro Civico, Cagliari, Sardinia, May 30, 1925, the composer conducting **15**

PIRANI, Eugenio Bologna 1852—

571p op. 44, Scene Veneziane [Venetian scenes].....*Schles.*
1. Gondolata, 2. In San Marco, 3. Last night of carnival
Solo—3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str.

PROKOFIEFF, Serge (Sergeievich) Estate Sonzovka, Govt. Yekaterinoslav 1891—

588p op. 10, Concerto I, D♭ major.....*Jurg.*
Solo—3, 2, 2, 3—4, 2, 3, 1—Tymp., Small bells—Str. **13**
awarded the Rubinstein Prize 1910; 1st perf. Moscow, July 1912, the composer at the Piano

633p op. 26, Concerto III, C major, ed. by F. H. Schneider.....*Gutheil*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Str. **26**
comp. 1917 to 1921; 1st perf. Chicago, Dec. 16, 1921, Frederick Stock conducting, the composer at the Piano

RACHMANINOV, Sergei (Vassilievich) Onega, Govt. Novgorod 1873—

389p op. 1, Concerto I, F♯ minor (new edition).....*Gutheil*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle, Cymb.—Str.
1st perf. Moscow 1891; score rev. 1917

382p op. 18, Concerto II, C minor.....*Gutheil*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Str. **34**
comp. 1900; 1st perf. at the Philharmonic Society, Moscow, Oct. 14, 1901, the composer at the Piano

367p op. 30, Concerto III, D minor.....*Gutheil*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum, Side-drum—Str. **40**
comp. 1909; 1st perf. New York, Nov. 28, 1909, Damrosch conducting, the composer at the Piano

632p op. 40, Concerto IV, G minor.....*S. A. des Grandes Editions Musicales*
Solo—3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **29**
completed 1926; 1st perf. Philadelphia, March 18, 1927, Stokowski conducting, the composer at the Piano

RAFF (Joseph) Joachim Lachen, Lake of Zurich 1822—1882 Frankfurt-on-Main

621p op. 76, Ode au printemps [Ode to spring], Concert piece, G major...*Schott*
Solo—3, 2, 2, 2—4, 2—Tymp.—Str. **13**
comp. 1857; 1st perf. Mainz, Feb. 6, 1860, Marpurg conducting, Betty Schott at the Piano

RAFF (Joseph) Joachim—Cont'd

623p **op. 185, Concerto,** C minor ..... *Hamelle*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **27**
(Score and orchestral parts publ. Kistner, with imprint Hamelle)
comp. 1870/73; 1st perf. Wiesbaden, March 30, 1873, Müller-Berghaus conducting, Bülow at the Piano

563p **op. 200, Suite,** E♭ major ..... *Kistner & S.*
1. Introduction and Fugue, 2. Minuet, 3. Gavotte and Musette, 4. Cavatine, 5. Finale
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **43**
comp. 1875; 1st perf. Hamburg same year, G. Härtel conducting, Karl Faelten at the Piano

RAIF, Oscar Zwolle (Holland) 1847—1899 Berlin

568p **op. 1, Concerto,** G minor ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **22**
comp. 1875; 1st perf. Berlin 1877

RAVEL, Maurice Ciboure, Lower Pyrenees 1875—

683p **Concerto,** G major ..... *Durand*
Solo—2, 2, 2, 2—2, 1, 1—Tymp., Perc.—Harp—Str. **20**
1st perf. at the Salle Pleyel, Paris, Jan. 1932, Ravel conducting, Marguerite Long, to whom the Concerto is dedicated, at the Piano

REINECKE, Carl (Heinrich Carsten) Altona (Germany) 1824—1910 Leipzig

687p **op. 33, Concertstück** [Concert piece], G minor ..... *J. Schuberth*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.
(or with Str. accompaniment only) Score in MS

519p **op. 72, Concerto,** F♯ minor ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **32**
comp. 1860; 1st perf. Leipzig, Oct. 24, 1861, David conducting, the composer at the Piano

435p **op. 120, Concerto II,** E minor ..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS **22**
comp. 1872; 1st perf. Leipzig, Nov. 14, 1872, David conducting, the composer at the Piano

643p **op. 144, Concerto III,** C major ..... *Kistner & S.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **29**
comp. 1877; 1st perf. Leipzig, Oct. 11, 1877, David conducting, the composer at the Piano

628p **op. 254, Concerto,** B minor ..... *Zimm.*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str. Score in MS **19**
comp. 1901; 1st perf. Leipzig 1902, Hans Sitt conducting, Charlotte Bresch at the Piano

REINHOLD, Hugo Vienna 1854—

550p **op. 7, Suite,** E♭ major, for Piano and String orchestra ..... *Kistner & S.*
1st perf. at a Philharmonic Concert, Vienna, Dec. 9, 1877 **24**

RESPIGHI, Ottorino Bologna 1879—

586p **Concerto** in modo misolidio [in the Mixolydian mode] ..... *B. & B.*
Solo—3, 3, 2, 2—4, 2, 3, 1—Tymp., Gong—Str. **36**
comp. 1925

REUTTER, Hermann Stuttgart 1900—

545p **op. 19, Concerto** for Piano and Chamber orchestra.....*Schott*
Solo—2, 1, 1, 1—1, 1—Tymp., Cymb., Triangle, Bass-drum—
Str.: 8, 6, 4, 3, 2

RHENÉ-BATON (orig. René BATON) Courseulles-sur-mer (France) 1879—

505p **op. 4, Variations** on an Aeolian theme, in B .....*Durand*
Solo—3 (3rd alt. Picc.), 2, 3, 2—4, 3, 3, 1—Tymp., Cymb., Triangle, Side-drum—Harp—Str.
comp. 1902

RIMSKY-KORSAKOV, Nikolai (Andreievich)
Tichvin, Govt. Novgorod 1844—1908 Estate Lubensk, Govt. Petersburg

374p **op. 30, Concerto,** C♯ minor.....*Bel.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.
comp. 1882

RÖNTGEN, Julius Leipzig 1855—1932 Utrecht

415p **op. 18, Concerto,** D major.....*B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS **24**
comp. 1880; 1st perf. Amsterdam 1882

ROOTHAM, Cyril Bradley
Miniature Suite, for String orchestra and Piano, see **Part II**

ROSENHAIN, Jakob (Jacques) Mannheim 1813—1894 Baden-Baden

666p **op. 73, Concerto,** D minor.....*B. & H.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. Score in MS **28**
comp. 1885; 1st perf. Baden-Baden 1886, the composer conducting

ROSENSTOCK, Joseph Cracow 1895—

617p **op. 4, Concerto,** C♯ minor.....*U. E.*
Solo—3 (1st alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., Harp—Str. (Cb. with Contra-C string) **25**
Score and parts in MS
comp. 1919; 1st perf. Vienna, April 1920

ROSSI, Michel Angelo Rome, early 17th century

636p **Toccata,** G major, free transcr. by Alceo Toni for Piano with accompaniment of Strings and Organ.....*Ric.*
Miniature score **5**
contained in "Toccate e Correnti d'intavolatura d'organo e cimbalo", 2nd ed. publ. 1657; transcr. 1922; 1st perf. Milan, Dec. 1923, Alceo Toni conducting

ROUSSEL, Albert (Charles Paul) Tourcoing (France) 1869—

587p **op. 36, Concerto**.....*Durand*
Solo—2, 2, 2, 2—2, 2—Tymp., Perc.—Str. **17**
comp. in Normandy 1927; 1st perf. Paris, June 1928, Koussevitzky conducting, Alexander Borowsky at the Piano

RŮŽYCKI, Ludomir Warsaw 1883—

658p **op. 43, Concerto,** G minor.....*Hansen*
Solo part ed. and rev. by Julia A. Burt
Solo—3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Cymb., Tamb., Bass-drum—Str. **30**

RUBINSTEIN, Anton (Gregorovich) Wechwotynez (Podolia) 1829—1894 Peterhof

445p **op. 25, Concerto I,** in E.....*Peters*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **28**

602 **op. 35, Concerto II,** F major.....*Cranz*
Solo—2, 2, 2, 2—2, 2 (1 alt. Corn.)—Tymp.—Str. **30**

406p **op. 45, Concerto III,** G major, new edition, rev. by the composer...*B. & B.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **35**

383p **op. 70, Concerto IV,** D minor.....*Sim.*
Solo—3, 2, 2, 2—2, 2—Tymp.—Str. **31**

431p **op. 84, Fantaisie,** C major.....*Sim.*
Solo (new edition)—2, 2, 2, 2—2, 2—Tymp.—Str. **30**

501p **op. 94, Concerto V,** E♭ major.....*Sim.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **28**

426p **op. 102, Caprice russe** [Russian caprice], in C.....*Sim.*
Solo—3, 2, 2, 2—2, 2—Tymp.—Str.

610p **op. 113, Concertstück** [Concert piece], A♭ major.....*Sim.*
Solo—3, 2, 2, 2—4, 2—Tymp.—Str. Score publ. Jurg.

SAINT-SAËNS (Charles) Camille Paris 1835—1921 Algiers

388p **op. 17, Concerto I,** D major.....*Durand*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.
comp. 1858/59; 1st perf. at the Gewandhaus, Leipzig, Nov. 1865, the composer at the Piano

360p **op. 22, Concerto II,** G minor.....*Durand*
Solo—2, 2, 2, 2—2, 2—Tymp., Cymb.—Str. **22**
comp. 1868; 1st perf. at the Salle Pleyel, Paris, May 1868, Rubinstein conducting, the composer at the Piano

390p **op. 29, Concerto III,** E♭ major.....*Durand*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.
comp. 1869; 1st perf. Dec. same year, at the Gewandhaus, Leipzig, the composer at the Piano

361p **op. 44, Concerto IV,** C minor.....*Durand*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. **24**
comp. 1875; 1st perf. Paris, Oct. 31, 1875, Colonne conducting, the composer at the Piano

427p **op. 70, Allegro Appassionato,** C♯ minor.....*Durand*
Solo—2, 2, 2, 2—2, 2—Str.
comp. 1884

460p **op. 73, Rhapsodie d'Auvergne,** A minor.....*Durand*
Solo—3, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str.
comp. at Toulouse, spring 1884; 1st perf. at Marseille, Dec. 1884, the composer at the Piano

537p **op. 76, "Wedding-Cake", Caprice-Valse** for Piano and Strings....*Durand*
comp. 1885

430p **op. 89, Africa,** Fantasia, in G.....*Durand*
Solo—2, 2, 2, 2—2, 0, 2 Corn., 3—Tymp., Cymb., Triangle—Str. **11**
comp. at Cairo 1891; 1st perf. same year Oct. 25 at the Concerts Colonne, Paris, at the Piano Mme. Roger Miclos, to whom the work is dedicated

362p **op. 103, Concerto V,** F major.....*Durand*
Solo—3, 2, 2, 2—4, 2, 3—Tymp., Gong—Str. **30**
comp. in Egypt 1896; 1st perf. Paris, June 3, 1896, by the composer, at the fiftieth anniversary of his first public concert

SAUER, Emil (Ritter von) Hamburg 1862—

561p **Concerto,** E minor ..... *Schott*
Solo—2 (2nd alt. Picc.), 2, 2, 2—3, 2, 3—Tymp.—Str. **30**
comp. 1901; 1st perf. at the Allgemeiner Deutscher Tonkünstlerverein, Bremen, May 1901

575p **Concerto II,** C minor ..... *Schott*
Solo—2 (2nd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Str. **30**
comp. 1903; 1st perf. Berlin, Nov. 1903, Richard Strauss conducting, the composer at the Piano

SCHARWENKA (Franz) Xaver Samter, Prov. Posen (then Prussia) 1850—1924 Berlin

618p **op. 32, Concerto,** B♭ minor ..... *Praeger & Meier*
Solo—2 (1st alt. Picc.), 2, 2, 2—2, 2, 3—Tymp.—Str.
1st perf. at the meeting of German musicians, Hanover, May 1877, the composer at the Piano

493p **op. 56, Concerto II,** C minor ..... *B. & H.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
1st perf. Vienna, Feb. 24, 1881, the composer at the Piano

502p **op. 80, Concerto III,** C♯ minor ..... *B. & H.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **30**
publ. 1899

595p **op. 82, Concerto IV,** F minor ..... *Leuckart*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str.
comp. 1908

SCHELLING, Ernest (Henry) Belvidere, N. J. 1876—

423p **op. 7, Suite Fantastique** ..... *Rahter*
Solo—3, 3, 3, 3—4, 2, 3, 1—Tymp., Tamb.—2 Harps (2nd ad lib.)—Str. **28**
comp. 1905/06; 1st perf. at the Concertgebouw, Amsterdam, Oct. 10, 1907, Mengelberg conducting

582p **Impressions from an Artist's Life,** Symphonic variations for orchestra and Piano ..... *Leuckart*
Solo—3, 3, 3, 3 (or 2)—4, 3, 3, 1—Tymp., Perc. (4 to 6 players)—2 Harps, Organ—Str. **36**
1st perf. Boston, Dec. 31, 1915, the composer at the Piano

SCHORNSTEIN, E. H. (pupil of J. N. Hummel, 1778—1837)

685p **op. 1, Concerto I,** F minor ..... *?*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str.
One set of parts printed (publ. Betzhold, Elberfeld); Score and duplicate Strings in MS

SCHUBERT — LISZT
Franz (Peter) SCHUBERT, Lichtenthal, near Vienna 1797—1828 Vienna

584p **op. 15, Grosse Fantasie** (Grand fantasy), C major; symphonic transcr. for Piano and orchestra by Franz Liszt ..... *Cranz*
(generally called the "Wanderer-Fantasia")
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. **20**
comp. for Piano Solo, probably 1820; transcr. by Liszt 1851; 1st perf. from MS, Vienna, Dec. 14, 1851, Hellmesberger conducting, Julius Egghard at the Piano; later rev. and 1st perf. Jena, March 10, 1856, Liszt conducting, Julius von Bronsart at the Piano

SCHULZ, Heinrich (SCHULZ-BEUTHEN)
Beuthen (Upper Silesia) 1838—1915 Dresden

649p **Tarantella** (from op. 40), A minor, for Piano and small orchestra ..... *Reinecke*
Solo—Fl., Trump.—Tymp., Triangle, Tamb.—Str.

SCHUMANN, Clara (Josephine), see **WIECK, Clara (Josephine)**

SCHUMANN, Robert (Alexander)
Zwickau (Saxony) 1810—1856 Endenich, near Bonn-on-Rhine

372p **op. 54, Concerto,** A minor, ed. by Clara Schumann ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **27**
comp. 1841 as "Phantasie in A minor"; 1845 two movements added and 1st perf. Dresden, Dec. 4, 1845, Ferdinand Hiller conducting, Clara Schumann at the Piano

530p **op. 92, Introduction und Allegro appassionate,** Concert piece, G major, ed. by Clara Schumann ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **15**
comp. 1849; 1st perf. Leipzig, Feb. 14, 1850, J. Rietz conducting, Clara Schumann at the Piano

399p **op. 134, Concert-Allegro mit Introduction,** D minor, ed. by Clara Schumann ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str. **13**
comp. Aug. 24/30, 1853; 1st perf. Utrecht, Nov. 26, 1853, the composer conducting, Clara Schumann at the Piano

SCHÜTT, Eduard Petersburg 1856—

603p **op. 7, Concerto,** G minor ..... *Kistner & S.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp.—Str. **27**
1st perf. at the Russian Musical Society, Petersburg, Jan. 1882, the composer at the Piano

539p **op. 47, Concerto,** F minor ..... *Sim.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Triangle, Cymb.—Str.

SCOTT, Cyril (Meir) Oxton, Cheshire (England) 1879—

557p **Concerto,** C major ..... *Schott*
Solo—2 (2nd alt. Picc.), 1, 2, 2—Tymp., Perc.—Cel., Harp—Str. **22**
comp. 1913/14; 1st perf. at the British Music Festival, London 1915, Sir Thomas Beecham conducting, the composer at the Piano

SCRIABIN, Alexander (Nicolaevich) Moscow 1872—1915 ib.

375p **op. 20, Concerto,** F♯ minor ..... *Bel.*
Solo—3, 2, 2, 2—4, 2, 3—Tymp.—Str. **27**
comp. 1896; 1st perf. Moscow 1897, Safonov conducting

SGAMBATI, Giovanni Rome 1841—1914 ib.

534p **op. 15, Concerto,** G minor ..... *Schott*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **20**

SINDING, Christian Kongsberg (Norway) 1856—

457p **op. 6, Concerto,** D♭ major (rev. edition) ..... *Hansen*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **36**
comp. 1887/88; 1st perf. Berlin 1890

SINGER, Otto (jun.) Dresden 1863—

483p **op. 8, Concerto,** A major.....*Leuckart*
Solo—3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Str.
Score in MS

SKRJABIN, see **SCRIABIN**

SORO-BARRIGA, Enriquo Concepción (Chile) 1884—

638p **Gran Concierto** [Grand concerto], D major.....*Ric.*
Solo—2, 2, 2, 2—4, 2, 4—Tymp.—Str. **30**
comp. 1921; 1st perf. Santiago di Chile 1922

STANFORD (Sir) Charles Villiers Dublin 1852—1924 London

535p **op. 126, Concerto II,** C minor.....*Stainer & Bell*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.
1st perf. at the Music Festival of Norfolk, Conn., June 3, 1915, Arthur Mees conducting, Harold Bauer at the Piano

STAVENHAGEN, Bernhard Greiz, Reuss (Germany) 1862—1914 Geneva

604p **op. 4, Concerto,** B minor.....*Ries & E.*
Solo—3, 2, 2, 3—4, 2, 3, 1—Tymp., Cymb., Triangle, Glockenspiel—Str. **13**
publ. 1894

STENHAMMAR, Wilhelm (Eugen) Stockholm 1871—1927 ib.

654p **op. 23, Concerto II,** D minor.....*Hansen*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.

STHAMER, Heinrich

640p **op. 9, Concerto** in the romantic style, B major.....*Schles.*
Solo—2, 3, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Harp—Str.

STOJOWSKI, Sigismund (Denis Antoine) Strelce (Russian Poland) 1870—

605p **op. 3, Concerto,** F♯ minor.....*Augener*
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str.

614p **op. 32, Prologue, Scherzo et Variations** (2nd Concerto)
A♭ major.....*Heugel*
Solo—3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str.
sketched at Chamounix, Switzerland, summer 1909, rewritten summer 1910; 1st perf. at Queen's Hall, London, June 23, 1913, Nikisch conducting, the composer at the Piano

STRAUSS, Richard Munich 1864—

392p **Burleske,** D minor.....*Steingräber*
Solo—3, 2, 2, 2—4, 2—Tymp.—Str. **17**
comp. Meiningen 1885/86; 1st perf. at the meeting of the Allgemeiner Deutscher Musikverein, Eisenach, June 21, 1890, the composer conducting, Eugen d'Albert, to whom the work is dedicated, at the Piano

STRAWINSKY, Igor (Fedorovich) (Stravinski or Stravinsky also)
Oranienbaum, near Leningrad 1882—

652p **Concerto** for Piano accompanied by wind orchestra, ed. by Albert Spalding.....*Ed. Russe*
Solo—3, 3, 2, 2—4, 4, 3, 1—Tymp.—Contrabasses **20**
comp. 1923/24; 1st perf. Milan 1926, Hermann Scherchen conducting

459p **Capriccio** for Piano and orchestra, in 3 parts.....*Ed. Russe*
Solo—3 (3rd alt. Picc.), 3, 3 (2nd alt. with Picc.-Clar.), 2—4, 2, 3, 1—Tymp.—Str. quartet: one of each Concertino, others Ripieno **12**
comp. 1929; 1st perf. Paris, Dec. 6, 1929, Ernest Ansermet conducting, the composer at the Piano

STREET, Joseph

650p **op. 20, Concerto,** E♭ major ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **19**
publ. 1864

659p **op. 24, Concerto II,** F minor ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **28**
publ. 1871

TAUSIG, Carl (Karl) Warsaw 1841—1871 Leipzig

596p **Ungarische Zigeunerweisen** [Hungarian Gipsy melodies] for Piano with orchestral accompaniment, arr. by Albert Eibenschütz ..... *Sim.*
Solo—3, 2, 2, 2—2 Horns—Tymp., Triangle—Str.
comp. for Piano

TCHAIKOVSKY, Peter (Ilich) Kamsko-Votinsk 1840—1893 Petersburg

384p **op. 23, Concerto I,** B♭ minor, new ed. rev. by the composer ..... *Rahter*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **32**
comp. 1874, compl. Feb. 1875; 1st perf. Boston, Oct. 25, 1875, by Hans von Bülow, to whom the work was dedicated after Rubinstein's rejection of the composition; completely rev. 1889

400p **op. 44, Concerto II,** G major, new edition, rev. and abridged by A. Siloti, according to the composer's suggestions ..... *Rahter*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **35**
sketched 1879; 1st perf. at a Philharmonic concert, New York, Nov. 12, 1881, Theodore Thomas conducting, Madeline Schiller at the Piano

414p **op. 56, Fantaisie de Concert,** G major ..... *Jurg.*
1. Quasi Rondo, 2. Contrasts
(Part I may be played separately in concert, but with the ending contained in the appendix to the score)
Solo—3, 2, 2, 2—4, 2, 3—Tymp., Tamb. (in Part II only), Glockenspiel—Str.
comp. 1884; 1st perf. Moscow, Feb. 22, 1885, Taneiev at the Piano

581p **op. 75, Concerto III,** E♭ major ..... *Jurg.*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **12**
Score publ. Novello, Solo part publ. Rahter
posthumous work, probably 1st movement of a Piano Concerto, 2nd and 3rd movements of which now form op. 79; comp. between 1892 and 1893; 1st perf. unknown

387p **op. 79, Andante et Finale** (B♭ major and E♭ major), posthumous work, orchestral accompaniment by Sergei Taneiev ..... *Bel.*
Solo—3, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Side-drum—Str.
comp. 1893; see also op. 75

TCHEREPNIN(e), Nicolai (Nicolaievich) Petersburg 1873—

594p **op. 30, Concerto,** C♯ minor ..... *Jurg.*
Solo part (2 Pianos, 4 hands) new edition publ. Mussektor 1926
Solo—3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Small bells—Str. **26**
comp. 1910; 1st perf. same year at the Belaiev concerts, Petersburg, the composer conducting

THALBERG, Sigismund Geneva 1812—1871 Naples

478p **op. 5, Grand Concerto,** E♭ major, Second edition ..... *Cranz*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. **20**
One set of Strings of original edition (Pietro Mechetti), Solo part and one complete set of parts reprinted from the plates of the orig. edition; duplicate Strings and Score in MS
comp. 1829 for a concert tour through Germany

TOCH, Ernst Vienna 1887—

548p **op. 38, Concerto**.....*Schott*
Solo—3 (2 alt. 2 Picc.), 2, 4, 3—3, 3, 3, Contrabass-Tuba—Tymp., Perc. (3 players)—Organ—Str. **22**
comp. 1925; 1st perf. Düsseldorf, Oct. 8, 1926, Hans Weisbach conducting, Walter Gieseking at the Piano

TOMASI, Henri
Cyrnos, Symphonic poem for orchestra and Piano principale, see **Part Ia**

TSCHAIKOWSKY, see **TCHAIKOVSKY**

TSCHEREPNIN, see **TCHEREPNIN(e)**

URSPRUCH, Anton Frankfurt-on-Main 1850—1907 ib.

663p **op. 9, Concerto,** E♭ major.....*Cranz*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

VILLA, Ricardo

555p **Fantasia Española** [Spanish fantasy].....*Zimm.*
Solo—2 (2nd alt. Picc.), 2 (1st alt. Engl. H.), 2, 2—2, 2, 3—Tymp., Triangle, Tamb., Castanets—Str. **17**
publ. 1908

VOGLER, Abt (Georg Heinrich) [Abbot Vogler] Würzburg 1749—1814 Darmstadt

680p **Concerto,** C major, for Cembalo (Piano) 2 Violins and Cello-Bass, ed. by Gustav Lenzewski, sen.....*Vieweg*

VOGT, Jean Gross-Tinz, near Liegnitz 1823—1888 Eberswalde

434p **op. 33, Andante et Allegro de Concert,** in G.....*Kistner & S.*
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS

WALLENSTEIN, Martin Frankfurt-on-Main 1843—1896 ib.

667p **op. 7, Concerto,** D minor.....*B. & H.*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str. **18**
Score in MS
publ. 1871

WEBER, Carl Maria (Friedrich Ernest Freiherr) von
Eutin (Oldenburg) 1786—1826 London

608p **op. 11, Concerto,** C major.....*Schles.*
Solo (rev. by Ernst Rudorff)—2, 2, 0, 2—2, 2—Tymp.—Str. **18**
Score in MS
completed October 4, 1810; 1st perf. at Mannheim, Nov. 19, 1810, the composer at the Piano

562p **op. 32, Grand Concerto II,** E♭ major.....*Schles.*
Solo (rev. by Ernst Rudorff)—2, 0, 2, 2—2, 2—Tymp.—Str. **20**
Score in MS
comp. in Gotha and Weimar, 1812; 1st perf. at Leipzig, New Year's Day 1813, the composer at the Piano

397p **op. 79, Konzertstück** [Concert piece], F minor.....*B. & H.*
Solo part marked and ed. by Carl Reinecke
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str. **17**
completed the night of 1st perf. of the "Freischütz", June 18, 1821; 1st perf. Berlin, June 25 of the same year, Weber at the Piano

WEBER — LISZT

585p **op. 72, Polonaise brillante,** E major, for Piano and orch. by Franz Liszt ..... *Schles.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle—Str. **8**
comp. as "Polacca brilliante" for Piano and finished July 25, 1819; orch. 1840

WEINER, Leo Budapest 1885—

619p **op. 15, Concertino,** in E ..... *U. E.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp.—Str. **18**
comp. 1924; 1st perf. at the Philharmonic Society, Budapest, Dec. 1925

WIDOR, Charles Marie Lyons 1845—

506p **op. 39, Concerto** in F ..... *Hamelle*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.
1st perf. Paris, Nov. 19, 1876, Diémer at the Piano

527p **op. 62, Fantaisie,** A♭ major ..... *Durand*
Solo—2, 2, 2, 2—4, 2, 2 Corn., 3, 1—Tymp., Cymb., Triangle—Str.

521p **op. 77, Concerto II,** in C ..... *Heugel*
Solo—3, 2, 2, 2—4, 4, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str.

WIECK, Clara (Josephine) (Mrs. Robert SCHUMANN)
Leipzig 1819—1896 Frankfurt-on-Main

690p **op. 7, Concerto,** A minor ..... *Hofmeister*
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Solo and one set of parts printed; Score and duplicate Strings in MS

WIENIAWSKI, Joseph Lublin (Poland) 1837—1912 Brussels

656p **op. 20, Concerto,** G minor; new edition, carefully rev. and corrected by the composer ..... *Cranz*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

WILMS, Jan Willem Witzhelden (Saxony) 1772—1847 Amsterdam

681p **op. 26, Concerto,** D major ..... *Hofmeister*
Solo—Fl., 2 Ob., 2 Horns—Str.
Solo and parts of orig. edition, Score in MS

WINDING, August (Hendrik)
Taars, Island Laaland (Denmark) 1835—1899 Copenhagen

450p **op. 16, Concerto,** A minor ..... *Kistner & S.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. Score in MS **20**
publ. 1877

WITKOWSKI, Georges-Martin Mostaganem (Algeria) 1867—

533p **Mon lac** [My lake], E major, Prelude, Variations and Finale .. *Rouart, Lerolle*
Solo—3 (3rd alt. Picc.), 3, 3, 2—4, 3, 4—Tymp., Perc.—Cel., Harp—Str.
comp. 1921; 1st perf. Lyons, Nov. 20, same year, Blanche Selva at the Piano

WUNSCH, Hermann Neuss-on-Rhine 1884—

558p **op. 22, Kammerkonzert** [Chamber concerto] for Piano and small orchestra ..... *Schott*
Solo—1, 1, 1, 1—2 Horns—Str. **20**
comp. 1923; 1st perf. at the Tonkünstler Festival, Kiel, June 1925

ZARZYCKI, Alexander Lwów (Poland) 1834—1895 Warsaw

678p **op. 7, Grande Polonaise,** E♭ major.....*B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS 8
publ. 1867

629p **op. 17, Concerto,** A♭ major.....*B. & B.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp.—Str.

ZILCHER, Hermann Frankfurt-on-Main 1881—

611p **op. 20, Concerto,** B minor, in two movements.....*B. & H.*
Solo—3 (Picc. alt. 3rd Fl.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Gong—Str. 28
comp. 1918; 1st perf. Dresden, Feb. 27, 1920, the composer conducting

2, 3 AND 4 PIANOS AND ORCHESTRA

BACH, Carl Philipp Emanuel (the "Berlin" or "Hamburg" Bach)
Weimar 1714—1788 Hamburg

433p **Concerto,** F major, for 2 Pianos and orchestra, ed. by Heinrich Schwartz from the MS parts.....*Steingräber*
2 Soli—2 Ob., 2 Bn., 2 Horns—Str. 20
(see note to next concerto)
comp. at Berlin, about 1740, for 2 Cembali, 2 Horns and Strings; 1st perf. Berlin; printed for the 1st time 1914

432p **Concerto,** E♭ major, for 2 Pianos and orchestra, ed. by Heinrich Schwartz from the MS parts.....*Steingräber*
2 Soli—2 Fl., 2 Bn. (ad lib.), 2 Horns—Str.
No conductor's score printed to either of the two concertos, Piano score with orchestra reduction instead
comp. Hamburg, probably after 1767, for Cembalo and Fortepiano with orchestra; printed for the 1st time 1914

BACH, Johann Sebastian Eisenach 1685—1750 Leipzig

470p **Concerto I,** C minor.....*B. & H.*
2 Soli (Cembali)—Str. 15
(B.G. XXI, 2, No. 1)† comp. at Leipzig, between 1729 and 1736; 1st perf. there at the Telemann Collegium Musicum

471p **Concerto II,** C major.....*B. & H.*
2 Soli (Cembali)—Str. 20
(B.G. XXI, 2, No. 2) comp. at Leipzig, between 1727 and 1730; 1st perf. there at the Telemann Collegium Musicum

472p **Concerto III,** C minor.....*B. & H.*
2 Soli (Cembali)—Str. 14
(B.G. XXI, 2, No. 3) comp. at Leipzig, between 1729 and 1736; 1st perf. there at the Telemann Collegium Musicum

473p **Concerto I,** D minor.....*B. & H.*
Score publ. for the 1st time, ed. by F. K. Griepenkerl (publ. Peters)
3 Soli (Cembali)—Str. 15
(B.G. XXXI, 3, No. 1) comp. at Leipzig, between 1730 and 1733; 1st perf. there at the Telemann Collegium Musicum

†B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works

474p **Concerto II**, C major.....*B. & H.*
Score publ. for the 1st time, ed. by F. K. Griepenkerl (publ. Peters)
3 Soli (Cembali)—Str. **14**
(B.G. XXXI, 3, No. 2)† probably comp. at Leipzig between 1730 and 1733, for perf. by Bach and his two eldest sons; 1st publ. perf. at the Telemann Collegium Musicum, Leipzig

475p **Concerto**, A minor, after a B minor Concerto for 4 Violins by Antonio Vivaldi.....*B. & H.*
Score publ. for the 1st time, ed. by F. A. Roitzsch (publ. Peters)
4 Soli (Cembali)—Str. **11**
(B.G. XLIII, 1)† comp. at Leipzig, between 1730 and 1733; 1st perf. there at the Telemann Collegium Musicum

BACH, Wilhelm Friedemann (the "Halle-Bach") Weimar 1710—1784 Berlin

489p **Concerto**, E♭ major, for 2 Pianos and orchestra, newly ed. by Heinrich Schwartz.....*Steingräber*
2 Soli (printed)—2 Horns, 2 Trump., Tymp.—Str.
comp. about 1761 Score and parts in MS

HUTCHESON, Ernest Melbourne (Australia) 1871—

560p **March**, D major, for 2 Pianos and String orchestra.....*C. Fischer*
Piano conductor

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

592p **Concerto No. 7** (K. 242)‡, F major, for 3 Pianos (with the composer's own arr. for 2 Pianos).....*B. & H.*
Soli—2 Ob., 2 Horns—Str. **23**
comp. Salzburg, Feb. 1776 for Countess Lodron and her two daughters and 1st perf. by them

421p **Concerto No. 10** (K. 365)‡, E♭ major, for 2 Pianos with orchestra (op. 83).....*B. & H.*
2 Soli—0, 2, 2, 2—2, 2—Tymp.—Str. **23**
supposedly comp. 1780; probably 1st perf. at Salzburg

SAINT-SAËNS (Charles) Camille
Le Carnaval des Animaux, see **Part Ia**

ZILCHER, Hermann Frankfurt-on-Main 1881—

645p **op. 24, Nacht und Morgen** [Night and morning], B minor, for 2 Pianos, String orchestra and Tympani.....*B. & H.*
comp. 1917; 1st perf. Munich, Dec. 11, 1918, the composer conducting **18**

†B.G. and following numeral refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

VIOLIN AND ORCHESTRA

PART IV

2, 3 AND 4 VIOLINS AND ORCHESTRA—SEE PAGE 428

ALARD, Delphin (Jean) Bayonne 1815—1888 Paris

999v **op. 34, Concerto II,** A major.....*Schott*
Solo—2, 2, 2, 2—2, 2, 3—Str. Score in MS 8

ALBINONI, Tommaso Venice 1674 (?)—1745 (?) ib.

940v **Concerto,** C major ("a 5 stromenti, 3 Violini, Alto Viola e Basso Continuo"), for Violin with String orchestra and Cembalo or Organ, ed. by Walter Upmeyer.....*Vieweg*
1st publ. about 1718 in a collection of "Concerti a cinque"

ALBINONI — PENTE

732v **Concerto,** A major, ed. by Emilio Pente.....*Schott*
Solo—1, 1, 1, 1—2 Horns—Str. 8
publ. 1926

d'AMBROSIO, Alfredo Naples 1871—1914 Paris

971v **op. 4, Serenade,** D major.....*Decourcelle*
Solo—2, 1, 2, 1—2 Horns—Tymp. Score in MS 4
comp. 1898; 1st perf. Nice, Feb. 1899, N. Gervasio conducting

511v **op. 6, Canzonetta**.....*Decourcelle*
Solo—String orchestra 2
comp. 1898; 1st perf. Nice, March same year, N. Gervasio conducting

494v **op. 9, Romance**.....*Decourcelle*
Solo—2, 1, 2, 1—2 Horns—Tymp.—Harp (or Piano)—Str. 5
comp. 1899; 1st perf. Nice, March same year, N. Gervasio conducting

612v **op. 11, Mazurka**.....*Decourcelle*
Solo—2, 1, 2, 1—2, 2, 3—Tymp.—Str. 8
comp. 1899; 1st perf. Nice, Oct. same year, N. Gervasio conducting

639v **op. 22, Aria,** D minor.....*Decourcelle*
Solo—1, Engl. H., 2, 2—2 Horns—Harp—Str.
copyright 1904

495v **op. 25, Introduction et Humoresque**.....*Decourcelle*
Solo—2, 2, 2, 2—2 Horns—Str. 5
comp. 1904; 1st perf. Nice, March 1905, N. Gervasio conducting

895v **op. 28, Deuxième Canzonetta (A little song)** [Second canzonetta].....*Decourcelle*
Solo—String orchestra Score in MS 3
comp. 1911; 1st perf. Nice, Oct. same year, N. Gervasio conducting

437v **op. 29, Concerto,** B minor (new edition).....*Decourcelle*
Solo—3, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. 25
comp. at Nice 1903; 1st perf. Berlin, Oct. 29, 1904, by Arrigo Serato, to whom the work is dedicated

960v **op. 38, No. 1, Aveu** [Confession], D major.....*Decourcelle*
Solo—1, 1, 2, 1—2 Horns—Str. Score in MS 4
comp. 1908; 1st perf. Nice, Dec. 1909

961v **op. 47, Troisième Canzonetta** [Third Canzonetta].....*Decourcelle*
Solo—2, 1, 2, 1—Horn—Str. Score in MS 4
comp. 1911; 1st perf. Nice, Jan. 1912, N. Gervasio conducting

d'AMBROSIO, Alfredo—Cont'd

493v op. 51, Concerto II, G minor.....*Decourcelle*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str. **29**
comp. at Paris 1912; 1st perf. there, April 6, 1913, the composer conducting, Georges Enesco soloist

ANDREAE, Volkmar Berne 1879—

748v op. 32, Rhapsodie.....*Hug*
Solo—2, 2, 2, 2—3, 2, 3—Tymp., Cymb., Triangle, Tamb.—Str.

ARBEAU, Pierre

Berceuse for Violin Solo with String quartet, see **Part II**

ARENSKY, Antony (Stepanovich) Novgorod 1861—1906 Terioki (Finland)

776v op. 30, No. 2, Serenade, G major.....*Jurg.*
Solo—2 Fl., 2 Clar., Triangle—Str.
Score publ. Mussektor

768v op. 54, Concerto, A minor.....*Jurg.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.
publ. 1902

ARNOLD, Geo.

1008v op. 13, No. 1, Rêve de Sorcière [Witches dream].....*B. & H.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Cymb.—Harp (ad lib.)—Str.
Score in MS
copyright 1910

1015v op. 13, No. 4, Romance for Violin or Violoncello.....*B. & H.*
Solo (printed)—2, 2, 2, 2—2 Horns—Harp (or Piano)—Str.
Parts in MS

ATTERBERG, Kurt Gothenburg (Sweden) 1887—

601v op. 7, Concerto, E minor.....*B. & H.*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str.: 8, 8, 6, 4, 4
comp. 1913; 1st perf. Gothenburg, Feb. 11, 1914, the composer conducting, Sven Kjellström soloist

ATTRUP, Carl Copenhagen 1848—1892 ib.

781v op. 18, Romanze.....*Sim.*
Solo—1, 1, 2, 1—2 Horns—Str.

AUBERT, Louis (François Marie) Paramé (France) 1877—

621v Caprice.....*Durand*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Harp—Str.

AUER, Leopold Veszprim (Hungary) 1845—1930 Loschwitz, near Dresden

714v op. 5, Rhapsodie Hongroise [Hungarian rhapsody].....*Kistner & S.*
Solo—3, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str.

AULIN, Tor Stockholm 1866—1914 ib.

604v op. 14, Concerto III, C minor.....*Zimm.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
publ. 1904

BACH, Johann Bernhard

Erste Ouverture, G minor, for Solo Violin and String orchestra with Piano (Cembalo), see **Part II**

BACH, Johann Sebastian Eisenach 1685—1750 Leipzig

572v Concerto, A minor.....*B. & H.*
Solo—2 Vl., Va., Cb. **15**
(B.G. XXI, 1, No. 1)‡ comp. at Cöthen between 1717 and 1723

573v Concerto II, E major, publ. for the first time, ed. by S. W. Dehn.....*Peters*
Solo—2 Vl., Va., Cb. **24**
(B.G. XXI, 1, No. 2) comp. at Cöthen between 1727 and 1723; publ. 1853

965v Concerto, F major (Brandenburg Concerto I), ed. by the Bach-Gesellschaft.....*B. & H.*
Solo—3 Ob., Bn., 2 Horns (or 1 Horn, 1 Trump.)—Str. **16**
(B.G. XIX) comp. at Cöthen between 1717 and 1721

991v Concerto, G major (Brandenburg Concerto IV), ed. by the Bach-Gesellschaft.....*B. & H.*
Solo—2 Fl.—Str.—Piano (Cembalo), arr. by Max Seiffert **19**
(B.G. XIX) comp. at Cöthen between 1717 and 1721

Concerto, G minor, reconstructed from the Piano Concerto in F minor see **BACH — JACKSON** and **BACH — SCHRECK**

522v Sinfonie-Satz in D dur [Symphonic movement in D major], ed. by the Bach-Gesellschaft.....*B. & H.*
Solo—2 Ob., 3 Trump., Tymp.—Str. (without Vc.) **5**
from an unknown Church Cantata (B.G. XXI, 1); comp. presumably between 1723 and 1734

BACH — BLOCH

824v Air, transcr. for Violin and String orchestra by Josef Bloch.....*Rozsnyai*
(commonly known as the "Air on the G String" in its transcription for Solo Violin)
from Ouverture or Suite III, D major, for orchestra (B.G. XXXI, 1), comp. at Leipzig, between 1727 and 1736

BACH — JACKSON

787v Concerto, G minor, arr. by J. Bernard Jackson (reconstructed from the Piano Concerto in F minor).....*Oxf. Univ. Press*
Violin, String orchestra and Piano (ad lib.) **12**
probably comp. at Cöthen between 1717 and 1723, as Violin Concerto (which is lost); arr. by Bach into the Piano Concerto F minor (B.G. XVII, No. 5) in Leipzig about 1730; reconstructed in 1924.

BACH — MAAS

466v Andante from "Italienisches Concert", arr. for Violin or Cello Solo with accompaniment of String orchestra by Dr. Louis Maas.....*Schirmer*
from "Ein Concert in italyenischem Gusto" in "Clavierübung", Part II (B.G. III)

BACH — RESPIGHI

967v Sonata, E minor, instrum. by Ottorino Respighi.....*Schmidl, Trieste*
Solo—Strings and Organ
from "Sonata e Fuga" for Violin and figured Bass (B.G. XLIII, 4)

BACH — SAINT-SAËNS

754v Sarabande, from the Third English Suite for Piano, transcr. by Camille Saint-Saëns.....*Durand*
Solo—Woodwind: 0, 2, 2, 2—Tymp.—Str.
English Suites (B.G. XLV, 1)

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works

BACH — SCHRECK

574v **Concerto,** G minor, arr. by Gustav Schreck, (reconstructed from the Piano Concerto in F minor)..... *Peters*
Violin, String orchestra and Piano (Cembalo) **12**
See note to BACH — JACKSON, Concerto; reconstructed 1903; 1st perf. Leipzig 1904

BACH — WILHELMJ

803v **Chaconne,** with orchestral accompaniment arr. by August Wilhelmj..*Schles.*
Solo (new edition)—Woodwind: 2, 2, 2, 2—Tymp.—Str.
comp. for Violin Solo in Partita II (B.G. XXVII, 1)‡; comp. at Cöthen between 1717 and 1723
‡ Refers to Bach-Gesellschaft and volume number of their complete edition of Bach's works

BACHELET, Alfred (Georges) Paris 1864—

622v **Ballade**..... *Durand*
Solo—3, 3, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle—Cel., Harp—Str.
1st perf. at the Société Nationale de Musique, Paris, May 14, 1919

Barcarolle nocturne et Petite histoire, see **Part VI**

BAILLE, Gabriel

933v **op. 120, Romance** (from the First Concerto)..... *Enoch*
Solo—Fl., 2 Clar.—Str. Score in MS

BAILLOT, Pierre (Marie François de Sales) Passy, near Paris 1771—1842 Paris

984v **op. 24, Air Russe Varié** [Russian air with variations] for Violin with String orchestra.....
One set of parts of orig. edition (publ. Besozzi); supplementary parts photostated; score in MS
1st perf. at Théâtre Royal Italien, Paris, the composer as soloist

BALTHASAR-FLORENCE, Henri (Mathias) Arlon (Belgium) 1844—?

937v **Concerto** in A minor..... *Schott frères, Brussels*
Solo—2 (1st alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Triangle, Tamb.—Str.
Score in MS

BARTÓK, Béla Nagyszentmiklos (then Hungary, now Roumania) 1881—

935v **Rhapsody I (Volkstänze)** [Folk-dances], Part I "Lassú", Part II "Friss"..... *U.E.*
(Each part of this Rhapsody may be performed separately)
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 1, 1—Triangle—Harp, Piano, Cimbalom (if not available, the part may be played by Harp and Piano as indicated)—Str. **11**
Strings printed, all other parts in MS
comp. 1928; 1st perf. Zurich, Nov. 19, 1929, Volkmar Andreae conducting, Szigeti soloist

624v **Rhapsody II (Volkstänze)** [Folk-dances], Part I "Lassú", Part II "Friss"..... *U.E.*
(Each part of this Rhapsody may be performed separately)
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 2, 1, 1—Tymp., Perc.—Cel., Harp, Piano—Str. **12**
Strings printed, all other parts in MS
comp. 1928; 1st perf. Budapest, Nov. 23, 1929, Dohnányi conducting, Szekely soloist

BATON, René see **RHENÉ-BATON**

BAZZINI, Antonio Brescia 1818—1897 Milan

863v **op. 14, Concertino,** E major ..... *B. & H.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, Ophicl.—Tymp., Triangle, Bass-drum, Side-drum—Str. Score in MS

996v **op. 15, Grand Allegro de Concert,** D major ..... *Litolff*
Solo—2, 2, 2, 2—4, 2, 3, Ophicl.—Tymp.—Str.
Score in MS

949v **Rêverie,** instrum. by V. Ranzato ..... *Carisch*
Solo—2, 2, 2—4 Horns—Str. Score in MS

BECKER, Albert (Ernst Anton) Quedlinburg 1834—1899 Berlin

415v **op. 66, Concertstück** [Concert piece], G major ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

414v **op. 70, Adagio No. 3,** E major ..... *B. & H.*
Solo—0, 1, 2, 2—2 Horns—Str.

BECKER, Jean Mannheim 1833—1884 ib.

1009v **op. 10, Konzertstück** [Concert piece], D major ..... *Leuckart*
1. Prelude, 2. Rhapsody, 3. Rondo
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

BECKER, Reinhold Adorf (Saxony) 1842—1924 Dresden

1058v **op. 4, Concerto,** A minor ..... *Hoffarth*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str. Score in MS

BEETHOVEN, Ludwig van Bonn-on-Rhine 1770—1827 Vienna

417v **op. 40, Romanze,** G major ..... *B. & H.*
Solo—1, 2, 0, 2—2 Horns—Str. **8**
comp. 1803

417v **op. 50, Romanze,** F major ..... *B. & H.*
Solo—1, 2, 0, 2—2 Horns—Str. **6**
comp. 1802

419v **op. 61, Concerto,** D major ..... *B. & H.*
Cadenzas by: Auer (*Zimm.*), Besekirsky (*Jurg.*), Busoni (*B. & H.*), Joachim (*Schles.*), Kreisler (*Schott*), Edmund Singer (*Kistner*), Vieuxtemps (*André*), Wilhelmj (*Schles.*)
Solo and Piano reduction by August Wilhelmj (*Peters*)
Solo—1, 2, 2, 2—2, 2—Tymp.—Str. **41**
comp. 1806; 1st perf. Vienna, Dec. 23, 1806, Franz Clement soloist

938v **Violin Concert (Fragment),** C major, arr. by Josef Hellmesberger from the orig. MS score ..... *Cranz*
Solo—1, 2, 0, 2—2, 2—Tymp.—Str. **10**
comp. about 1787, left unfinished

BÉRIOT, Charles (Auguste de) Louvain (Belgium) 1802—1870 Brussels

504v **op. 16, Concerto I,** D major ..... *Schott*
(known as the Military Concerto)
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Bass-drum—Str.
Violin and Piano reduction (new edition, rev. and marked by A. Schulz; publ. Litolff) instead of score

505v **op. 76, Concerto VII,** G major ..... *Schott*
Solo—1, 2, 2, 2—2, 2, 3—Tymp.—Str. **8**
Violin and Piano reduction (new edition, rev. and marked by A. Schulz; publ. Litolff) instead of score
publ. 1909

BÉRIOT, Charles (Auguste de)—Cont'd

506v op. 104, Concerto IX, A minor.....*Schott*
Solo—1, 0, 2, 2—2 Horns—Tymp.—Str. 7
Violin and Piano reduction (new edition, rev. and marked by A. Schulz; publ. Litolff) instead of score
publ. 1909

BERLIOZ, Hector La Côte St. André (France) 1803—1869 Paris

462v op. 8, Träumerei und Kaprice [Reverie and Caprice], Romance...*B. & H.*
Solo—2, 2, 2, 2—2 Horns—Str. **9**
comp. 1839; 1st perf. Paris, Feb. 1, 1842, the composer conducting, Delphin Alard soloist

BERLYN, Anton (BERLIJN) Amsterdam 1817—1870 ib.

990v op. 161, Nocturne for Viola or Violin on Violoncello.....*André*
Solo—1, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

BERNARD, Emile Marseille 1843—1902 Paris

1033v op. 29, Concerto, G minor, new edition.....*Ries & E.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.
Score, Wind parts and Tymp. in MS

BERWALD, Franz (Adolf) Stockholm 1796—1868 ib.

842v op. 2, Concerto, C♯ minor, rev. by Henri Marteau.....*Zimm.*
Solo—1, 0, 2, 2—2, 2—Tymp.—Str.
comp. 1820; rev. publ. 1911

BESEKIRSKY, Guillaume (correctly Vassili Vassilievich BESEKIRSKY) Moscow 1835—?

1029v op. 3, Concerto, A minor.....*Kistner & S.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

BLEYLE, Karl Feldkirch, Vorarlberg (Austria) 1880—

795v op. 10, Concerto, C major.....*B. & H.*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 3, 3, 1—Tymp., Triangle—Harp—Str.

BLOCH, Josef Budapest 1862—1922 ib.

822v op. 49, Airs Hongrois [Hungarian airs] for one or two Violin Soli.....*Rozsnyai*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp.—Str.

816v op. 64, Concerto, A minor.....*Rozsnyai*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp.—Str.

BLUMER, Theodor Dresden 1882—

700v op. 42, Capriccio.....*Sim.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2 Horns—Harp (ad lib.)—Str.

BOCCHERINI, Luigi Lucca (Italy) 1743—1805 Madrid

743v Concerto, D major, rev. and ed., with cadenzas added, by Samuel Dushkin.....*Schott*
Solo—2 Fl., 2 Ob., 2 Horns—Str. **10**
comp. about 1768 for the composer's friend, the violinist Filippino Manfredi; publ. for the 1st time 1927, from a recently discovered MS

BOËLLMANN, Léon Ensisheim (Upper Alsace) 1862—1897 Paris

954v op. 7, Fantaisie sur des airs Hongrois [Fantasy on Hungarian airs], B♭ major ..... *Hamelle*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.
Score, Wind parts, Tymp. in MS

BOHM, Carl Berlin 1844—1920 ib.

518v op. 314, No. 2, Cavatina ..... *Sim.*
Solo—2 Clar., 2 Bn., 2 Horns—Tymp.—Str.

429v op. 314, No. 4, Papillon [Butterfly], Capriccio ..... *Sim.*
Solo—2, 2, 2, 2—4 Horns—Str.

546v op. 314, No. 7, Legende ..... *Sim.*
Solo—0, 2, 2, 2—2, 0, 3—Tymp.—Str.

BOISDEFFRE (Charles Henri) René (de)
Vesoul (France) 1838—1906 Vezelise, M. et M. (France)

649v op. 21, Romance et Canzonetta ..... *Enoch*
Solo—2, 2, 2, 2—2 Horns—Tymp., Triangle—Harp—Str.

BORCH, Gaston (Louis Christopher) Guines (France) 1871—

870v op. 101, Elégie ..... *Augener*
Solo—2, 2, 2, 2—2, 2—Tymp.—Harp—Str.

BORDIER, Jules Angers 1846—1896 Paris

702v op. 40, Suite fantaisiste [Whimsical suite] ..... *Cost.*
1. Air d'église [Sacred air], 2. Menuet-Polonaise
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Tamb.—Harp—Str.

804v Canzonetta ..... *Cost.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Score and Solo part in MS

BORGHINI, G.

917v Romance sans paroles [Romance without words] ..... *Decourcelle*
Solo—1, 1, 2, 1—Horn—Str. Score in MS

BORGHINI, Louis-Jean
Clartés et Ombres, for Oboe or Violin, see **Part VIII**

BORGSTRÖM, Hjalmar Christiania 1864—1925 ib. (Oslo)

684v op. 12, Romanze, E major ..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Harp—Str.

BORNE, Fernand le, see **LE BORNE, Fernand**

BORODIN — RIMSKY-KORSAKOV
Alexander (Porphirievich) BORODIN, Petersburg 1833—1887 ib.

413v Nocturne from the Second Quartet, transcr. for Violin Solo and orchestra by N. Rimsky-Korsakov ..... *Bel.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Second Quartet, D major, posthumous work, comp. 1881

BÖRRESEN, Hakon Copenhagen 1876—

610v op. 11, Concerto, G major ..... *Hansen*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.
comp. in Paris and Brussels 1901/02; 1st perf. Copenhagen 1905, Svendsen conducting, Julius Thornberg soloist

BORTKIEWICZ, Sergei (Eduardovich) Kharkov (Russia) 1877—

905v op. 22, Concerto, in D.....*Rahter*
Solo—2, 3, 3, 3—4, 3, 3, 1—Tymp.—Str.

BRAHMS, Johannes Hamburg 1833—1897 Vienna

425v op. 77, Concerto, D major.....*Sim.*
Cadenzas by: Kreisler (*Schott*), Auer, Tor Aulin, Alb. Bachmann, Besekirsky, Busoni, Wladisl. Gorski, Joachim, Alfred Marchot, Adolf Margulies, Marteau, Ondriček, Edmund Singer, Florian Cajic (*all Simrock*)
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **39**
comp. 1878; 1st perf. at the Gewandhaus, Leipzig, Jan. 1, 1879, Brahms conducting, soloist Joachim, to whom the work is dedicated

BRAHMS — HOCHSTEIN

424v Waltz in A major for Violin Solo, accompaniment arr. for small orchestra by William F. Happich.....*unpublished*
Solo—2, 2, 2, 1—2 Horns—Harp—Str.
Score and parts in MS
comp. for Piano duet, transcr. for Violin and Piano by Hochstein (publ. C. Fischer, N. Y.); orch. April 4, 1920, for the Symphony Club exclusively

BRINK, Jules ten Amsterdam 1838—1889 Paris

962v op. 11, Concerto Caractéristique, in B♭ major.....*Enoch*
1. Allegro molto, 2. Reverie, 3. Gipsy dance
Solo—3, 2, 2, 2—2, 2, 3—Tymp., Perc.—Str.
Score in MS

BROCKWAY, Howard A. Brooklyn, N. Y. 1870—

704v op. 13, Cavatina.....*Schles.*
Solo—Clar., 2 Horns—Str.

BRUCH, Max Cologne 1838—1920 Berlin-Friedenau

418v op. 26, Concerto (I), G minor (Prelude, Adagio, Finale).....*Kistner & S.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **27**
sketched Cologne 1857, compl. Coblenz 1866; 1st perf. there, April 24, 1866, Bruch conducting, Otto von Königslöw soloist; subsequently rev. and 1st perf. in private rehearsal at Hanover, Oct. 1867, Bruch conducting, Joachim soloist; repeated by Joachim in public concert at Bremen, Jan. 7, 1868, Rheinthaler conducting

553v op. 42, Romanze, A minor.....*Sim.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **9**
comp. 1873

428v op. 44, Concerto II, D minor.....*Sim.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **24**
comp. at Bonn-on-Rhine 1877; 1st perf. London, Nov. 3, same year, the composer conducting, soloist Sarasate, to whom the work is dedicated. (In Sept. 1877, the concerto had been rehearsed by the orchestra of Baden-Baden, Bruch conducting)

450v op. 46, Fantasie, E♭, for Violin with orchestra and Harp; using Scotch folk-tunes freely.....*Sim.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Bass-drum—Harp—Str. **39**
comp. at Berlin, winter 1879/80; 1st perf. Hamburg, Sept. 1880, soloist Sarasate, to whom the work is dedicated. At a previous private rehearsal in Berlin, May 1880, Joachim played the Solo part

BRUCH, Max—Cont'd

547v **op. 57, Adagio appassionato**.....*Sim.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **7**
comp. 1890

452v **op. 58, Concerto III,** D minor.....*Sim.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **32**
comp. at Berlin 1890/91; 1st perf. Düsseldorf, May 31, 1891, the composer conducting, soloist Joachim, to whom the work is dedicated

520v **op. 65, In Memoriam,** Adagio.....*Sim.*
Solo—2, 2, 2, 3—4, 2, 3—Tymp., Cymb.—Str. **9**
comp. 1892

531v **op. 75, Serenade,** A minor.....*Sim.*
1. Andante con moto, 2. Alla marcia, 3. Notturno, 4. Allegro energico e vivace
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **35**
comp. summer 1899; 1st perf. by the Orchestre Lamoureux, Paris, May 15, 1901, Bruch conducting, Debroux soloist

519v **op. 84, Concertstück** [Concert piece], Allegro appassionato (F♯ minor) and Adagio (G♭ major).....*Sim.*
Solo—2, 3, 2, 3—4, 2, 3—Tymp.—Str. **11**
comp. 1910

BRUNETTI, T. A.

975v **Historiette,** G major.....*Decourcelle*
Solo—0, 1, 2, 1—2 Horns—Str. Score in MS

BUSONI, Ferruccio (Benvenuto) Empoli, near Florence 1866—1924 Berlin

543v **op. 35a, Concerto,** D major.....*B. & H.*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. **20**
comp. 1898

CALLAERTS, Joseph Antwerp 1838—1901 ib.

936v **Concertpiece,** E major.....*?*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str.
Score and parts in MS

CAMPA, Gustavo E.

591v **op. 1, Mélodie,** F major.....*B. & H.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.
copyright 1890

CANTU, C. Adolphe Turin (Italy) 1875—

657v **Chanson Suèdoise** [Swedish song].....*Decourcelle*
Solo—1, 1, 2, 1—2 Horns—Tymp.—Harp (ad lib.)—Str. **4**
Score in MS
comp. 1923; 1st perf. Nice, Dec. 1924

CASELLA, Alfredo Turin (Italy) 1883—

873v **Concerto,** A minor.....*U. E.*
Solo—2, 3, 3, 2—4, 2—Tymp., Perc.—Str. **30**
comp. 1928; 1st perf. Moscow, Oct. 8, 1928 by the "Persimfans" (orchestra without conductor), soloist Joseph Szigeti, to whom the work is dedicated

CASTELNUOVO-TEDESCO, Mario Florence 1895—

866v **Concerto Italiano,** G minor ..... *Ric.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Organ—Str. **33**
comp. 1924; 1st perf. Rome, Jan. 1926, Molinari conducting, Mario Corti soloist

CASTRUCCI — MOFFAT Pietro CASTRUCCI, Rome 1689—1769 Dublin

731v **Concerto "La Cintola"** [The belt], G minor, arr. from the figured bass, by Alfred Moffat ..... *Schott*
Solo—String orchestra Score in MS **8**
publ. 1926

CENTOLA, Ernesto Salerno (Italy) 1862—

958v **op. 18, Nocturne,** G major ..... *Decourcelle*
Solo—2, 2, 2, 2—2 Horns—Str. Score in MS **4**
comp. 1923; 1st perf. Constantinople, Dec. 1923

op. 60, Novelletta, for Violin and String orchestra, see **Part II**

CHAUSSON, Ernest Paris 1855—1899 Limay, Seine et Oise

433v **op. 25, Poème,** E♭ major ..... *B. & H.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str.
comp. 1896; 1st perf. at a Concert Colonne, Paris, April 4, 1897, Ysaye soloist

CHOPIN — WILHELMJ

Frédéric (François) CHOPIN, Zelazowa-Wola, near Warsaw 1810—1849 Paris

766v **Romanze,** Paraphrase of the Romanze from Chopin's Piano Concerto op. 11, in E minor; transcr. by August Wilhelmj ..... *Kistner & S.*
Solo—2, 0, 2, 2—2 Horns—Tymp.—Str.
Romanze transposed from the orig. E major key to D major

740v **op. 37, No. 1, Notturno,** E minor, arr. for Violin and orchestra by August Wilhelmj ..... *B. & H.*
Solo—0, 1, 2, 2—2 Horns—Str.
comp. for Piano in G minor

COLERIDGE-TAYLOR, Samuel London 1875—1912 Croydon

831v **op. 39, Romance** in G major ..... *Novello*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.
Score and Wind parts in MS

COLIN, Marcel and Hubert MOUTON

695v **Danse Serbe** [Serbian dance] ..... *Heugel*
Solo—1, 1, 2, 1—2, 2, 3—Tymp., Cymb., Bass-drum, Tamb.—Str.
Score in MS

CONUS, Julius (Jules) Moscow 1869—

475v **Concerto,** E minor ..... *Jurg.*
Solo—3, 2, 2, 2—4, 2, 3—Tymp.—Str.
publ. 1898; 1st perf. in Moscow, Ippolitov-Ivanov conducting, the composer as soloist

COQUARD (Joseph) Arthur Paris 1846—1910 Noirmoutiers, Vendée

939v **Légende,** E minor ..... *Grus & Cie.*
Solo—2, 1, 2, 1—Horn—Str. Score in MS

CORELLI, Arcangelo Fusignano, near Ravenna 1653—1713 Rome

879v **La Folia,** Variations sérieuses, for Violin with orchestra accompaniment and cadenza by H. Léonard; new edition rev. and fingered by Issay Barmas, orch. by Max Reger ..... *Schott frères, Brussels*
Solo—2, 2, 0, 2—Tymp.—Str. **13**
orig. for Violin and Basso continuo, as final number of the 12 Sonatas, op. 5, publ. Rome 1700

CUI, César (Antonovich) Vilna 1835—1918 ib.

557v **op. 25, Suite Concertante** ..... *Bel.*
1. Intermezzo scherzando, 2. Canzonetta, 3. Cavatine, 4. Finale-Tarantella
Solo—3 (1st and 3rd alt. Picc.), 2, 2, 2—4 Horns—Tymp.—Harp—Str.

902v **Berceuse** [Lullaby], E♭ major, for Violin and String orchestra (No. 8 of "12 Miniatures" for Violin and Piano) ..... *Leduc*
Score and parts photostated

901v **Cantabile,** B♭ major (No. 5 of "12 Miniatures" for Violin and Piano)... *Leduc*
Solo—2 Fl., 2 Clar., 2 Horns—Str.
Score and parts photostated

DALCROZE, Emil Jaques, see **JAQUES-DALCROZE, Emile**

DAL MONTE, Emilio
Musette for Violin Solo and String orchestra, see **Part II**

DAVID, Ferdinand Hamburg 1810—1873 near Klosters (Switzerland)

538v **op. 3, Concertino I,** A major ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Conductor's score not printed, Vl. and Piano reduction instead; new edition by A. Schulz (publ. Litolff)

1020v **op. 5, Introduction et Variations** on the theme, "Je suis le petit tambour" [I am the little drummer] ..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

862v **op. 10, Concerto No. 1,** E minor ..... *B. & H.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp.—Str.
Score in MS

1045v **op. 13, Introduction et Variations** on an orig. theme ..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Solo and one set of parts printed; Score and duplicate Strings in MS

994v **op. 14, Concerto No. 2,** D major ..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS

992v **op. 17, Concerto No. 3,** in A ..... *Kistner & S.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp.—Str.
Score in MS

718v **op. 23, Concerto No. 4,** E major ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

499v **op. 35, Concerto No. 5,** D minor ..... *B. & H.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str.
Conductor's score not printed, Vl. and Piano reduction instead; rev. by Friedrich Hermann (publ. Peters)

594v **Am Springquell** [At the well], Character piece, No. 6 from op. 39 "Dur und Moll" [Major and Minor] for Violin and Piano; orch. by Philipp Scharwenka ..... *B. & H.*
Solo—2, 0, 2, 2—2 Horns—Str.

DELIUS, Frederick Bradford (England) 1863—

820v Violin Concerto.....*Augener*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str.
comp. 1916

DIÉMER, Louis Paris 1843—1919 ib.

801v op. 33, Concert-Stück [Concert piece].....*Hamelle*
1. Prelude and Andantino, 2. Introduction and Saltarello
Solo—2 (1st alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Tamb.—Harp—Str.

DITTERS von DITTERSDORF, Carl
Vienna 1739—1799 Neuhof, near Pilgram (Bohemia)

943v Concerto, G major, for Violin and String orchestra, rev. and ed. by Hans Mlynarczyk and Ludwig Lürman.....*Hofmeister*
Score in MS

DOHNÁNYI, Ernst von Pressburg (then Hungary) 1877—

556v op. 27, Concerto, D minor.....*Alberti*
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 3—4, 2, 3—Tymp., Triangle—Harp—Str. **40**
comp. at Berlin 1917; 1st perf. Budapest 1919, the composer conducting, Emil Telmányi soloist

DUBOIS (François Clément) Théodore Rosnay, Marne 1837—1924 Paris

517v Concerto, in D minor.....*Heugel*
Solo—2, 2, 2, 2—4, 2—Tymp., Triangle—Str.
1st perf. Paris, Nov. 28, 1894, Henri Marteau soloist

Deux Pièces pour Violon [Two pieces for Violin]

681v — No. 1, Andante.....*Heugel*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Harp—Str.

682v — No. 2, Scherzo—Valse.....*Heugel*
Solo—2, 2 (2nd alt. Engl. H.), 2, 2—2, 2—Tymp., Triangle—Str.

DUNKLER, Emile
op. 14, Berceuse, see **Part II**

DUPUIS, Albert Verviers (Belgium) 1877—

922v Fantaisie Rapsodique in three parts.....*Schott frères, Brussels*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3 and Contrabass-Tromb.—Tymp., Perc.—Harp—Str.

DVOŘÁK, Antonín Nelahozeves-on-Vltava, near Prague 1841—1904 Prague

521v op. 11, Romanze, F minor.....*Sim.*
Solo—2, 2, 2, 2—2 Horns—Str. **8**
comp. as quartet 1873, slow movement arr. 1876; 1st perf. Prague, Dec. 9, 1877, Adolf Cech conducting, J. Markus soloist

551v op. 49, Mazurek [Mazurka], E minor.....*Sim.*
Solo—2 Clar., 2 Bn., 2 Horns—Tymp.—Str. **5**
comp. Feb. 1879; 1st perf. Prague, March 29, same year, Zdenko Fibich conducting, F. Lachner soloist

427v op. 53, Concerto, A minor.....*Sim.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **33**
comp. at Sychrow, July to Sept. 1879; rev. spring 1880; 1st perf. Prague, Oct. 14, 1883, M. Anger conducting, Franz Ondriček soloist

EBERHARDT, Goby Hattersheim, near Frankfurt-on-Main 1852—1926 Lübeck

918v **op. 42, Schlummerlied** [Slumber Song] for Violin or Violoncello; orchestral arr. by J. W. A. Gaspary ..... *Benj.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

919v **op. 43, Nocturno** for Violin or Violoncello; orchestral arr. by J. W. A. Gaspary ..... *Benj.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

EHRENBERG, Carl (Emil Theodor) Dresden 1878—

772v **op. 14, Nachtlied** [Night song] (after Friedrich Nietzsche ..... *Leuckart*
Solo—2, 2, 2, 2—4 Horns—Tymp.—Harp—Str.

ELGAR, Sir Edward (William) Broadheath, near Worcester (England) 1857—

544v **op. 61, Concerto,** B minor ..... *Novello*
Solo—2, 2, 2, 3 (Contra-Bn. ad lib.)—4, 2, 3, 1 (ad lib.)—Tymp.—Str. **43**
comp. 1910; 1st perf. London, Nov. 10, 1910, the composer conducting, soloist Fritz Kreisler, to whom the work is dedicated

d'ERLANGER, Baron Frédéric (Friedrich Freiherr von ERLANGER) (Pen-name Frédéric Regnal) Paris 1868—

964v **op. 17, Concerto,** in D ..... *Rahter*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle—Harp—Str. **32**
1st perf. at a London Philharmonic concert, March 12, 1903, Fritz Kreisler soloist

ERNST, Heinrich Wilhelm Brünn (Moravia) 1814—1865 Nice

op. 8, 2 Nocturnes for Violin and Piano; String orchestra accompaniment arr. by Hugo Heermann ..... *Schott*

892v — **No. 1,** A major **2**

893v — **No. 2,** E major **4**

507v **op. 11, Fantaisie (brillante)** on the March and the Romance from Rossini's "Otello" ..... *Schott*
Solo new edition, rev. and marked by Edmund Singer (publ. Litolff)
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.
(or: Solo, Strings and Piano; Piano replacing the Wind instruments)
Violin and Piano reduction instead of score **7**

633v **op. 18, Le Carnaval de Venise** [Carnival of Venice], Burlesque Variations on the Canzonetta "Cara mamma mia" ..... *Kistner & S.*
Solo—Strings Score in MS

405v **op. 22, Ungarische Melodien** [Hungarian melodies] ..... *B. & H.*
Solo—3, 0, 2, 2—2, 2—Tymp., Triangle—Str.
Solo and Piano reduction instead of score; ed. by Andreas Moser (publ. U. E.)

404v **op. 23, Concerto** (Allegro pathétique), F♯ minor ..... *B. & H.*
Solo—2, 2, 2, 2—3, 2, 3—Tymp.—Str.
No conductor's score publ.

ETCHECOPAR, M.

Chanson triste, Violin Solo with String accompaniment, see **Part II**

FAIRCHILD, Blair Belmont, Mass. 1877—

773v **op. 31, Légende** ..... *Eschig*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.
copyright 1911

FAIRCHILD, Blair—Cont'd

618v **op. 45, Étude Symphonique**.....*Durand*
Solo—3 (3rd alt. Picc.), 3, 2, 2—4, 2—Tymp.—Str.

668v **Rhapsodie**.....*Schott*
(composed on religious and secular themes of ancient times and the middle ages, collected by the composer in different villages of Yemen and of Galicia, inhabited by Hebrew sects)
Solo—2, 2, 2, 2—2, 2—Tymp., Cymb., Triangle, Tamb.—Str. **12**
comp. 1923; not yet perf.; information received July 1932

FAURÉ, Gabriel (Urbain) Pamiers (France) 1845—1924 Paris

592v **op. 16, Berceuse** [Lullaby] for Violin or Violoncello Solo.....*Hamelle*
Solo—Fl., Clar.—Str.
comp. 1880, orig. for Violin and Piano

op. 17, No. 3, Romance sans paroles, for Violoncello or Violin Solo with small orchestra, see **Part VI**

578v **op. 28, Romance,** B♭ major; orch. by Ph. Gaubert.....*Hamelle*
Solo (printed)—2, 1, 2, 2—Horn—Harp—Str.
Parts in MS

FAURÉ — RONCHINI

op. 80, No. 2, Fileuse (2nd Entr'acte from "Pelleas and Melisande") transcr. for Violoncello or Violin and orchestra, see **Part VI**

FIBICH, Zdeněk (Zdenko) Šebořice, near Časlav (Bohemia) 1850—1900 Prague

808v **Poem,** arr. for Violin Solo by Jan Kubelik, orch. arr. by Jan Janota.....*Fr. A. Urb.*
Solo—1, 1, 2, 1—2, 2, 1—Str. **3**
Violin and Piano conductor (specially marked)
Fragment from "V podvečer" [In the evening] for orchestra (see Part Ia), comp. 1893; arr. by Kubelik 1908; by Janota 1910/11

FOERSTER, Joseph Bohuslav Detenice (Bohemia) 1859—

821v **op. 88, Concerto,** C minor.....*U. E.*
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Triangle—Cel., Harp—Str. **35**
comp. at Vienna 1911; 1st perf. New York, same year, Jan Kubelik soloist

FORT, Robert

976v **Chanson Andalouse** [Andalusian song], B minor.....*Decourcelle*
Solo—2, 2, 2, 1—Horn—Tymp., Triangle, Tamb., Castanets—Harp—Str. Score in MS **4**
comp. 1928; 1st perf. Monte Carlo, Oct. same year, Seigle conducting

FOURDRAIN, Félix France 1880—1923 Paris

944v **Pensée Musicale** [Musical thought].....*Grus & Cie.*
Solo—1, 1, 1—Horn—Tymp.—Harp—Str.
Score in MS

FRANZOT, Egidio

Serenata for Violin and String orchestra, see **Part II**

FRENKEL, Stefan Warsaw 1902—

864v **op. 9, Concerto**.....*Ries & E.*
Solo—Strings **25**
comp. 1927; 1st perf. Dresden 1929, Scheinpflug conducting, the composer as soloist

FUCHS, Albert Basel (Switzerland) 1858—1910 Dresden

629v op. 25, Concerto, G minor ..... *Kistner & S.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.
Score, Wind parts and Tymp. in MS

FUNCK, Ed.
Legende for Violin Solo with String accompaniment, see **Part II**

GABRIEL-MARIE, see **MARIE, Gabriel**

GADE, Niels Wilhelm Copenhagen 1817—1890 ib.

925v op. 56, Concerto, D minor ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

693v Capriccio, orchestra accompaniment by Carl Reinecke ..... *Ries & E.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **10**
comp. May 1878; instrum. 1891

GALLINI, L.

952v Improvvisata [Impromptu], A♭ major, orch. by F. Seigle ..... *Ricordi, Paris*
Solo—Fl., Clar.—Str. Score in MS

GANDOLFO, Eugen Genoa 1865—

467v Romance ..... *Decourcelle*
Solo—1, 1, 2, 1—2, 2, 1—Tymp.—Harp—Str. **4**
Score in MS
comp. 1929; 1st perf. Nice, Dec. same year

GAUBERT, Philippe Cahors (France) 1879—

620v Fantaisie ..... *Durand*
Solo—3, 2, 2, 2—4, 3, 3, 1—Tymp., Triangle—Harp—Str.
comp. Sept. 1921

GAUBERT-ELGÉ, Lucien

1018v Automne, Melody ..... *Evette*
Solo—2 Fl., 2 Clar.—Str. Score in MS

GENG, Charles

627v Notre Dâme des Flots, Meditation ..... *Cost.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str.
Score in MS

GERIN, Ch., fils
Rêverie champêtre for Violin Solo with String orchestra, see **Part II**

GERNSHEIM, Friedrich Worms 1839—1916 Berlin

672v op. 33, Fantasiestück [Fantasy piece], D major ..... *Sim.*
Solo—2, 2, 2, 2—2 Horns—Str.

764v op. 42, Concerto, D major ..... *Peters*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **26**
comp. Rotterdam, summer 1879; 1st perf. there, Jan. 22, 1880, the composer conducting, Isidor Schnitzler soloist

595v op. 86, Concerto II, F major ..... *Zimm.*
Solo—2 (2nd alt. Picc.), 3, 3, 2—4, 2—Tymp., Glockenspiel—Str.
comp. 1912

GERVASIO, N. Savona (Italy) 1847—

496v **Feuilles de printemps** [Foliage of spring], Bluette [Trifle] for Violin or Viola with small orchestra.....*Decourcelle*
Solo—1, 1, 1, 1—Str. **4**
comp. 1897; 1st perf. Nice, Feb. 1898, the composer conducting

GIGOUT, Eugène Nancy 1844—1925 Paris

953v **Méditation,** C major.....*Hamelle*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str. Score in MS

GILLET, Ernest Paris 1856—

947v **Idylle,** E major, orch. by R. Ziroldi.....*Decourcelle*
Solo—1, 1, 2, 2—2 Horns—Str. Score in MS **5**
comp. 1894; 1st perf. Paris, March 1895

977v **No. 3, Mélodie,** E major, for Violin and small orchestra, orch. by R. Ziroldi.....*Decourcelle*
Solo—Fl., Ob., Clar.—Str. Score in MS **2**
comp. 1894; 1st perf. Paris, Jan. 1895

972v **Précieuse,** E minor.....*Decourcelle*
Solo—1, 0, 1—0, 2, 1—Drum—Str. Score in MS **4**
(an arr. with accompaniment of String orchestra, see Part II)
comp. 1912; 1st perf. Paris, April 1912

Serenade-Impromptu, see **Part II** (with **"Précieuse"**)

GLAZOUNOV, Alexander (Constantinovich) Petersburg 1865—

420v **op. 82, Concerto,** A minor.....*Bel.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Small bells—Harp—Str. **21**
comp. 1904; 1st perf. London, Oct. 17, 1905, Sir Henry Wood conducting, Mischa Elman soloist

GODARD, Benjamin (Louis Paul) Paris 1849—1895 Cannes

515v **op. 35, Concerto Romantique,** A minor.....*Heugel*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **24**
1st perf. at a Concert Populaire, Paris 1876, Mlle. Tayau soloist

676v **op. 131, Concerto II,** G minor.....*Fürstner*
Solo—2, 2, 2, 2—2, 2—Tymp., Cymb., Triangle, Bass-drum—Str.

op. 138, Scènes Ecossaises, for Oboe or Violin
1. Légende Pastorale, 2. Sérenade à Mabel, 3. Marche des Highlanders
see **Part VIII**

op. 145, En plein air [In the open], Suite of 5 pieces.....*Sim.*

738v — **No. 1, À l'ombre** [In the shade]
Solo—Clar., Bn., Horn—Str.

555v — **No. 2, Sous la charmille** [Under the beech hedge]
Solo—2 Clar., 2 Bn., 2 Horns—Tymp.—Str.

739v — **No. 4, Danse rustique** [Rustic dance]
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

560v — **No. 5, La fée du hallier** [The bailiff's good fairy]
Solo—1, 0, 1, 1—2 Horns—Tymp., Cymb., Triangle—Str.

Berceuse, see **Suite II** from **"Jocelyn"** in **Part Ia**

GOETINCK, Jules

529v Andante Capriccioso.....*Decourcelle*
Solo—1, 1, 2, 2—Tymp.—Harp—Str. Score in MS

GOETZ, Hermann Königsberg, Prussia 1840—1876 Hottingen, near Zurich

666v op. 22, Concerto (in one movement), G major, No. 9 of the posthumous works.....*Kistner & S.*
Solo—2, 2, 2, 2—2 Horns—Tymp., Triangle—Str.
comp. summer 1868, publ. posthumously 1880 and 1st perf. Basel, Oct. 17, same year, Ernst Rentsch soloist

GOHLISCH, Wilhelm Ferdinand

876v op. 8, Scherzo.....*Gries & Schornagel*
Solo—1, 2, 2, 2—2 Horns—Tymp.—Str.

GOLDMARK, Carl Keszthely (Hungary) 1830—1915 Vienna

469v op. 28, Concerto, A minor.....*Schweers & Haake*
Solo (marked and rev. by J. Lauterbach)—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **33**
1st perf. (semi-public) at the Privat Musikverein, Nuremberg, Oct. 28, 1878, Johann C. Lauterbach soloist; repeated Nov. 1, at a Vienna Gesellschafts-Konzert, with the same soloist

GOOSSENS, Eugene London 1893—

982v Lyric Poem.....*Chester*
Solo—2, 2, 2, 2—2, 1—Tymp., Cymb., Gong—Str. **13**
Score and parts in MS
comp. 1926; 1st perf. Rochester, N. Y., Sept. 11, 1929

GOUNOD, Charles (François) Paris 1818—1893 St. Cloud

751v Méditation (Le Calme) [Quietude].....*Choudens*
Solo—1, 2, 2, 2—4 Horns—Harp—Str.

GRÄDENER, Hermann (Theodor Otto) Kiel 1844—1929 Vienna

830v op. 41, Concerto II, D minor.....*U. E.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **30**
comp. 1903; 1st perf. Vienna, Nov. 14, 1905, Gustav Gutheil conducting, Ondříček soloist

GRAM, Peder Copenhagen 1881—

880v op. 5, Romance, F major.....*Hansen*
Solo—2, 1, 2, 2—2 Horns—Harp—Str.

869v op. 20, Concerto, D minor.....*Hansen*
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp.—Str.

GROTE, A. R.

op. 45, Novellette, Strings with Solo Violin, see **Part II**

GRUND, Eduard Hamburg 1802—?

1005v op. 4, Concertino, C major.....*Kistner & S.*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str.
Solo and one set of parts printed, Score and duplicate Strings in MS

GRÜTZMACHER, Friedrich (Wilhelm Ludwig) Dessau 1832—1903 Dresden

946v op. 19, No. 1, Romance, B♭ major.....*Kahnt*
Solo—1, 0, 2, 1—2 Horns—Tymp.—Str.
Score in MS

GUIRAUD, Ernest New Orleans, La. 1837—1892 Paris

527v Caprice.....*Durand*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.
1st perf. at a Concert du Châtelet, Paris, April 6, 1884, Sarasate soloist

HAARKLOU, Johannes Söndfjord, near Bergen 1847—1925 Oslo

897v op. 50, Concerto, A major.....*Reinecke*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp.—Str.
Score in MS

HALVORSEN, Johan Drammen (Norway) 1864—

1002v op. 7, Air Norvégien.....*Hansen*
Solo (printed)—2 (2nd alt. Picc.), 2, 2, 2—2 Horns—Tymp., Triangle—Str. Parts in MS

op. 31, Norwegian Song, for Violin Solo and String orchestra, see **Part II**

742v Andante religioso, G minor.....*Hansen*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

Chant de la "Veslemöy" for Violin Solo and String orchestra, see **Part II**

903v Danses Norvégiennes [Norwegian dances].....*Hansen*
1. D major, 2. A major
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Str.

HÄNDEL, Georg Friedrich (George Frederic HANDEL)
Halle-on-the-Saale 1685—1759 London

409v Concerto grosso No. 11, in B♭ major, from Chrysander's edition (vol. 21) rev. and arr. for general use by Max Seiffert.....*B. & H.*
Concertino: Vl. Solo, Vc. Solo—Conc. grosso: 2 Ob. (doubled), 2 Bn., Str.: 6, 6, 4, 2, 2—2 Cemb. (princ. and rip.) **5**
comp. about 1710 under the title "Sonata a 5"

851v Larghetto, new ed., rev. and corrected by Jenö Hubay.....*Zimm.*
Solo—String orchestra **3**
rev. 1905; 1st perf. Budapest 1908, Hubay soloist

HARTMANN, Emil Copenhagen 1836—1898 ib.

1025v op. 19, Concerto, G minor.....*Sim.*
Solo—2, 2, 2, 2—2 Trump.—Tymp.—Str.
Solo part and one set of Strings printed, Score, Winds and duplicate Strings in MS
publ. 1876

HAUSER, Miska Pressburg 1822—1887 Vienna

476v op. 43, Ungarische Rhapsodie [Hungarian rhapsody].....*Peters*
(parts entitled "Ière Rapsodie Hongroise")
Solo—2, 0, 2, 2—2 Horns—Str.
Vl. and Piano reduction (Sitt) instead of conductor's score

1012v op. 49, Concerto I, E minor.....*Kistner & S.*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str.
Score in MS

HAVE, Willem ten

1014v op. 19, Allegro brillant, A major, for Violin and String instruments.....*Laudy*
Score in MS

HAYDN, Franz Joseph Rohrau (Lower Austria) 1732—1809 Vienna

512v **Concerto I,** C major ..... *B. & H.*
Solo—Cemb. (ed. by Max Seiffert)—Str. **15**
comp. at Eisenstadt, before 1769; 1st perf. there, Haydn conducting, Tomasini soloist

513v **Concerto II,** G major ..... *B. & H.*
Solo—Cemb. (ed. by Max Seiffert)—Str. **16**
comp. at Eisenstadt, before 1769; 1st perf. there, Haydn conducting, Tomasini soloist

514v **Concerto III,** B♭ major ..... *B. & H.*
Solo and Piano reduction ed. and cadenzas added by Hermann Gärtner, Cemb. ed. by Max Seiffert
Solo—Cemb.—Str. **23**
comp. at Eisenstadt or Esterhaz about 1770; 1st perf. there, Haydn conducting

HECK, Armand
Ballade, A major, for Violin and Strings, see **Part II**

HEGAR, Friedrich Basel 1841—1927 Zurich

887v **op. 3, Concerto,** D major ..... *André*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
comp. Zurich, March 1873; 1st perf. there, same year

675v **op. 45, Ballade** ..... *Sim.*
Solo—2, 2, 2, 2—2 Horns—Str.

HENRIQUES, Fini (Valdemar)
op. 12, Romanze, Violin and String orchestra, see **Part II**

HERMANN, Rodolphe
Lassitude, Violin or Violoncello Solo with orchestra accompaniment, see **Part VI**

HERRMANN, Eduard Oberrotweil (Germany) 1850—

791v **op. 25, Concerto,** C minor ..... *Schmid*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str.
comp. at New York, winter 1904; 1st perf. there, Feb. 17, 1905, Franz X. Arens conducting, H. von Dameck soloist

HERTZMAN, Frithiof
op. 24, Romance, with String orchestra, see **Part II**

HEURTEUR, F. ?—1930 Paris
Berceuse, Violin Solo with String accompaniment, see **Part II**

979v **Canzonetta** ..... *Decourcelle*
Solo—Woodwind: 1, 1, 1, 1—Str. Score in MS **2**
comp. 1923; 1st perf. Paris, Sept. 1924, the composer conducting

1016v **Hyhra,** Melody, B major ..... *Decourcelle*
Solo—1, 1, 1, 1—2 Horns—Str. Score in MS **1**
comp. 1924; 1st perf. Paris, Sept. 1924, the composer conducting

HILLE, Gustav
op. 46, Berceuse, for Violin Solo and String orchestra, see **Part II**

HILLER, Ferdinand (von) Frankfurt-on-Main 1811—1885 Cologne

447v **op. 152b, Fantasiestück** [Fantasy piece] ..... *Forberg*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

HILLMANN, Carl

635v **op. 35, Elegie** ..... *André*
Solo—2, 1, 2, 2—2 Horns—Tymp.—Str.

HOLLAENDER, Gustav Leobschütz (Upper Silesia) 1855—1915 Berlin

448v **op. 10, Romanze,** A major ..... *Forberg*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

1031v **op. 14, Concert Polonaise** ..... *Leuckart*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp.—Str.
Score in MS

841v **op. 33, Elegie** ..... *Schles.*
Solo (printed)—2, 2, 2, 2—2 Horns—Tymp.—Str.
Score and parts in MS

586v **op. 52, Concerto,** G minor ..... *Ries & E.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

611v **op. 66, Concerto III,** D minor ..... *Zimm.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

HOLLANDER, Benoit Amsterdam 1853—

908v **op. 15, Concerto,** D minor ..... *Chester*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2—Tymp.—Str. **30**
publ. 1896

HOLTER, Iver (Paul Fredrik) Östre Gausdal (Norway) 1850—

784v **op. 22, Concerto,** A minor ..... *Norsk Musikforlag*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.
1st perf. Oslo 1920

HOTH, George

790v **op. 3, Nocturne** ..... *Jurg.*
Solo—1, 0, 2, 2—2 Horns—Harp—Str.

HUBAY, Jenö Budapest 1858—

665v **op. 10, No. 1, Arioso** ..... *Bosworth*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

587v **op. 13, Scènes de la Csárda No. 2** ..... *Cranz*
Solo—Dulcimer (or Harp, or both)—Str. **10**
comp. 1875; 1st perf. at the Concerts Pasdeloup, Paris 1884, Godard conducting, the composer as soloist

850v **op. 18, Scènes de la Csárda No. 3** ..... *Hamelle*
Solo—2, 2, 2, 2—2, 2, 2—Tymp., Triangle—Harp—Str. **10**
Wind parts, Perc., Harp in MS
comp. 1876; 1st perf. Brussels 1883, Joseph Dupont conducting, the composer as soloist

980v **op. 21, Concerto dramatique,** A minor ..... *Lemoine*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—2 Harps—Str. **30**
Score in MS
comp. at Brussels 1881; 1st perf. there 1886, Joseph Dupont conducting, the composer as soloist

op. 27, Poèmes Hongrois [Hungarian poems] ..... *Hamelle*
comp. 1884; 1st perf. Ostende 1887, Leo Rinskopf conducting, the composer as soloist

619v **— No. 1**
Solo—2, 2, 2, 2—3, 2, 2—Tymp., Triangle—Harp—Str. **6**

605v **— No. 6**
Solo—2 (2nd alt. Picc.), 2, 2, 2—3, 2, 2—Tymp., Triangle—Harp—Str. **6**

HUBAY, Jenö—Cont'd

589v **op. 32, "Hejre Kati"** [Heigh-ho Kitty], Scènes de la Csárda No. 4 ..... *Hainauer*
Solo—2, 2, 2, 2—3, 2, 2—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. Score in MS **10**
comp. 1886; 1st perf. at the Gewandhaus, Leipzig 1888, Hugo Hermann soloist

690v **op. 33, "Hullámzó Balaton"** [The waves of Lake Balaton], Scènes de la Csárda No. 5 ..... *Hainauer*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 1—Tymp.—Str. **10**
comp. 1886; 1st perf. Budapest 1887, Alexander Erkel conducting, the composer as soloist

op. 44, Impressions de la Puszta, 3 characteristic Hungarian pieces

744v **— No. 3, Les fileuses (A fonóban)** [The spinning maidens] ..... *Ries & E.*
Solo—2, 2, 2, 2—3 Horns—Tymp., Triangle—Harp—Str. **8**
comp. 1886; 1st perf. Paris 1887, Hugo Hermann soloist

580v **op. 60, "Azt mondják . . ."** [The story goes . . .], Scènes de la Csárda No. 8 ..... *Hansen*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Bass-drum—Harp—Str. **12**
comp. 1886

726v **op. 72, Variations** on a Hungarian theme ..... *Sim.*
Solo—2, 2, 2, 2—3 Horns—Tymp., Triangle—Str. **15**
comp. 1887: 1st perf. Budapest 1907, at the inauguration of the new Music Academy; Stefan Kerner conducting, the composer as soloist

728v **op. 83, Scènes de la Csárda No. 12 "Piczi tubiczam"** [My sweet love] ..... *Kistner & S.*
Solo—2, 2, 2, 2—3 Horns—Tymp., Triangle—Cemb. (ad lib.), Harp—Str. **12**
comp. 1898; 1st perf. at a Museum Concert, Frankfurt 1899, the composer as soloist

516v **op. 90, Concerto II,** E major ..... *Hamelle*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
comp. at Budapest 1899; 1st perf. at the Gewandhaus, Leipzig 1900, Nikisch conducting, the composer as soloist

571v **op. 99, Concerto III,** G minor ..... *Zimm.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **32**
comp. 1906; 1st perf. Budapest 1907, Stephan Kerner conducting, soloist Franz von Vecsey, to whom the work is dedicated

583v **op. 101, Concerto all'antica (IV),** C major ..... *Zimm.*
1. Preludio, 2. Corrente e Musetto, 3. Larghetto, 4. Finale a capriccio
Solo—2 (2nd alt. Picc.), 2, 2, 2—3, 2—Tymp., Triangle—Str. **28**
comp. 1908; 1st perf. Budapest 1910, the composer conducting, soloist Stefi Geyer, to whom the work is dedicated

907v **op. 102, Scènes de la Csarda No. 13** ..... *Sim.*
Solo—3, 2, 2, 2—3, 2, 3—Tymp., Cymb., Triangle, Small bells—Harp—Str. **12**
comp. 1909; 1st perf. Amsterdam 1928, Eduard Zathureczky soloist

846v **op. 105, Walzer-Paraphrase** [Waltz paraphrase] ..... *Zimm.*
Solo—3, 2, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str. **10**
comp. 1910; 1st perf. Budapest 1922, the composer conducting

817v **op. 117, Scène de la Csárda No. 14** (on themes by Lavotta) ..... *U. E.*
Solo—3, 2, 2, 2—4, 2, 3—Tymp., Perc.—Cel., Harp—Str. **12**
comp. 1922; 1st perf. Budapest 1926, the composer conducting, Ladislaus Szentgyörgyi soloist

HÜE, Georges (Adolphe) Versailles 1858—

916v Fantaisie.....*Leduc*
Solo (printed)—3, 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str. **12**
Score and parts in MS
1st perf. at the Concerts Colonne, Paris 1893, Pannequin soloist

615v Romance.....*Rouart, Lerolle*
Solo—2, 1, 2, 2—Horn—Str. **7**
comp. 1905

IMELMANN, H.
op. 6, Wiegenlied, Violin Solo with String orchestra, see **Part II**

INGHELBRECHT, D. E.
Nocturne for Violoncello or Violin or Viola, see **Part VI**

JADASSOHN, Salomon Breslau 1831—1902 Leipzig

735v op. 69, Cavatine.....*Kistner & S.*
Solo—2 Clar., 2 Bn., 2 Horns—Str.

JAQUES-DALCROZE, Emile Vienna 1865—

741v op. 50, Concerto, C minor.....*Bauermann*
Solo—3, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.
1st perf. at the Schweizer Tonkünstlerfest 1901

652v "Poème", Concerto II (in 2 movements).....*Sim.*
(a) From Largo doloroso to Doloroso appassionato
(b) From Moderato con ritmo ostinato to Allegro con gioja
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

JEANJEAN, Paul
Romance pour Violon, with String orchestra, see **Part II**

JENSEN, Gustav Königsberg, Prussia 1843—1895 Cologne

737v op. 15, Romanze.....*Ries & E.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **10**
comp. 1881; 1st perf. Cologne 1883

JOACHIM, Joseph Kittsee, near Pressburg 1831—1907 Berlin

998v op. 1, Andantino and Allegretto scherzoso.....*Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Solo and one set of parts of orig. edition,
Score and duplicate Strings in MS

783v op. 3, Concerto, in one movement, G minor.....*B. & H.*
Solo—2, 2, 2, 2—4, 2, 2—Tymp.—Str. Score in MS **12**
comp. 1844; 1st perf. Dec. 1853, the composer as soloist

536v op. 11, Concerto (In ungarischer Weise) [In Hungarian manner], D minor.....*B. & H.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **28**
comp. at Hanover, summer 1857; 1st perf. there, March 24, 1860, the composer as soloist

554v op. 12, Notturno [Nocturne], A major.....*Sim.*
Solo—2, 2, 2, 2—2 Horns—Str.

606v Concerto, G major.....*B. & B.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **30**
comp. 1864, rev. 1889 at Bülow's instigation; 1st perf. Hanover Nov. 5, 1864, the composer as soloist

JOACHIM, Joseph—Cont'd

584v **Variationen** [Variations]..... *B. & B.*
Solo—3, 2, 2, 2—2, 2—Tymp.—Str. **22**
comp. 1880; 1st perf. Berlin, Feb. 15, 1881, the composer as soloist

JONGEN, Joseph Liège 1873—

617v **op. 17, Concerto,** B minor..... *Durand*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.
comp. between 1898 and 1902

JUON, Paul Moscow 1872—

802v **op. 28, No. 3, Berceuse** [Lullaby]..... *Schles.*
Solo—2, 1, 2, 2—2 Horns—Triangle, Glockenspiel (ad lib.)—Harp (ad lib.)—Str.
No conductor's score printed, Violin and Piano reduction instead

727v **op. 42, Concerto,** B minor..... *Schles.*
Solo—3 (3rd alt. Picc.), 2, 2, 3—4, 2—Tymp., Triangle, Glockenspiel—Harp—Str.
publ. 1909

813v **op. 49, Concerto No. 2,** A major..... *Schles.*
Allegro moderato—Andantino (Elegy "Weisse Nächte") [White Nights]—Allegro non troppo
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Triangle—Str. Wind parts, Perc. in MS

Elegie "Weisse Nächte", see **op. 49** (above)

KAEHLER, Willibald Berlin 1866—

653v **Elegie**..... *Ries & E.*
Solo—2, 1, 2, 2—2 Horns—Str. **7**
comp. 1907; 1st perf. Schwerin 1909

KARLOWICZ, Mieczyslaw Wiszniewo (Lithuania) 1876—1909 Zakopane (Polish-Tatra)

489v **op. 8, Concerto,** A major..... *Schles. and Gebethner*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.

KAUFFMANN, Fritz Berlin 1855—

720v **op. 27, Concerto,** D minor..... *Heinrichshofen*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str.
comp. at Magdeburg 1892; 1st perf. there Nov. 8, 1893, the composer conducting, Felix Berber soloist

706v **op. 50, Concerto II,** B minor..... *Heinrichshofen*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.
comp. in the Harz Mountains 1907; 1st perf. Berlin, Nov. 14, 1908, soloist Felix Berber, to whom the work is dedicated

KAUN, Hugo Berlin 1863—1932 ib.

890v **op. 66, Es war einmal . . .** [Once upon a time . . .], Fantasy piece..... *Kaun*
(Score entitled "Fantasiestück" only)
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1 (ad lib.)—Tymp., Triangle—Harp—Str.

KES, Willem Dordrecht (Holland) 1856—

970v **Romance,** in G..... *?*
Solo—2, 2, 2, 2—2 Horns—Str. Score and parts in MS

KINAPENNE, F. Liège 1869—

941v **Petit Conte** [Little story], D minor..... *Decourcelle*
Solo—2 Fl., 2 Ob., 2 Clar.—Str. Score in MS **3**
comp. 1910; 1st perf. Monte Carlo, March 26, 1911

KISTLER, Cyrill Gross-Aitingen, near Augsburg 1848—1907 Kissingen

636v **op. 72, Serenade,** D minor, for Violin, Viola or Violoncello Solo with orchestra ..... *Simon*
Solo—1, 2, 2, 2—2 Horns—Tymp.—Str.

KLUGHARDT, August (Friedrich Martin) Cöthen 1847—1902 Dessau

677v **op. 68, Concerto,** D major ..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

KOCH, Friedrich Ernst Berlin 1862—1927 ib.

871v **op. 31, Deutsche Rhapsodie** [German rhapsody], Concerto, D major ..... *Kahnt*
Solo—2, 2, 2, 2—4, 2—Tymp.—Harp—Str.
1st perf. Berlin, Nov. 1907, Felix Berber soloist

KŘENEK, Ernst Vienna 1900—

812v **op. 29, Concerto** ..... *U. E.*
Solo—2 (2nd alt. Picc.), 0, 2, 2—2, 2—Str. **18**
comp. 1923; 1st perf. Dessau, Jan. 5, 1924, Hösslin conducting, Alma Moodie soloist

KREUTZER, Rodolphe Versailles 1766—1831 Geneva

1027v **Concerto VIII,** D minor, ed. by Hans Sitt ..... *André*
Solo—Fl., 2 Ob., 2 Horns—Str. Score in MS
new rev. edition copyright 1907

1046v **Concerto D, No. 16,** E minor ..... *B. & H.*
(This Concerto is composed entirely on themes by Haydn, to whom it is dedicated)
Solo—1, 2, 0, 1—2 Horns—Tymp.—Str.
Solo and one set of parts of old edition, duplicates photostated, Score in MS
probably comp. between 1802 and 1809

KRUG, Arnold Hamburg 1849—1904 ib.

623v **op. 12, Italienische Reiseskizzen** [Italian travel sketches], Three pieces for Violin and String orchestra ..... *Forberg*
1. Serenade, 2. Roman, 3. Tarantella
No conductor's score publ.

792v **op. 73, Romanze** ..... *Leuckart*
Solo—2, 2, 2, 2—4 Horns—Tymp.—Str.

KRYJANOWSKY, Ivan (Ivanovich) (or Kryshanovsky) Kiev 1867—1924 Leningrad

582v **op. 10, Concerto,** A minor ..... *Zimm.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

599v **op. 11, Ballade** ..... *Zimm.*
Solo—2, 1, 2, 2—3 Horns—Tymp.—Str.

KUNC, Aymé

763v **Romance** ..... *Lemoine*
Solo—1, 1, 1, 1—Horn—Tymp.—Str. **4**

LACHNER, Vinzenz Rain (Upper Bavaria) 1811—1893 Carlsruhe

707v **op. 50, Abschiedsempfindung** [Parting mood], Romance ..... *Leuckart*
Solo—2 Bn.—2 Horns—Str. **5**

LACOMBE, Louis (Brouillon) Bourges (France) 1818—1884 St. Vaast-la-Hougue

674v **Au tombeau d'un Heros** [At a hero's tomb], Elegy ..... *Cost.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

LALO, Edouard (Victor Antoine) Lille 1823—1892 Paris

421v op. 20, Concerto, in F, new edition, rev. and corrected.....*Durand*
Solo and Piano reduction, ed. by Carl Herrmann (publ. Peters)
Solo—3, 2, 2, 2—2, 2, 3—Tymp., Triangle—Str. **31**
1st perf. at a Concert National, Paris, Jan. 18, 1874, soloist Sarasate, to whom the work is dedicated

422v op. 21, Symphonie Espagnole [Spanish Symphony], D minor.....*Durand*
Solo—3, 2, 2, 2—4, 2, 3—Tymp., Triangle, Drum—Harp—Str. **28**
comp. 1874; 1st perf. at a Concert Populaire, Feb. 7, 1875, soloist Sarasate, to whom the work is dedicated

854v op. 28, Guitare, for muted Violin.....*Hamelle*
Solo—2, 2, 2, 2—2 Horns—Tymp., Tamb.—Harp—Str.
Score, Wind parts, Perc. and Harp in MS
orig. comp. for Violin and Piano, arr. for Violin and orchestra (or for orchestra alone)

449v op. 29, Concerto russe, in G minor.....*Schott*
1. Prelude, 2. Russian songs, 3. Intermezzo, 4. Introduction and Russian songs
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Tamb.—Str. **30**
Solo and Piano reduction, ed. by Carl Herrmann (publ. Peters), instead of score
comp. 1883; 1st perf. at a Concert Populaire, Paris, soloist Marsick, to whom, with Delsarte, the work is dedicated

852v Fantaisie-Ballet.....*Hamelle*
Solo—2, 2, 2, 2—2, 0, 3—Tymp.—Str.
Score, Wind parts, Tymp. in MS

460v Fantaisie Norvégienne [Norwegian Fantasy].....*B. & B.*
Solo—3, 2, 2, 2—2 Horns—Tymp., Triangle—Str.
No score publ.

853v Introduction et Scherzo to "Namouna".....*Hamelle*
Solo—2, 2, 2, 2—4, 2, 2 Corn., 3, Ophicl.—Tymp.—Str.
Wind parts, Tymp. in MS
ballet "Namouna" comp. 1881; 1st perf. at the Paris Opera, March 6, 1882

705v Romance-Sérénade.....*B. & B.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str. **5**
comp. 1880

LANGE-MÜLLER, Peter Erasmus
Frederiksberg, near Copenhagen 1850—1926 Copenhagen

799v op. 63, Romance.....*B. & H.*
Solo—2, 1, 2, 2—2 Horns—Tymp.—Str.

LANGEY, Otto
Romanze for Oboe or Violin, see **Part VIII**

LANTEIRÈS, André

942v Méditation Religieuse, F major .....*Jobert*
Solo—Woodwind: 1, 1, 1, 1—Str.

LANYI, Ernest Budapest 1861—

882v op. 89, Romance Hongroise [Hungarian romance], A minor ..... *K. E. (?)*
Solo—2, 2, 2, 2—4 Horns—Tymp.—Str.

LASSEN, Eduard Copenhagen 1830—1904 Weimar

671v op. 87, Concerto, D major.....*Hainauer*
Solo—3, 2, 2, 2—4, 2, 3—Tymp.—Str.

LÁSZLÓ, Ákos Nagyenyed (Hungary) 1871—

559v **op. 5, Ungarische Weisen** [Hungarian tunes]..... *B. & B.*
Solo—2, 2, 2, 2—2 Horns—Tymp., Cymb., Small-drum—Str.

LAUBER, Joseph Ruswil, near Lucerne (Switzerland) 1864—

658v **op. 10, Fantaisie** for String orchestra with Vl. Solo obligato... *Foetisch frères*

LE BORNE, Fernand Charleroi (France) 1862—

648v **op. 50, No. 4, Nocturne** from the symphonic suite "L'Absent"..... *Rouart, Lerolle*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—(Mustel)-Celesta, Harp—Str.

634v **op. 55, Rêverie** for Viola or Violin or Violoncello Solo..... *Grus & Cie.*
Solo—1, 1, 2, 1—Horn—Tymp.—Harp (or Piano)—Str.
Score in MS

921v **op. 67, Poème Légendaire** [Legendary poem]..... *Ricordi, Paris*
Solo—3 (3rd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Cel., Harp—Str.

LECOCQ (Alexandre) Charles Paris 1832—1918 ib.

Deux Morceaux Religieux [Two religious pieces]..... *Choudens*

927v **— No. 1, Offertoire** [Offertory]
Solo—2, 2, 2, 2—2 Horns—Str. Score in MS

928v **— No. 2, Andante Nuptial**
Solo—2, 2, 2, 2—2 (or 4), 2—Tymp.—Str.

926v **Romance**..... *Joubert*
Solo—1, 1, 2, 1—2 Horns—Tymp.—Str. Score in MS

LEDERER, Dezsö Csaba (Hungary) 1858—

966v **All'Ongharese** [In Hungarian style], A major..... *B. & B.*
Solo—2, 2, 2, 1—2 Horns—Tymp.—Str. Score in MS

Deux Morceaux for Violin with String orchestra, see **Part II**

LEDUC, Paul Paris 1871—

959v **Barcarolle,** B♭ major..... *Decourcelle*
Solo—1, 1, 2, 1—2 Horns—Harp—Str. Score in MS **3**
comp. 1898; 1st perf. Paris, Jan. 1899

884v **Romance,** E♭ major..... *Decourcelle*
Solo—1, 1, 2, 1—2 Horns—Str. Score in MS **4**
comp. 1898; 1st perf. Paris, Dec. 1898

LEFÉBURE, Joseph Gand (Belgium) 1877—

951v **Concerto,** G major..... *composer own publisher*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. Parts in MS

LE-GRAND, Robert

957v **op. 5, Conte Romanesque** [Roman tale]..... *Durdilly*
Solo—1, 1, 1, 1—Horn—Str. Score in MS

LEHÁR, Franz Komorn (Hungary) 1870—

955v **op. 45, Ungarische Fantasie (Magyar abránd)** [Hungarian fantasy], D minor, new ed. by P. A. Tirindelli..... *Schmidl, Trieste*
Solo—Fl., 2 Clar.—Str.

LENEPVEU, Charles (Ferdinand) Rouen 1840—1910 Paris

616v **Romance sans paroles** [Romance without words] "Dormeuse" [The sleeping maiden]..... *Lemoine*
Solo—2, 0, 2, 2—4 Horns—Harp—Str.

LÉONARD, Hubert Bellaire, near Liège 1819—1890 Paris

1044v op. 14, Concerto II, D major.....*Schott*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.
Score and duplicate Strings in MS

1054v op. 28, Concerto V, D major.....*Schott*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

1021v op. 50, Cavatine for Violin and Strings (Cb. ad lib.).....*Schott*
Score in MS

LEWINGER, Max Sulkow, near Cracow 1870—1908 Dresden

843v op. 9, Legende.....*Zimm.*
Solo—1, 2, 2, 2—2 Horns—Tymp., Triangle—Str.

LIPINSKI, Ch. (Carl Joseph von) Radzyn (Poland) 1790—1861 Urlow, near Lwów

1055v op. 24, Concerto No. 3, E minor.....*Hofmeister*
Solo—1, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS

1056v op. 32, Concerto No. 4, A major.....*Hofmeister*
Solo—2, 2, 2, 2—4 (2 in D, 2 in E), 2, 3—Tymp.—Str.
Score in MS

LIPINSKI — WILHELMJ

500v Allegro aus dem Militär-Konzert [Allegro from the Military Concerto] (op. 21); freely rev. by August Wilhelmj.....*B. & H.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.
No conductor's score publ.; Violin and Piano reduction instead

LITOLFF, Henry (Charles) London 1818—1891 Paris

1028v op. 42, Eroica, Concerto I (Sinfonie-Concerto), E minor.....*Litolff*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. Score in MS
publ. 1858

LOTTO, Isidor Warsaw 1840—?

794v op. 8, Fileuse [The spinning maiden], Romance without words, for Violin and String orchestra; new ed. by Richard Hofmann..... *Kistner & S.*
Score in MS

MACKENZIE (Sir) Alexander Campbell Edinburgh 1847—

797v op. 32, Concerto.....*Novello*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. 32
comp. for Sarasate and 1st perf. by him at the Birmingham Music Festival, August 26, 1885

‡**MANÉN, Joan de** Barcelona 1883—

838v op. 13, Anyoransa, First Catalonian caprice.....*Sim.*
Solo—2, 2, 2, 2—2, 2—Tymp., Small-drum—Str. 8
comp. 1896 (op. A-14 in new form)

782v op. 20, Apléch (Catalonian rustic festival), Second Catalonian caprice.....*Sim.*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Str. 7
comp. 1897 (op. A-15 in new form; see below)

‡After many efforts the composer has succeeded in acquiring the right to withdraw, with one exception, all the works of his early youth or to rewrite them, according to his decision.

In order to make a clear distinction between these early works, now rejected, and those of a later period of fully developed personal artistic judgment, Mr. Manén has started to denote his works with new opus numbers, and added an "A" to these.

Thereby each composition, either subsequently revised and approved by the composer or composed in the period of clear judgment of his work, will now be designated by the "A" in addition to the opus number.

‡MANÉN, Joan de—Cont'd

839v **op. 23, Plaintes et Joies** (Planys y goigs) [Sorrows and joys], Third Catalonian caprice ..... *Sim.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Small drum (or Tamb.)—Str.

796v **op. 24, Strophes d'amour** [Verses of love], Fourth Catalonian caprice ..... *Sim.*
Solo—3, 2, 2, 2—2, 2, 3—Tymp., Cymb., Bass-drum—Str.

1003v **op. 28, Scherzo Fantastique** ..... *Zimm.*
Solo (printed)—2, 2, 2, 2—2, 2—Tymp.—Str.
Parts in MS

811v **op. A-7, Concerto Espagnol No. 1** [Spanish concerto], D major ..... *U. E.*
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2—Tymp., Perc.—Cel. (or Carillon), Harp—Str.
rev. of op. 18 comp. 1897; rewritten 1919; new score authorized only; 1st perf. Copenhagen 1921, Klenau conducting, the composer as soloist

827v **op. A-8, Chanson et Etude** [Song and Etude] ..... *U. E.*
Solo—String orchestra **12**
comp. 1909; 1st perf. Barcelona 1910, the composer as soloist

807v **op. A-15, Caprice No. 2,** D minor ..... *U. E.*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Str. **7**
revision of op. 20, Aplèch, 2nd Catalonian Caprice (see above), comp. 1897 and then dedicated to Sarasate; rewritten 1923; 1st perf. Plauen i. V. same year, Werner conducting, the composer as soloist

MARCELLO — NACHÈZ Benedetto MARCELLO, Venice 1686—1739 Brescia

867v **Concerto,** D major ..... *Schott*
Solo—Strings **8**
From the publisher's prefatory note: "This Concerto, herewith publ. for the first time, has been harmonized by Tivadar Nachèz and freely worked out (from an unfigured bass) from the composers orig. MS and, therefore, constitutes an original creation."
publ. 1928

MARIE, Gabriel Paris 1852—1928 ib.

Impressions, Six pieces ..... *Schott frères, Brussels*
orig. for Violin and Piano; copyright 1894

874v **— No. 2, Insouciance**
Solo—1, 1, 2, 2—2 Horns—Str.

875v **— No. 6, Allégresse** [Gaiety]
Solo—2, 1, 2, 2—2, 2—Tymp.—Str.

774v **Berceuse** [Lullaby] ..... *Enoch*
Solo—2, 1, 2, 2—2 Horns—Str.

MARTEAU, Henri Rheims 1874—

660v **op. 15, Suite** in A major ..... *Kistner & S.*
1. Prelude, 2. Theme with variations, 3. Minuet, 4. Finale—Rondo
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2—Tymp.—Str.
comp. 1912

MASSENET, Jules (Emile Frédéric) Montaud, near St. Etienne 1842—1912 Paris

435v **Méditation** from "**Thaïs**" (Act II, Scene II) ..... *Heugel*
Solo—2, 2, 3, 3—4 Horns—Tymp.—Harp (Solo)—Str.
No score
opera 1st perf. Paris 1894

‡See footnote on preceding page.

MATHIEU, Emile (Louis Victor) Lille 1844—

775v Concerto, D minor ..... *B. & H.*
1. Arch-angels of combat, 2. Deep waters, dreaming swans, 3. Morning walk
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 2, 3—Tymp., Cymb., Triangle, Bells—Str. Score in MS

MATTHAEI (Heinrich) August Dresden 1781—1835 Leipzig

1051v op. 9, Concerto II ..... *Hofmeister*
Solo—1, 2, 0, 2—2, 2, 1—Tymp.—Str.
One set of parts of old edition; Score and duplicate Strings in MS

1039v op. 20, Concerto IV, E minor ..... *Hofmeister*
Solo—1, 2, 2, 2—2, 0, Bass-Tromb.—Tymp.—Str.
Solo and one set of parts (3 each of Strings) of original edition (Whistling); Score and additional Strings in MS
publ. before 1829

MAURER, Ludwig (Wilhelm) Potsdam 1789—1878 Petersburg

1052v op. 54, Concerto No. 8, F♯ minor ..... *Cost.*
Solo—1, 0, 2, 2—2, 2, 1—Tymp.—Str.
Score in MS, Solo and parts of old edition (Richault)

1026v op. 82, Concertino No. 3, A minor ..... *Hofmeister*
Concerto—Larghetto—Rondo
Solo—1, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS
publ. before 1845

MAURICE, Alphonse Hamburg 1862—1905 Dresden

883v op. 53, Sage [Legend], G major ..... *Eberle*
Solo—2, 2, 2, 2—4, 2—Tymp.—Harp—Str.

MENDELSSOHN-BARTHOLDY (Jakob Ludwig) Felix Hamburg 1809—1847 Leipzig

431v op. 64, Concerto, E minor ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **29**
comp. at Bad Soden, near Frankfurt-on-Main 1844; 1st perf. at the Gewandhaus, Leipzig, March 13, 1845, Gade conducting, soloist Ferdinand David, for whom the work was composed

MIGNAN, Edouard

647v Andalouse ..... *Enoch*
Solo—3, 2, 2, 2—2, 2, 3, 1—Tymp., Cymb., Triangle, Side-drum—Harp—Str.

950v Sérénade Nordique, D major ..... *Enoch*
Solo—1, 1, 2, 1—2 Horns (or 2 Trump.)—Tymp.—Str.
Score in MS

MILANOLLO (Domenica Maria) Teresa Savigliano, near Turin 1827—1904 Paris

632v op. 5, Variations Humouristiques on the Marlborough air ..... *Hamelle*
Solo—Strings Score in MS

MOFFAT, Alfred
Concertos Classiques
see **CASTRUCCI — MOFFAT** and **VIVALDI — MOFFAT**

MOLIQUE (Wilhelm) Bernhard Nuremberg 1802—1869 Cannstatt

1036v op. 21, Concerto V, A minor ..... *Hofmeister*
Solo (new rev. by Dont)—1, 2, 2, 2—2, 2—Tymp.—Str.
publ. 1866 Score in MS

MOÓR, Emanuel Kecskemét (Hungary) 1863—

785v op. 62, Concerto, G major ..... *Sim.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.
1st perf. London 1907, Ysaye soloist

593v op. 84, Rhapsodie, A major ..... *Salabert*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

MORET, Ernest

3 Pièces pour Violon ..... *Heugel*

667v — No. 1, Berceuse pour un soir d'automne [Cradle song for an autumn evening]
Solo—1, 1, 2, 2—2 Horns—Harp—Str.

809v — No. 2, Chant et danse slaves [Slavic song and dance]
Solo—2, 2 (2nd alt. Engl. H.), 2, 2—2, 2, 3—Tymp., Cymb., Gong, Xyl.—Harp—Str.

691v — No. 3, Airs Bohémiens
Solo—3, 2, 2, 2, Sarrus. (or Contra-Bn.)—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

MOSZKOWSKI, Moritz (Maurice) Breslau 1854—1925 Paris

637v op. 16, No. 1, Ballade ..... *Hainauer*
Solo—2, 2, 2, 2—2, 2—Tymp.—Harp (ad lib.)—Str.

602v op. 30, Concerto, C major ..... *B. & B.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **30**
comp. 1881; 1st perf. in Leipzig by Emile Sauret to whom the work is dedicated

MOUTON, Hubert and **Marcel COLIN**

695v Danse Serbe (Serbian dance) ..... *Heugel*
Solo—1, 1, 2, 1—2, 2, 3—Tymp., Cymb., Bass-drum, Tamb.—Str.
Score in MS

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

401v Concerto I, (K. 207)‡, B♭ major ..... *B. & H.*
Solo—2 Ob., 2 Horns—Str. **15**
comp. at Salzburg, April 14, 1775; probably 1st perf. there

402v Concerto II, (K. 211), D major ..... *B. & H.*
Solo—2 Ob., 2 Horns—Str. **12**
comp. at Salzburg, June 14, 1775; probably 1st perf. there

548v Concerto III (K. 216), G major ..... *B. & H.*
Cadenza for the 1st movement by Tor Aulin (as op. 29) (*Zimm.*)
Solo—2 Fl., 2 Ob., 2 Horns—Str. **27**
Miniature score (rev. by Rudolf Gerber, publ. Eulenburg)
comp. at Salzburg, Sept. 12, 1775; probably 1st perf. there

483v Concerto IV (K. 218), D major ..... *B. & H.*
Solo—2 Ob., 2 Horns—Str. **27**
comp. at Salzburg, Oct. 1775; probably 1st perf. there

486v Concerto V (K. 219), A major ..... *B. & H.*
Solo—2 Ob., 2 Horns—Str. **29**
comp. at Salzburg, Dec. 20, 1775; probably 1st perf. there

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

MOZART, Wolfgang Amadeus—Cont'd

432v **Concerto VI** (K. 268)‡, E♭ major (op. 76).....*B. & H.*
Solo—1, 2, 0, 2—2 Horns—Str. **26**
probably comp. at Salzburg 1776 and 1st perf. there

403v **Concerto VII** (K. 2nd ed. 271a), D major, ed. by Albert Kopfermann.....*B. & H.*
Solo part marked by Hans Sitt, Piano score arr. by Otto Taubmann
Solo—2 Ob., 2 Horns—Str. **35**
MS dated Salzburg, July 16, 1777, re-discovered 1907 and publ. for the 1st time same year

508v **Adagio** (K. 261), E major.....*B. & H.*
Solo—2 Fl., 2 Horns—Str. **5**
comp. at Salzburg, summer 1776, for Brunetti, violinist of the Salzburg Court

881v **Rondo** (K. 373), C major.....*B. & H.*
(Parts publ. André, as op. 85)
Solo—2 Ob., 2 Horns—Strings **4**
comp. in Vienna, April 2, 1781; 1st perf. there

Serenade No. 7 (Haffner Serenade) (K. 250), see **Part Ia**

MOZART — KES

692v **Concerto** in D major, from a Divertimento (K. 334), arr. for Violin and orchestra by Willem Kes.....*Schott*
Solo—2, 2, 2, 2—2 Horns—Tymp., Triangle—Str. **15**
Divertimento comp. 1779

MOZART — SAINT-SAËNS

509v **Andante** from the Piano Concerto in C (K. 467), transcr. by Camille Saint-Saëns.....*Durand*
Solo—1, 2, 0, 2—Str. **4**
Piano Concerto comp. at Vienna 1785; perf. by Mozart, March 12, 1785; transcr. 1905

MÜLLER-BERGHAUS, Karl Brunswick 1829—1907 Stuttgart

715v **op. 60, Ungarisches Konzert** [Hungarian concerto], D minor .....*Oertel*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Cymb., Triangle, Tamb.—Harp—Str.

NACHÈZ, Tivadar Budapest 1859—

op. 14, Danses tziganes [Gipsy dances] on Hungarian airs.....*O. Forberg*

696v **— vol. I, Nos. 1 and 2**
Solo—2, 2, 2, 2—4, 2—Tymp., Tamb.—Str.

697v **— vol. II, Nos. 3 and 4**
Solo—2, 2, 2, 2—4, 2—Tymp., Triangle—Str.

op. 18, Abendlied, for Violin and String orchestra, see **Part II**

767v **op. 36, Concerto II,** B minor.....*Hofmeister*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.
comp. between 1904 and 1907; 1st public perf. at Queen's Hall, London, April 17, 1907, Sir Frederick Cowen conducting, the composer as soloist

Concertos Classiques
see **MARCELLO — NACHÈZ, NARDINI — NACHÈZ** and **VIVALDI — NACHÈZ**

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

NÁPRAVNIK, Eduard (Frantsovich) Beišt (Bohemia) 1839—1915 Petersburg

408v op. 30, Fantaisie on Russian themes.....*B. & B.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Str.

532v op. 60, Suite.....*Sim.*
1. Molto moderato—Allegro moderato, 2. Scherzo, 3. Elegy, 4. Tarantella
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Triangle, Tamb.—Str.

NARDINI — JENSEN Pietro NARDINI, Fibiana, Tuscany 1722—1793 Florence

745v Adagio, from the composer's orig. Basso continuo arr. for Violin and small orchestra by Gustav Jensen.....*Augener*
Solo—2, Fl., 2 Bn.—Str.: Va. I/II, Vc. I/II, Cb.

NARDINI — NACHÈZ

501v Concerto in A major, from the orig. MS with unfigured Bass arr. for the first time by Tivadar Nachèz.....*Schott*
Solo—Strings—Organ No conductor's score publ. **8**
publ. 1914

NARDINI — PENTE

497v Concerto in E minor, rev. and cadenza added by Emilio Pente, instrum. by C. Angelelli.....*Schott*
Solo—1, 1, 1, 1—2 Horns—Str. **6**
publ. 1911

NIELSEN, Carl (August)
Nörre-Lyndelse, near Odensee (Island Funen) 1865—1931 Copenhagen

868v op. 33, Concerto.....*Hansen*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str.
publ. 1919

NOREN, Heinrich Gottlieb Graz (Styria) 1861—1928 Rottach (Bavaria)

860v op. 38, Concerto, A minor.....*Sim.*
Solo—3 (3rd alt. Picc.), 3, 2, 2—4, 2, 3—Tymp., Perc.—Harp—Str.
comp. 1911; 1st perf. Danzig, May 28, 1912, Alexander Petschnikoff soloist

NOVÁČEK, Ottokar Fehertemplom [Weisskirchen] (Hungary) 1866—1900 New York

717v Perpetuum mobile [Perpetual motion].....*Peters*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle, Glockenspiel—Harp—Str.

NOWOWIEJSKI, Felix Wartenburg, Ermland (East Prussia) 1877—

410v op. 32, Légende.....*Hansen*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle, Glockenspiel—Harp—Str.

d'OLLONE, Max Besançon 1875—

680v Le Ménétrier [The village fiddler], Symphonic poem in three parts... *Heugel*
1. In the native country, 2. With the Gipsies, 3. Returning home
Solo—3, 3, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

PAGANINI, Niccolo Genoa 1782—1840 Nice

412v op. 6, Concerto I, D major (Posthumous work).....*B. & H.*
Solo (marked by Ferdinand David)—2, 2, 2, 2—2, 2, 3—Tymp., Cymb., Bass-drum—Str. **23**
Conductor's score not publ.
probably comp. in 1820, the orchestral accompaniment orig. being written in E♭, the Solo part in D

PAGANINI, Niccolo—Cont'd

577v **op. 7, Concerto II "La Clochette"** [The little bell], B minor (Posthumous work No. 2), Solo part rev. with fingering and bowing by Massart....*Lemoine*
Solo—1, 2, 2, 1—2, 2, 3—Tymp., Bass-drum, Small bell—Str.
Solo and one set of parts of orig. edition (publ. Schoenenberger), calling for an additional 2nd Fl. and a Serpentone; duplicate Strings in MS

565v **op. 8, Le Stregghe** [Witches dance],(Posthumous work No. 3); Solo part rev. with fingering and bowing by Massart.....*Lemoine*
Solo—2, 2, 2, 1—2, 2, 3—Tymp., Cymb., Bass-drum—Str.

480v **op. 11, Moto perpetuo** [Perpetual motion], Concert Allegro (Posthumous work No. 6).....*Schott*
Solo—2 Fl.—Str. Vl. and Piano reduction instead of score **4**
publ. 1911

498v **op. 12, Non più mesta** (Posthumous work No. 7), Solo part rev. with fingering and bowing by Massart.....*Lemoine*
Introduction—Theme—4 Variations—Finale
Solo—2, 2, 2, 1—4, 0, 3—Tymp., Bass-drum—Str.
Solo and one set of parts (3 of each String part) of orig. edition (publ. Schoenenberger), Score and duplicate Strings in MS (Solo part in D, orchestral parts in E♭)
Variations on a theme from Rossini's "Cenerentola"

1030v **op. 13, I Palpiti** (Posthumous work No. 8), Solo part rev. with fingering and bowing by Massart.....*Lemoine*
Larghetto cantabile—Theme—3 Variations
Solo—2, 2, 2, 1—2, 2—Tymp., Turkish music—Str.
Solo and one set of parts (3 of each String part) of orig. edition (publ. Schoenenberger), Score and duplicate Strings in MS (Solo part in A, orchestral parts in B♭)
Variations on a theme from Rossini's "Tancredi"

PAGANINI — NACHÈZ

753v **Octaven-Etude** [Octave study], arr. from Caprices 23 and 17 in op. 1, the orchestral accompaniment added, marked and ed. by Tivadar Nachèz.....*Hansen*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.
op. 1 comp. for Violin Solo

PAGANINI — WILHELMJ

889v **Introduction, Thema und Variationen** after Paganini, arr. for Violin and orchestra by August Wilhelmj.....*Schott*
Solo—2, 2, 2, 2—2, 2, 2—Tymp.—Str. **7**
publ. 1909

PALASCHKO, Johannes Berlin 1877—

913v **op. 50, No. 2, Nordisches Volkslied** [Nordic folk song].....*Zimm.*
Solo—1, 0, 2, 2—2 Horns—Harp—Str. Score in MS

PALS, Leopold von der (Van Gilse van der Pals) Petersburg 1884—

894v **op. 10, Konzertstück** [Concert piece], B minor.....*Eulenburg*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

PARYS, Georges van

641v **Pensée Musicale** [Musical thought], arr. for Violin and orchestra by A. Chantrier.....*Grus & Cie.*
Solo—1, 1, 1, 1—2 Horns—Str. Score in MS

PERGER, Richard von Vienna 1854—1911 ib.

688v **op. 22, Concerto,** C minor.....*Ries & E.*
Solo—2, 2, 2, 2—3, 2—Tymp.—Str. **25**
comp. 1892; 1st perf. Rotterdam 1893, the composer conducting

PÉRILHOU, A.

Ballade, for Flute or Violin with Harp and small orchestra, see **Part VII**

PETIT, Alexandre S.

Gracieux Babil
Historiette } for Oboe or Violin, see **Part VII**

PIERNÉ (Henri Constant) Gabriel Metz 1863—

650v **op. 49, Fantaisie Basque** on popular Basque-Spanish themes.....*Durand*
Solo—2, 2, 2, 2—3, 2—Tymp., Perc.—Harp—Str.: 14, 14, 10, 8, 6

PIERRE-PIERRE, H. Nice 1878—

1006v **Chanson de Prairial** [Prairial song].....*Decourcelle*
(Prairial is the 9th month in the calendar of the French Revolution, corresponding to the period from May 20 to June 18)
Solo—1, 1, 2—2 Horns—Str. Score in MS
comp. 1928; 1st perf. Monte Carlo, April 20, 1929, Fernand Seigle conducting

PIRANI, Eugenio Bologna 1852—

703v **op. 50, Caprice**.....*Schles.*
Solo—2, 2, 2, 2—2, 2—Tymp., Cymb.—Str.

PITT, Percy London 1870—

644v **op. 17, Ballade**.....*Novello*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **15**
comp. 1900; 1st perf. at Queen's Hall, London, May 3, same year, Sir Henry Wood conducting, Ysaye soloist

POTT, August Northeim, near Hanover 1806—1883 Graz (Styria)

1000v **op. 20, Variations de Concert** on a Dutch theme.....*Kistner & S.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

PROKOFIEFF, Serge (Sergeievich) Estate Sonzovka (Govt. Yekaterinoslav) 1891—

1023v **op. 19, Concerto,** D major, ed. by F. H. Schneider.....*Gutheil*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 0, 1—Tymp., Side-drum, Tamb.—Harp—Str. **22**
comp. 1913; 1st perf. at a Koussevitzky concert, Théâtre National de l'Opéra, Paris, Oct. 18, 1913, Marcel Darrieux soloist

PROVINCIALI, Emilio

Aubade for Violin and String quartet accompaniment, see **Part II**

PRUME, François (Hubert) Stavelot, near Liège 1816—1849 ib.

1022v **op. 1, La Mélancolie,** Pastorale for Violin and String orchestra (new edition).....*Benj.*
Score in MS

929v **op. 8, Morceau de Concert** [Concert piece]—**(Concerto III),** A major.....*B. & H.*
(Solo part marked "No. 2 des Concertos")
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str.
Score in MS

PUGNANI — KREISLER Gaetano PUGNANI, Turin 1731—1798 ib.

423v **Praeludium and Allegro,** from Pugnani's orig. MS arr. for Violin and Piano by Fritz Kreisler (publ. Fischer, N. Y.); accompaniment arr. for small orchestra by William F. Happich.....*unpubl.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str. **4**
Score and parts in MS
Kreisler's arr. publ. 1910; orch. April 1919, for the Symphony Club exclusively

RAFF (Joseph) Joachim Lachen, Lake of Zurich 1822—1882 Frankfurt-on-Main

746v **op. 85, No. 3, Cavatina**.....*Kistner & S.*
Solo—0, 2, 2, 2—2 Horns—Tymp.—Str.
orig. comp. for Violin and Piano

656v **op. 161, Concerto,** B minor; New edition, freely arr. by August Wilhelmj.....*Kistner & S.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **29**
comp. at Wiesbaden 1870/71; 1st perf. there, August 24, 1871, Wilhelm Jahn conducting, soloist August Wilhelmj, to whom the work is dedicated

689v **op. 180, Suite,** New edition with bowing and fingering by Hugo Heermann.....*Kistner & S.*
1. Prelude, 2. Minuet, 3. Corrente, 4. Aria, 5. Il moto perpetuo (Finale)
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **29**
comp. at Wiesbaden 1873; 1st perf. Homburg, Dec. 9, same year, G. Härtel conducting, Hugo Heermann soloist

698v **op. 203, V, Ungrischer** (**À la Hongroise**) [In Hungarian manner], No. 5 of the cycle of tone poems "Volker".....*Kistner & S.*
Solo—2, 2, 2, 2—4, 2—Tymp., Triangle—Str.
"Volker" orig. comp. for Violin and Piano, No. 5 entitled "Was er von Werbelein gelernt"

663v **op. 206, Concerto II,** A minor.....*Kistner & S.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **32**
comp. at Wiesbaden 1877; 1st perf. Erfurt, Nov. 1, same year, Adolf Golde conducting, Hugo Heermann soloist

RAVEL, Maurice Ciboure (Lower Pyrenees) 1875—

453v **Tzigane** [Gipsy], Concert rhapsody.....*Durand*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 1—Cymb., Triangle, Small bell—Cel., Harp—Str.
orig. comp. for Violin and Piano, 1924

REBLING, Gustav Barby, near Magdeburg 1821—1902 Magdeburg

op. 49, Zwei Stücke [Two pieces].....*Heinrichshofen*

877v — **No. 1, Romanze,** G major
Solo—2, 2, 2, 2—2 Horns—Str.

878v — **No. 2, Ballade,** D minor
Solo—2, 2, 2, 2—2, 0, 3—Str.

REGER, Max Brand (Bavaria) 1873—1916 Leipzig

op. 50, Zwei Romanzen [Two romances].....*U.E.*
comp. at Weiden between 1898 and 1901

814v — **No. 1,** G major
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str. **5**

815v — **No. 2,** D major
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str. **6**

REGER, Max—Cont'd

836v **op. 101, Concerto,** A major.....*Peters*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

859v **op. 103a, No. 2, Gavotte,** instrum. by Wilhelm Tschinkel.....*B. & B.*
Solo—2 (2nd alt. Picc.), 1, 1, 1—2 Horns—Str. **8**
op. 103, Suite A minor, comp. at Leipzig 1907, for Violin and Piano

750v **op. 103a, No. 3, Aria,** from the Suite A minor for Violin and Piano, arr. by the composer.....*B. & B.*
Solo—1, 1, 1, 1—Horn—Str. **4**
comp. at Leipzig 1907

REINECKE, Carl (Heinrich Carsten) Altona (Germany) 1824—1910 Leipzig

780v **op. 141, Concerto,** G minor.....*B. & H.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. **28**
comp. at Leipzig 1876; 1st perf. there at the Gewandhaus, Dec. 21, same year, the composer conducting, Joachim soloist

779v **op. 155, Romanze,** A minor.....*B. & H.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

434v **op. 202, No. 1, Kindesträume** [Child's dreams], from the cycle "Von der Wiege bis zum Grabe" [From the cradle to the grave], 16 Fantasy pieces for orchestra; ed. by H. W. Nicholl.....*Zimm.*
Solo—2, 2, 2—4 Horns—Tymp.—Str. **5**
comp. 1888; 1st perf. Leipzig, Feb. 9, 1890, the composer conducting

778v **Romanze** from **op. 93, "König Manfred"** (Introduction to act IV).....*B. & H.*
Solo—Woodwind: 2, 0, 2, 2—Tymp.—Str. **8**
comp. 1866; 1st perf. Wiesbaden, July 26, 1867, Wilhelm Jahn conducting

REISSMANN, August Frankenstein (Silesia) 1825—1903 Berlin

1004v **op. 41, Suite,** A major.....*Kistner & S.*
1. Prelude, 2. Nocturne, 3. Scherzo, 4. Adagio, 5. Finale
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

RESPIGHI, Ottorino Bologna 1879—

837v **Concerto Gregoriano,** A minor.....*U. E.*
Solo—2, 3, 3, 2—4, 2, 3—Tymp.—Cel., Harp—Str. **30**
comp. 1920; 1st perf. Rome, Feb. 1922, Bernardino Molinari conducting, Mario Corti soloist

725v **Poema Autunnale (Herbstdichtung)** [Autumnal poem].....*B. & B.*
Solo—2 (2nd alt. Picc.), 3, 2, 2—2, 1—Cel., Harp—Str. **13**
comp. 1925

REUCHSEL, Maurice Lyons (France) 1880—

956v **Leïlah Rêve** [Leïlah's dream].....*Decourcelle*
Solo—1, 1, 1, 1—Horn—Harp (ad lib.)—Str. **5**
Score in MS
comp. 1927; 1st perf. Lyons, Dec. same year, the composer as soloist

REZNICEK, Emil Nikolaus von Vienna 1860—

788v **Concerto,** E minor (with a theme by Cherubini).....*Birnbach*
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2—Tymp., Cymb., Bass-drum—Str.
comp. at Berlin 1922; 1st perf. there, Feb. 26, 1925, the composer conducting, Waghalter soloist

900v **Nachtstück** [Nocturnal piece], for Violin or Violoncello Solo. .....*Dreililien*
Solo—4 Horns—Harp—Str.

RHENÉ-BATON (orig. René BATON) Courseulles-sur-Mer (Normandy) 1879—

563v op. 34, Fantaisie Orientale.....*Durand*
Solo—2, 2, 2, 2—4, 1—Tymp., Tamb., Gong—Cel., Harp—Str.

RIES, Ferdinand Bonn-on-Rhine 1784—1838 Frankfurt-on-Main

806v Concerto, E minor, rev. and ed. by Franz Ries.....*Ries & E.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **25**
No conductor's score publ., Violin and Piano reduction instead
publ. 1885

RIES, Franz Berlin 1846—

655v op. 27, Romanze und Scherzo from the Second Suite, F major..*Ries & E.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp.—Str. **13**
comp. 1877; 1st perf. Berlin 1878

670v op. 34, Bourrée, Adagio und Perpetuum mobile from the Third Suite in G.....*Ries & E.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2 Horns—Tymp.—Str. **15**
comp. 1882; 1st perf. Berlin 1883

RIES, Hubert Bonn-on-Rhine 1802—1886 Berlin

729v op. 13, Concerto I, D major.....*B. & B.*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

RIMSKY-KORSAKOV, Nikolai (Andreievich)
Tichvin, Govt. Novgorod 1844—1908 Estate Lubensk, Govt. Petersburg

474v op. 33, Fantaisie de Concert, on Russian themes, B minor.....*Bel.*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Str.
comp. 1887

ROCHE, Gustave
Badinage, Violin Solo with String orchestra, see **Part II**

RODE (Jacques) Pierre (Joseph)
Bordeaux 1774—1830 at Château Bourbon, near Damazon

1040v op. 9, Concerto VII, A minor, new edition, rev. by H. E. Kayser.....*André*
Solo—1, 2, 0, 2—2 Horns—Tymp.—Str. Score in MS

ROPARTZ, J. Guy (Marie) Guingamp (Brittany) 1864—

645v Romanza e Scherzino.....*Durand*
Solo—1, 2, 1, 1—2 Horns—Tymp.—Harp—Str.

ROUBAUD, André

626v Romance en mi [in E].....*Ricordi, Paris*
Score in MS
copyright 1919

RUBINSTEIN, Anton (Gregorovich) Wechwotynez (Podolia) 1829—1894 Peterhof

904v op. 46, Concerto, G major.....*Peters*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

468v op. 86, Romance et Caprice.....*Sim.*
Solo—3, 2, 2, 2—2, 2, 3—Tymp.—Str.
No conductor's score publ., Violin and
Piano reduction instead (publ. Hamelle)

RÜBNER (Peter Martin) Cornelius Copenhagen 1855—

678v **op. 30, Concerto,** G minor ..... *Oertel*
Solo part marked for practice and concert perf. by Florian Zajic
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 1—Timp., Triangle—Str.
comp. in Baden, Germany, 1887; 1st perf. at a Tonkünstler Society concert, Karlsruhe 1888, Felix Mottl conducting, Florian Zajic soloist

RUDORFF, Ernst (Friedrich Karl) Berlin 1840—1916 ib.

759v **op. 41, Romanze** ..... *B. & B.*
Solo—2, 2, 2, 2—4, 2—Timp.—Str.

SAAR, Louis Viktor (Franz)

op. 52, No. 4, Gondoliera

op. 60, No. 2, Chanson d'amour

op. 86a, En berceau
all for Violin Solo with Strings, see **Part II**

SAINT-SAËNS (Charles) Camille Paris 1835—1921 Algiers

457v **op. 20, Concerto I (Concertstück)** [Concert piece], A major ..... *Hamelle*
Solo (new edition rev. by Hugo Heermann)—2, 2, 2, 2—2, 2—Timp.—Str. **10**
comp. 1859; 1st perf. Paris, April 4, 1867, soloist Sarasate, to whom the work is dedicated

441v **op. 28, Introduction et Rondo Capriccioso,** A minor ..... *Durand*
Solo—2, 2, 2, 2—2, 2 (or 2 Corn.)—Timp.—Str. **10**
comp. 1863; 1st perf. at a benefit concert of the Cercle National, Paris, Nov. 6, 1913

op. 37, Romance, D♭ minor, for Flute or Violin, see **Part VII**

454v **op. 48, Romance,** C major ..... *Durand*
Solo—1, 1, 1, 1—2 Horns—Str.
comp. 1874 for Violin and Piano

535v **op. 58, Concerto II,** C major ..... *Durand*
Solo—2, 2, 2, 2—2, 2, 3—Timp.—Harp—Str.
Conductor's score not publ., Violin and Piano reduction instead
comp. 1858

400v **op. 61, Concerto III,** B minor ..... *Durand*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Timp.—Str. **28**
comp. 1880; 1st perf. at a Châtelet concert, Paris, Jan. 2, 1881, soloist Sarasate, to whom the work is dedicated

455v **op. 62, Morceau de Concert** [Concert piece], E minor ..... *Durand*
Solo—2, 2, 2, 2—2, 2—Timp.—Str.
comp. 1880

444v **op. 83, Havanaise** ..... *Durand*
Solo—2, 2, 2, 2—2, 2—Timp.—Str.
comp. 1887; 1st perf. Paris, Jan. 7, 1894, Marsick soloist

456v **op. 122, Caprice Andalous** [Andalusian caprice] ..... *Durand*
Solo—2, 2, 2, 2—2, 2, 3—Timp.—Harp (ad lib.)—Str.
comp. 1904

SARASATE, Pablo de (Pablo Martin Meliton SARASATE y NAVASCUES)
Pamplona (Spain) 1844—1908 Biarritz (France)

426v **op. 20, Zigeunerweisen** [Gipsy Airs] ..... *Sim.*
Solo—2, 2, 2, 2—2, 2—Timp., Triangle (ad lib.)—Str.

SARASATE, Pablo de—Cont'd

442v **op. 25, Carmen,** Concert fantasy on Bizet's opera ..... *Choudens*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Side-drum—Harp—Str.
Piano conductor instead of full score

760v **op. 32, Muiñeira,** Mountain theme, with variations..... *Sim.*
Solo—2, 2, 2, 2—2, 0, 3—Tymp., Glockenspiel—Str.

451v **op. 34, Airs Ecossais** [Scotch airs]..... *Sim.*
Solo (rev. and marked by Issay Barmas)—2, 2, 2, 2—2, 2, 3—Tymp.—Str.

985v **op. 35, Peteneral,** Spanish caprice..... *Sim.*
Solo (printed)—2, 2, 2, 2—2, 2, 3—Tymp., Side-drum—Str.
One set of parts in MS, duplicate Strings photostated

758v **op. 36, Jota de San Fermin**..... *Sim.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3, 1—Tymp., Perc.—Harp—Str.

510v **op. 37, Danse Espagnole "Adios Montanas Mias"** [Spanish dance "Farewell my mountains"], Famous zortzico by Joaquin Larregla, orch. by Leo Blech..... *Schott*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Harp—Str. **3**
comp. for Violin and Piano

Spanische Tänze [Spanish dances]..... *Zimm.*

685v **— op. 41, Introduction et Caprice-Jota**
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.

914v **— op. 42, Miramar,** Zortzico
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Str. Score in MS

570v **— op. 43, Introduction et Tarantelle**
Solo—2, 2, 2, 2—2, 2—Tymp., Side-drum, Tamb.—Str.

588v **op. 44, La Chasse** [The hunt], Characteristic piece..... *Zimm.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str.

596v **op. 45, Nocturne-Sérénade**..... *Zimm.*
Solo—2, 2, 2, 2—2 Horns—Harp (ad lib.)—Str.

581v **op. 48, L'Esprit Follet** [Goblin]..... *Zimm.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

585v **op. 49, Chansons Russes** [Russian songs] after Kaschine et Gurileff, transcr. with variations..... *Zimm.*
Solo—2, 2, 2, 2—2, 0, 3—Tymp., Triangle, Tamb.—Str.

600v **op. 50, Jota de Pamplona**..... *Zimm.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Side-drum, Tamb.—Str.

683v **op. 52, Jota de Pablo**..... *Zimm.*
Solo—2, 2, 2, 2—2, 2—Tymp., Tamb.—Harp—Str.

549v **op. 53, Rêve** [Dream], the first 10 measures orch. by the composer, the remainder by T. Breton..... *Zimm.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Harp—Str.

845v **op. 54, Fantaisie sur "La Flûte Enchantée"** de Mozart [Fantasy on Mozart's "The Magic Flute"]..... *Zimm.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Harp—Str.

445v **Airs Espagnols** [Spanish airs]..... *Durand*
Solo—2, 2, 2, 2—2, 0, 3—Tymp.—Str.

471v **Faust (Margarete),** Concert fantasy on motives of Gounod's opera. . . *B. & B.*
Solo (rev. and marked by Gustav Hollaender)—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Vl. and Piano reduction instead of score

SAURET, Emile Dun-le-Roi (France) 1852—1920 London

545v **op. 26, Concerto,** D minor.....*B. & H.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

761v **op. 32, Rapsodie russe** [Russian rhapsody].....*Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

818v **op. 48, Elegie et Rondo**.....*Novello*
Solo—2, 2, 2, 2—2 Horns—Tymp., Triangle—Harp (ad lib.)—Str.
Score in MS

723v **op. 59, Rhapsodie Suédoise** [Swedish rhapsody].....*Forberg*
Solo—2, 2, 2, 2—4, 2—Tymp., Triangle—Str.

847v **op. 67, Andante et Caprice de Concert**.....*Zimm.*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Str.
No conductor's score publ., Violin direction instead

857v **Farfalla,** Caprice.....*O. Forberg*
Solo—2, 2, 2, 2—2 Horns—Tymp., Triangle—Str.

SCHELLING, Ernest (Henry) Belvidere, N. J. 1876—

640v **Concerto,** B major.....*Leuckart*
Solo (Phrasing and fingering by Fritz Kreisler)—3, 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—2 Harps—Str.
comp. 1916, at Bar Harbor, Maine, for Fritz Kreisler and 1st perf. by him in Providence, R. I., Oct. 17, 1916, with the Boston Symphony Orchestra

SCHILLINGS, Max von Düren (Rhineland) 1868—

590v **op. 25, Concerto,** A minor.....*Sim.*
Solo—3, 3, 2 (2nd alt. Bass-Clar.), 2—4, 3, 3, 1—Tymp., Perc.—Harp—Str. **40**
comp. 1909; 1st perf. by the Philharmonic Orchestra, Berlin 1910, the composer conducting, soloist Felix Berber, to whom the work is dedicated

SCHMITT, Florent Blamont (France) 1870—

661v **op. 19, No. 1, Chanson à bercer** [Cradle song], for Violin (or Violoncello) Solo with small orchestra.....*Hamelle*
Solo—1, 1, 1, 1—Str. **8**
comp. 1901

op. 19, No. 4, Rêve au bord de l'eau, see **Part VI**

SCHNEIDER, Richard

974v **op. 18, Romance,** E major.....*Decourcelle*
Solo—1, 1, 1, 1 (or Tromb.)—Horn (or Trump.)—Str. **5**
Score in MS
comp. 1927; 1st perf. Nice, March 1928

SCHOECK, Othmar Brunnen (Switzerland) 1886—

789v **op. 21, Concerto (quasi una fantasia),** B♭ major.....*Hug*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

SCHUBERT, Franz (Peter) Lichtenthal, near Vienna 1797—1828 Vienna

829v **Concertstück** [Concert piece], D major.....*B. & H.*
Solo—2 Ob., 2, Trump., Tymp.—Str. **8**
comp. 1816 for Schubert's brother Ferdinand

SCHULTHESS, Walter Zurich 1894—

673v **op. 7, Concertino,** A major.....*Schott*
Solo—2, 2, 2, 2—2 Horns—Harp—Str. **9**
comp. 1918; 1st perf. at the Schweizer Tonkünstlerfest 1920

SCHUMANN, Robert (Alexander)
Zwickau (Saxony) 1810—1856 Endenich, near Bonn-on-Rhine

416v op. 131, Phantasie, C major, ed. by Clara Schumann.....*B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **14**
comp. at Düsseldorf, 1853; 1st perf. there Oct. 27, same year, the composer conducting, Joachim soloist

SCHUMANN — WILHELMJ
472v Abendlied [Evening song], transcr. by August Wilhelmj.....*Schott*
Solo—2 Clar., 2 Bn., 2 Horns—Str. **2**
comp. 1842 for Piano duet, as op. 85, No. 12; transcr. publ. 1909

SCHWALM, Robert Erfurt 1845—1912 Königsberg (Prussia)
708v op. 51, Konzertstück [Concert piece], G major.....*Kistner & S.*
Solo—2, 2, 2, 2—4 Horns—Tymp.—Str.

SEIGLE, Fernand Marseille 1879—
978v Cavatine, E♭ major.....*Decourcelle*
Solo—1, 1, 2, 1—2 Horns—Tymp.—Str. Score in MS **7**
comp. 1926; 1st perf. Monte Carlo, June same year, the composer conducting

SEITZ, Friedrich (Fritz) Günthersleben, near Gotha 1848—1918 Dessau
736v op. 25, Concerto, A minor, in one movement; for study and use in concerts.....*Heinrichshofen*
Solo—1, 1, 2, 1—2, 2—Tymp.—Str.

SEYFFARDT, Ernst Hermann Krefeld 1859—
659v op. 6, Phantasiestück [Fantasy piece].....*Cranz*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str. Score in MS

SIBELIUS, Jean Tawastehus (Finland) 1865—
470v op. 47, Concerto, D minor.....*Schles.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **30**
publ. 1905, rev. of an early work; 1st perf. Berlin, Oct. 19, 1905, Karl Halir soloist

642v op. 69a, Serenata I, D major.....*B. & H.*
Solo—2, 2, 2, 2—4 Horns—Tymp.—Str. **10**
comp. and 1st perf. Helsingfors 1912

643v op. 69b, Serenata II, G minor.....*B. & H.*
Solo—2, 2, 2, 2—4 Horns—Tymp., Triangle—Str. **8**
for dates see op. 69a

734v op. 77a, Laetare anima mea [Rejoice my soul], ed. and rev. by Julia A. Burt.....*Hansen*
Solo—2 Fl., 2 Clar.—2 Horns—Tymp.—Harp—Str. **7**
comp. 1913; 1st perf. Helsingfors 1914

885v op. 77, No. 2, Devotion (Ab imo pectore) [From the depth of soul], D minor, ed. and rev. by Julia A. Burt.....*Hansen*
Solo—2, 0, 2, 2—4, 0, 3—Str. **6**
for dates see op. 77a

597v op. 87, No. 2, Humoresque II, ed. and rev. by Julia A. Burt.....*Hansen*
Solo—2 Horns, Tymp.—Str. **8**
comp. and 1st perf. Helsingfors 1915

SIBELIUS, Jean—Cont'd

679v **op. 89a, Humoresque III,** ed. and rev. by Julia A. Burt..... *Hansen*
Solo—Strings: 6, 6, 4, 4, 2 **8**
comp. 1915; 1st perf. Helsingfors 1916

607v **op. 89b, Humoresque IV,** rev. and ed. by Julia A. Burt..... *Hansen*
Solo—Strings **8**
for dates see op. 89a

SIMONETTI, Achille Turin 1857—1928 London

646v **Romanza**..... *Ric.*
Solo—2 Clar., 2 Bn., 2 Horns—Str. Score in MS **3**
comp. 1890; orch. 1913; 1st perf. Dublin 1914

SINDING, Christian Kongsberg (Norway) 1856—

465v **op. 10, Suite,** A minor..... *Peters*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str. **15**
comp. 1887; 1st perf. Berlin 1888

488v **op. 45, Concerto,** A major..... *Hansen*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **20**

752v **op. 46, Legende**..... *Hansen*
Solo—2, 2, 2, 2—4, 2—Tymp.—Harp—Str.

491v **op. 60, Concerto II,** D major..... *Peters*
Solo (ed. by Issay Barmas)—2, 2, 2, 2—4, 2—Tymp.—Harp—Str.

406v **op. 100, Romanze,** D major..... *B. & H.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Harp—Str.

530v **op. 120, Abendstimmung** [Evening harmonies]..... *B. & H.*
Solo—2, 2, 2, 2—4 Horns—Tymp.—Harp—Str.

SINGER, Edmund Totis (Hungary) 1830—1912 Stuttgart

945v **op. 6, Tarantella**..... *Kistner & S.*
Solo—3, 2, 2, 2—2, 2—Tymp., Cymb., Triangle—Str.
Score in MS

SINGER, Otto (jun.) Dresden 1863—

749v **op. 6, Concertstück** [Concert piece], D major..... *Leuckart*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

SINIGAGLIA, Leone Turin 1868—

481v **op. 20, Concerto,** A major..... *B. & H.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.
comp. 1899; 1st perf. at a Philharmonic concert, Berlin 1901, soloist Arrigo Serato, to whom the work is dedicated

609v **op. 26, Rapsodia piemontese** [Rhapsody from Piedmont] ..... *B. & H.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

561v **op. 29, Romanze,** A major..... *B. & H.*
Solo—2, 2, 2, 2—4 Horns—Tymp.—Str.

SITT, Hans Prague 1850—1922 Leipzig

701v **op. 21, Concerto II,** A minor..... *Leuckart*
Solo (new ed. rev. by the composer)—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

828v **op. 111, Concerto III,** D minor..... *Eulenburg*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.

539v **Nocturne,** F major..... *B. & H.*
Solo—2, 0, 2, 2—2 Horns—Tymp.—Str.
No conductor's score printed, Violin and Piano reduction instead

SIVORI, Ernesto Camillo

op. 23, No. 1, Romance sans paroles, E♭ major, see **Part II**

SNOÈK, I.

1007v **op. 128, 2me Rêverie (L'été)** [Second reverie. The summer]..... *Krier*
Solo—1, 2, 2, 2—2 Horns—Tymp.—Str. Score in MS

SPOHR, Louis (Ludwig) Brunswick 1784—1859 Cassel

865v **op. 1, Concerto (I),** A major..... *B. & H.*
Solo—2 Fl., 2 Bn., 2 Horns—Str. **22**
Solo part in orig. edition, parts reprinted from the plates of the orig. edition; Score in MS
comp. at Hamburg 1802

1043v **op. 7, Concerto No. 3,** C major..... *Schott*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Solo and one set of parts of orig. edition; Score and duplicate Strings in MS
comp. in Gotha and Altenburg 1805

832v **op. 38, Concerto No. 7,** E minor..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS **22**

502v **op. 47, Concerto No. 8,** in Form einer Gesangsszene [in form of a vocal scene], A minor..... *B. & H.*
Solo—1, 0, 2, 1—2 Horns—Tymp.—Str. **18**
Miniature score (publ. Eulenburg)
comp. 1816; 1st perf. at La Scala, Milan, Sept. 27, 1816, the composer as soloist

1060v **op. 55, Concerto No. 9,** D minor..... *André*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS
comp. at Ganderstein, Brunswick, in 1820; 1st public perf. Quedlinburg, Oct. 14, 1820, the composer as soloist

1035v **op. 70, Concerto No. 11,** G major, ed. by Hans Sitt..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

800v **op. 92, Concertino II,** E major..... *B. & H.*
Solo—2, 0, 2, 2—2, 2—Tymp.—Str. Score in MS **12**

995v **op. 110 "Sonst und jetzt"** [Then and now], Concertino III, (No. 14 of the Concertos)..... *Cranz*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp., Side-drum—Str.
Solo and one set of parts of orig. edition (publ. Mechetti), duplicate Strings reprinted from the plates of the 1st edition; Score in MS
1st perf. at the Norwich Festival 1839, the composer as soloist

948v **Adagio,** D major, rev. by Carl Rundnagel..... *Schott*
Solo—Strings Score in MS **5**
orig. comp. for Violin or Clarinet or Violoncello

STANFORD (Sir) Charles Villiers Dublin 1852—1924 London

713v **op. 32, Suite,** D major..... *Novello*
Ouverture—Allemande—Ballade—Tambourin—Rondo finale (Gigue)
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **20**
1st perf. Berlin, Jan. 14, 1889, the composer conducting, Joachim soloist

STENHAMMAR, Wilhelm (Eugen) Stockholm 1871—1927 ib.

891v **op. 28, 2 Romances Sentimentales (Tva sentimentala romanser)**
1. A major, 2. F minor..... *Hansen*
Solo—1, 1, 2, 2—2 Horns—Str.

STEPHAN, Rudi Worms 1887—1915 killed in the World War

757v **Musik für Geige und Orchester** [Music for Violin and orchestra], in one movement ..... *Schott*
Solo—3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 3, 3—4, 3, 2, 1—Tymp., Perc.—Harp—Str. **19**
publ. 1924

STOCK, Frederick A. (Friedrich August) Jülich, Rhine Province (Germany) 1872—

823v **Concerto,** D minor ..... *U. E.*
Solo—3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Perc.—Cel., Harp—Str. **28**
comp. for the Litchfield County Choral Union Festival in Norfolk, Conn. and 1st perf. there June 3, 1915, the composer conducting, Efrem Zimbalist soloist

STÖHR, Richard Vienna 1874—

669v **op. 50, Konzert-Fantasie** ..... *Kistner & S.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Small drum—Harp—Str. **15**
comp. 1916; 1st perf. Vienna, April 15, 1917, Hermann von Schmeidel conducting, Nora Duesberg soloist

STOJOWSKI, Sigismund (Denis Antoine) Strelce (Russian Poland) 1870—

1017v **op. 20, Romanze** ..... *Peters*
Solo (printed)—2, 2, 2, 2—4, 2, 3—Tymp., Cymb.—Harp—Str.
Parts in MS

STÖR, Carl Stolberg, Harz 1814—1889 Weimar

910v **op. 30, Concerto,** B minor ..... *Lehne*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str.
Wind parts, Tymp., Harp in MS

STRAUSS, Richard Munich 1864—

805v **op. 8, Concerto,** D minor ..... *U. E.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **30**
comp. Munich 1881/82; 1st perf. there Feb. 8, 1883, Strauss at the Piano, soloist Benno Walter, to whom the work is dedicated; 1st perf. with orchestral accompaniment, Dresden 1902, Hugo Heerman soloist

STRIEGLER, Kurt Dresden 1886—

793v **op. 15, Concerto,** D minor ..... *Junne*
Solo—2, 2 (2nd alt. Engl. H.), 2, 2—4, 2—Tymp.—Str.

STRONG (George) Templeton New York 1856—

755v **op. 12, "Gestrebt—Gewonnen—Gescheitert". Ein Märchen** [Struggled—succeeded—frustrated. A fairy tale] for orchestra with Violin obligato ..... *Kistner & S.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

747v **Americana,** Two little poems ..... *Ed. Henn*
Solo—2, 1, 2, 2—2, 1—Tymp.—Str.
comp. Vevey, Switzerland, 1904

721v **Une vie d'artiste** [Artist's life], Symphonic poem ..... *Ed. Henn*
Solo—3, 2, 3, 2—4, 2, 3, 1—Tymp.—Str.
1st perf. at the 20th festival of the Association des Musiciens Suisses at Zurich, June 1920, Volkmar Andreae conducting, soloist Joseph Szigeti, to whom the work is dedicated

STRUSS, Fritz Hamburg 1847—

756v **op. 4, Concerto,** in A..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

969v **op. 9, Concerto No. 2,** D major..... *B. & B.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

SUK, Josef Křečovice (Bohemia) 1874—

533v **op. 24, Fantasie**..... *Sim.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Cymb.—Str. **30**
comp. 1902/03; 1st perf. Prague, Jan. 9, 1904, Oskar Nedbal conducting, Karl Hofmann soloist

SVENDSEN, Johan (Severin) Christiania 1840—1911 Copenhagen

482v **op. 6, Concerto,** A major..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
comp. at Paris 1868/69

490v **op. 26, Romance** for Violin with orchestra (or String orchestra) in G..... *Hansen*
Solo—1, 1, 2, 2—2 Horns—Tymp.—Str.

SZENDY, Árpád

op. 16, No. 2b, Air for Violin Solo with Strings (from "Pièces antiques"), see **Part II**

SZULC, Joseph

651v **Serenade**..... *Grus & Cie.*
Solo—Fl., 2 Clar.—Str. Score in MS

SZYMANOWSKI, Karol Tymoshovka (Ukraina) 1883—

825v **op. 35, Concerto**..... *U. E.*
Solo—3 (3rd alt. Picc.), 3 (3rd alt. Engl. H.), 4, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps, Piano—Str. **18**
Large folio score
comp. in Russia 1917/18; 1st perf. from MS, Warsaw 1922, Gregor Fitelberg conducting, Emil Młynarski soloist

TANEIEV, Alexander (Sergeievich) (or TANEJEW) Petersburg 1850—1918 ib.

569v **op. 23, Rêverie**..... *Zimm.*
Solo—2, 2, 2, 2—2 Horns—Tymp., Small bells—Str.

TANEIEV, Sergei (Ivanovich) (or TANEJEW)
Govt. Vladimir (Russia) 1856—1915 Moscow

440v **op. 28, Konzert-Suite** in 5 movements..... *Ed. Russe*
1. Prelude, 2. Gavotte, 3. Tale, 4. Theme with variations, 5. Tarantella
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 2—Tymp., Triangle, Side-drum, Tamb.—Harp—Str.

TARTANAC, H.

920v **Suite**..... *Enoch*
1. March, 2. Berceuse, 3. Scherzettino, 4. Andante, Mazurka and Finale
Solo—2, 1, 2, 1—2, 2, 1, 1—Tymp., Cymb., Bass-drum—Str.
Score in MS

TARTINI — BECKER Giuseppe TARTINI, Pirano (Istria) 1692—1770 Padua

699v **Der Teufels-Triller** [The devil's trill], Sonate in G minor, arr. for Violin and small orchestra, and cadenzas added by Albert Becker..... *B. & H.*
Solo—0, 2, 2, 2—2 Horns—Tymp.—Str. **5**

TARTINI — CORTI

835v **Concerto,** D major, for Violin and String orchestra (with Cembalo); freely harmonized and instrum. by Mario Corti.....*Ric.*
Parts in MS; miniature score **22**
for dates see Concerto below

855v **Concerto,** A major, for Violin and String orchestra (with Cembalo); freely harmonized and instrum. by Mario Corti.....*Ric.*
Parts in MS; miniature score **20**
both Concertos instrum. 1923 and 1st perf. at Padua, March 23, 1924, O. Ravanello conducting

TARTINI — KAUDER

826v **Sonate,** G minor, "Der Teufelstriller" [The devil's trill], arr. for Violin with String orchestra (or String quintet) by Hugo Kauder.....*U. E.*
arr. 1921; 1st perf. Vienna 1922, Kauder conducting, **5**
Hugo Gottesmann soloist

TARTINI — KREISLER

711v **Le Trille du Diable (Teufelstriller-Sonate)** [The devil's trill], for Violin with String orchestra and Organ, arr. and ed. by Fritz Kreisler.....*Schott*
arr. 1927; publ. 1928 **5**

TARTINI — PENTE

906v **Concerto,** D minor, for Violin with accompaniment of String orchestra; rev. and cadenzas added by Emilio Pente (new edition).....*Benj.*
Conductor's score not publ., Violin and Piano reduction instead

TARTINI — RESPIGHI

630v **Pastorale** for Violin and Basso, transcr. for Violin with accompaniment of String orchestra by Ottorino Respighi.....*Ric.*
transcr. 1920; 1st perf. Rome 1921, Respighi conducting **11**

TCHAIKOVSKY, Peter (Ilich) Kamsko-Votinsk 1840—1893 Petersburg

834v **op. 26, Sérénade mélancolique,** B♭ minor.....*Jurg.*
Solo—2, 1, 2, 2—4 Horns—Str. **9**
comp. Jan. 1875

524v **op. 34, Valse-Scherzo**.....*Jurg.*
Solo (rev. by W. Besekirsky)—2, 2, 2, 2—2 Horns—Str.

411v **op. 35, Concerto,** D major, new edition, rev. by the composer.....*Rahter*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **32**
comp. at Clarens, Lake of Geneva 1878; 1st perf. at a Philharmonic concert, Vienna, Dec. 4, 1881, Hans Richter conducting, Adolf Brodsky soloist

op. 42, Trois Morceaux [Three pieces], comp. for Violin and Piano; orchestral accompaniment by Alexander Glazounov.....*Jurg.*

523v **— No. 1, Méditation**
Solo—2, 2, 2, 2—2 Horns—Harp—Str.
this piece was originally intended to form the Andante of the Violin Concerto

542v **— No. 2, Scherzo**
Solo—2, 2, 2, 2—2 Horns—Harp—Str.

550v **— No. 3, Mélodie**
Solo—2, 2, 2, 2—2 Horns—Str.

TELEMANN, Georg Philipp Magdeburg 1681—1767 Hamburg

1034v **Concerto,** A minor, arr. for Violin, String orchestra and Continuo, by J. Harder ..... *Rahter*
1. Allegro, 2. Andante, 3. Presto
(publ. as No. 10 of Rahter's "Kammer-Orchester," a collection of instrumental and vocal works for school and house; ed. by Herman Erdlen)
comp. 1728; arr. copyright 1932

TEMPLETON-STRONG, George, see **STRONG, George Templeton**

TEN BRINK, Jules, see **BRINK, Jules ten**

TEN HAVE, Willem, see **HAVE, Willem ten**

THOMASSIN, Désiré Vienna 1858—

888v **op. 75, Concerto,** B minor ..... *Zorn, Nuremberg*
Solo (rev. by Felix Berber)—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

TIESSEN, Heinz Königsberg (Prussia) 1887—

694v **op. 29, Totentanz-Suite** [Suite "Dance of death"], Three pieces for Violin and small orchestra ..... *Ries & E.*
Solo—2 (2nd alt. Picc.), 1, 2, 2—2, 1—Tymp., Perc.—Str.
Suite from the music to Gerhart Hauptmann's "Die armseligen Besenbinder" [The poor broom-makers]

TOMASI, Henri

844v **Chant Hébraïque** [Hebrew song] ..... *Lemoine*
Solo—3 (3rd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2—Tymp., Cymb., Xyl.—2 Harps—Str.
copyright 1929 and 1931

TRAPP, Max Berlin 1887—

856v **op. 21, Concerto,** A minor ..... *Leuckart*
Solo—3 (2nd and 3rd alt. 2 Picc.), 3, 3, 3—4, 2, 3, 1—Tymp., Perc.—Str.
1st perf. at the Tonkünstler festival, Kiel 1925

TSCHAIKOWSKY, see **TCHAIKOVSKY**

URBAN, Heinrich Berlin 1837—1901 ib.

1013v **op. 17, Romanze** ..... *Leuckart*
Solo—2 Clar., Horn—Str. Score in MS

1037v **op. 22, Concerto,** D minor ..... *Challier*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.
Score in MS; Piano conductor printed
publ. 1878

URSPRUCH, Anton Frankfurt-on-Main 1850—1907 ib.

op. 11, Zwei Stücke [Two pieces] for Violin and small orchestra ..... *Cranz*

923v — **No. 1, Notturno,** D major
Solo—2, 2, 2, 2—2 Horns—Str.

924v — **No. 2, Romanze,** B♭ major
Solo—2, 2, 2, 2—2 Horns—Str.

VAN DER PALS, see **PALS, van der**

VAUGHAN WILLIAMS, Ralph, see **WILLIAMS, Ralph Vaughan**

VERACINI — CORTI

Largo for Violin with Strings and Organ. see **Part II**

VERHEY, Theodor H. H. Rotterdam 1848—

603v **op. 54, Concerto,** A minor.....*Zimm.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Tamb.—Str.

VIERLING, Georg Frankenthal (Palatinate) 1820—1901 Wiesbaden

1041v **op. 59, Fantasiestück** [Fantasy piece].....*Birnbach*
Solo—1, 1, 1, 2—2 Horns—Str. Score in MS

VIEUXTEMPS, Henri Verviers (Belgium) 1820—1881 Mustapha, near Algiers

458v **op. 8, Concerto II,** F♯ minor.....*Joubert*
(publ. by different other publishers as op. 19, and generally known as such)
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Bass-drum—Str. **14**
Solo and Piano reduction instead of conductor's score
publ. 1844

1042v **op. 9, Hommage à Paganini,** Caprice sur des thèmes du célèbre Maestro [on themes of the famous master].....*Joubert*
Solo—1, 0, 1, 1—Horn—Str.
Solo and one set of parts printed; Score and duplicate Strings in MS

1053v **op. 10, Grand Concerto** (I), E major.....*Schott*
Solo (rev. and fingered by A. Wilhelmj)—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str. Score in MS

op. 19, Concerto II, see **op. 8**

1001v **op. 22, No. 2, Air varié,** 2nd "Morceau brillant de salon".....*B. & B.*
Solo (rev. and fingered by Gustav Hollaender)—1, 2, 2, 2—2, 2—Tymp.—Str. Score in MS **7**

562v **op. 22, No. 3, Rêverie,** 3rd "Morceau brillant de salon" for Violin and Piano orch. accompaniment arr. by E. Sauret.....*B. & B.*
Solo (rev. and fingered by Gustav Hollaender)—2, 2, 2, 2—2 Horns—Tymp.—Str. Score in MS **5**

1010v **op. 22, No. 5, Tarentelle,** 5th "Morceau de salon".....*B. & B.*
Solo (rev. and fingered by Gustav Hollaender)—2, 2, 2, 2—2, 2—Tymp., Cymb., Triangle—Str. Score in MS **4**

436v **op. 25, Grand Concerto** (III), A major.....*Kistner & S.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Drum—Str. **20**
No conductor's score published
comp. at Stuttgart; 1st perf. at Brussels, Jan. 1845, the composer as soloist

558v **op. 31, Concerto IV,** D minor, rev. and fingered by Aug. Wilhelmj...*André*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **25**
comp. Leningrad, 1849/50; 1st perf. 1851, Paris, the composer as soloist

463v **op. 35, Fantasia-Appassionata,** in G, Concert piece.....*Peters*
Solo (new ed. by E. Fernandez-Arbós)—1, 2, 2, 2—2, 2—Tymp.—Str. **16**

459v **op. 37, Concerto V,** A minor.....*B. & B.*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str. Score not publ. **18**
comp. 1860/61; 1st perf. at Brussels, Sept. 1861, the composer as soloist

464v **op. 38, Ballade et Polonaise**.....*Peters*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str. No conductor's score **10**

VIEUXTEMPS, Henri—Cont'd

930v **op. 47, Concerto VI,** G major (No. 1 of the posthumous works).....*Joubert*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS **20**
1st perf. by Mme. Norman-Nêruda, to whom the work is dedicated

1059v **op. 49, Concerto VII,** A minor (No. 3 of the posthumous works).....*Joubert*
1. Moderato, 2. Melancolie, Andante sostenuto, 3. Finale, Allegro vivo
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Harp—Str. Score in MS

VILLA, Ricardo

686v **Rapsodia Asturiana**.....*Zimm.*
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 2, 3, 1—Tymp., Perc.—Str.

VIOTTI, Giovanni Battista Fontanetto da Po, near Vercelli 1753—1824 London

461v **Concerto No. 22,** A minor.....*B. & H.*
2 Cadenzas by Karl Klingler (*Peters*)
Solo—1, 2, 2, 2—2, 2—Tymp.—Str. **27**
Conductor's score not publ.

478v **Concerto No. 23,** G major, rev. by Hans Sitt.....*André*
Solo—2 Fl., Bn., 2 Horns—Str. **16**
Violin and Piano reduction instead of conductor's score

973v **Concerto No. 24,** B minor.....*André*
Solo—2, 2, 0, 2—2, 2 (Clarini)—Tymp.—Str. **20**
Solo and one set of parts of old edition, duplicates photostated; Score in MS

963v **Concerto E (No. 25),** A minor.....*Cost.*
Solo—1 (alt. Picc.), 2, 2, 2—2, 2—Tymp., Triangle—Str. **21**
Solo and one set of parts of first edition (publ. Magasin de Musique Cherubini, Mehul & Co.) duplicates photostated; Score in MS

1047v **Concerto F (No. 26),** B♭ minor.....*?*
Solo—1, 2, 2, 2—2 Horns—Str.
Solo and one set of parts of old edition (publ. Magasin de Musique Cherubini, Mehul & Co.), duplicates photostated; Score in MS

1048v **Concerto G (No. 27),** C major.....*?*
Solo—1, 2, 0, 2—2 Horns—Str. (without Cb.)
Solo and one set of parts of old edition (publ. Janet et Cotelle), duplicates photostated; Score in MS

1049v **Concerto H (No. 28),** A minor.....*?*
Solo—1, 2, 2, 2—2 Horns—Str.
Solo and one set of parts of old edition (publ. H. A. Probst), duplicates photostated; Score in MS

1050v **Concerto J (No. 29),** E minor.....*André*
Solo—2, 2, 2, 2—2 2—Tymp.—Str.
Solo and one set of parts of old edition, duplicates photostated; Score in MS

VITALI — RESPIGHI

Tommaso (Antonio V.) VITALI, Bologna, about 1665—after 1747

771v **Ciaccona** [Chaconne], for Violin Solo, String orchestra and Organ; instrum. by Ottorino Respighi.....*Schmidl, Trieste*

VITALI — TOGNI

709v **Chaconne,** Abridged edition with accompaniment of String orchestra, arr. by Felice Togni.....*Senart*

VIVALDI, Antonio Venice, about 1680—1743 ib.

1024v **Concerto** in F major, a 2 Corni da Caccia, 2 Oboi, Violino concertato, 2 Violini, Fagotto, Viola, Violoncello e Basso; arr. by Karl Straube.....*B. & H.*
Solo—2 Ob., Bn., 2 Horns—Str.—Cemb. (rev. by Günter Raphael)

VIVALDI — FRANKO

819v **op. 4, No. 6, Concerto,** G minor, for Violin with accompaniment of String orchestra and Piano; arr. for concert use by Sam Franko.....*Ries & E.*
8

VIVALDI — GUARNIERI

540v **Concerto,** in A major, for Violin with String orchestra and Cembalo; transcr. by Francesco de Guarnieri.....*Ric.*
transcr. 1917; 1st perf. Venice 1918 **15**

VIVALDI — KREISLER

712v **Concerto,** C major, for Violin with String orchestra and Organ; freely treated from the MS and ed. by Fritz Kreisler.....*Schott*
publ. 1927 **6**

VIVALDI — MOFFAT

786v **Concerto,** C minor, for Violin with String orchestra, arr. from the Figured Bass by Alfred Moffat.....*Schott*
Score in MS **6**
publ. 1920

VIVALDI — NACHÈZ

‡**Concertos Classiques** for Violin, String orchestra and Organ from the Figured Bass, transcr. by Tivadar Nachèz.....*Schott*
arr. 1910/11; publ. 1912

484v — **Concerto** (I), A minor **12**

485v — **Concerto** (II), G minor **12**

552v — **Concerto** (III), G major **12**

983v — **Concerto** (IV), B♭ major **12**
Violin and Piano reduction instead of full score for each of the above 4 concertos

861v — **Concerto** (V), D minor (without organ) **12**
Score in MS

‡From the publisher's notes: "These Concertos are freely treated from old MSS and, therefore, constitute original compositions."

VREULS, Victor Verviers (Belgium) 1876—

931v **Romance,** D major.....*Darimont*
Solo—1, 1, 2, 1—2 Horns—Tymp., Triangle, Tamb.—Str.
Score in MS

VUIDET, Gaston

625v **op. 35, Troubadour passant** [Wandering minstrel], Poetic picture.....*Decourcelle*
Solo—1, 1, 2, 1—2 Horns—Str.

WAËL-MUNK, F.

932v **Berceuse** [Lullaby].....*Evette*
Solo—1, 1, 1, 1—Horn—Harp—Str.
Score in MS

WAGHALTER, Ignatz Warsaw 1882—

1011v **op. 9, Rhapsodie,** A♭ major.....*Mitteldeutscher Musikverlag*
Solo (printed)—2, 2, 2, 2—2, 2—Tymp.—Str.
Parts in MS

87v **op. 15, Concerto,** A major.....*Sim.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

WAGNER — WILHELMJ (Wilhelm) Richard WAGNER, Leipzig 1813—1883 Venice

487v **Ein Albumblatt** [Albumleaf], arr. as Romance for Violin and orchestra by August Wilhelmj ..... *Kistner & S.*
Solo—1, 0, 2, 2—2 Horns—Str. **3**
orig. comp. for Piano Solo

443v **Walther's Preislied** [Prize song] from **"Meistersinger von Nürnberg,"** Paraphrase by August Wilhelmj ..... *Schott*
Solo—2, 2, 2, 2—4 Horns—Harp—Str. **4**
opera comp. 1862/67; arr. 1907; 1st perf. London 1908, Wilhelmj soloist

Parsifal-Paraphrase
Siegfried-Paraphrase } see **WILHELMJ, August**

WAGNER, Siegfried Triebschen, near Lucerne 1869—1930 Bayreuth

896v **Concerto,** G major ..... *Zimm.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp., Triangle—Str.
comp. 1915

WEILLER, Ernest

479v **Malagueña,** Spanish dance, for Violin Solo, String orchestra and Castanets ..... *Decourcelle*
Score in MS

Souffrance, Melody, see **Part II**

WEINBERGER, Jaromir

Böhmische Lieder und Tänze No. 1, see **Part Ia**

WEINGARTNER, Felix von Zara (Dalmatia) 1863—

798v **op. 52, Concerto,** G major ..... *B. & H.*
Solo—2, 2 (2nd alt. Engl. H.), 2, 2—4, 2—Tymp.—Str. **18**
comp. in Switzerland, summer 1911; 1st perf. Vienna, Oct. 28, 1912, the composer conducting, soloist Fritz Kreisler, to whom the work is dedicated

WEISMANN, Julius Freiburg (Breisgau) 1879—

662v **op. 36, Concerto,** D minor ..... *Leuckart*
Solo—2 (2nd alt. Picc.), 3, 3, 3—4, 2, 3—Tymp., Bass-drum, Triangle—Str.

WELLESZ, Egon Vienna 1885—

833v **op. 38, Suite** for Violin and Chamber orchestra ..... *U. E.*
Solo—Fl., Clar., Engl. H., Bn.—Va., Vc. **20**
comp. spring 1924; 1st perf. at the Salzburg Music Festival, Aug. 1924, Scherchen conducting

WENINGER, Leopold Feistritz-on-Wechsel (Austria) 1879—

1019v **Air (in modo jonico)** [In Ionian style] for Violin Solo with String orchestra ..... *Ehrler & Co.*
copyright 1931 **7**

WERNICKE, Alfred

613v **op. 28, Zigeuner-Ständchen** [Gipsy Serenade] ..... *Kahnt*
Solo—2, 1, 2, 2—2, 2—Tymp.—Harp—Str.

WHITE, John Jesse Bermondsey, London 1830—?

724v **Hedwig-Concert,** D minor ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2, 3, 1—Tymp.—Str.
publ. 1884; 1st perf. Munich

WIENIAWSKI, Henri Lublin (Poland) 1835—1880 Moscow

997v **op. 4, Polonaise de Concert,** D major ..... *Litolff*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str. Score in MS

777v **op. 6, Souvenir de Moscou,** Two Russian airs, transcr. and variations added ..... *Jurg.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.

477v **op. 14, Concerto I,** F♯ minor ..... *Hofmeister*
(parts entitled "Premier Grand Concerto")
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.
Violin and Piano reduction (new edition by M. Dello and Schultze-Biesantz) instead of conductor's score

769v **op. 16, Scherzo-Tarentelle,** comp. for Violin and Piano, orchestral accompaniment by Paul Gilson ..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2 (ad lib.)—Tymp., Triangle, Tamb.—Str.

407v **op. 17, Légende** ..... *?*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.
Solo and Piano reduction (publ. C. Fischer) instead of conductor's score

439v **op. 20, Fantaisie brillante** on themes from Gounod's opera "Faust" ..... *Kistner & S.*
Solo—3 (Picc. ad lib.), 2, 2, 2—2, 2, 3—Tymp.—Str.
No conductor's score

1057v **op. 21, Polonaise brillante No. 2,** A major ..... *Schott*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

438v **op. 22, Concerto II,** D minor ..... *Schott*
1. Allegro moderato, 2. Romance, 3. Finale à la Zingara
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. **12**
publ. 1909

525v **Kuyawiak,** 2nd Mazurka, Polish national dance ..... *Jurg.*
Solo—1, 1, 2, 1—2 Horns—Str.

WIHTOL, Joseph (Ivanovich) Volmar (Livonia) 1863—

598v **op. 42, Phantasie** on Lettish folk-songs ..... *Bel.*
Solo—2, 2, 2, 2—4, 2—Tymp., Triangle, Tamb.—Str.

WILHELMJ, August (Emil Daniel Ferdinand) Usingen, Nassau 1845—1908 London

762v **Alla Polacca** [In Polish manner], Concert piece ..... *Schles.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

765v **All'Ungherese** [In Hungarian manner] after Franz Liszt, Concert piece ..... *Schles.*
Solo—2, 2, 2, 2—4, 2, 1—Tymp., Triangle—Str.

664v **"In Memoriam",** Concert piece (dedicated to the spirit of Vieuxtemps) ..... *Schles.*
Solo—2, 2, 2, 2—2 Horns, Bass-Tromb.—Tymp.—Str.

654v **Italienische Suite nach Nicolo Paganini** [Italian Suite after Paganini] ..... *Schles.*
1. Air, 2. March, 3. Barcarole, 4. Romance, 5. Perpetual motion
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

526v **Parsifal-Paraphrase** (Wagner) ..... *Schott*
Solo (new edition, rev. and fingered)—2, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **6**
publ. 1909

722v **Romanze,** new rev. edition ..... *Schles.*
Solo—1, 1, 2, 2—2 Horns—Str.

WILHELMJ, August (Emil Daniel Ferdinand)—Cont'd

534v **Siegfried-Paraphrase** (Wagner).....*Schott*
Solo—2, 1, 2, 2—2, 2—Tymp.—Str. **6**
Conductor's score not publ., Violin and Piano reduction instead
publ. 1909

WILLIAMS, (Ralph) Vaughan Down Ampney, Gloucestershire (England) 1872—

912v **Concerto Accademico,** D minor.....*Oxf. Univ. Press*
Solo—Strings Parts in MS **20**
comp. 1924; 1st perf. by the London Chamber Orchestra, Nov. 6, 1925, Anthony Bernard conducting, Jelly d'Aranyi soloist

WINKLER, Alexander (Adolphovich) Kharkov (Russia) 1865—

638v **op. 18, Air finnois varié** [Variations on a Finnish air].....*Bel.*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle, Small drum—Str.

WITTE, Georg Hendrik Utrecht (Holland) 1843—

911v **op. 18, Concerto,** D major.....*Tischer & J.*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Str.
comp. at Essen, 1889; 1st perf. there, same year, Dec. 1, the composer conducting, Gustav Holländer soloist

WOLF, Otto

608v **op. 34, Romance**.....*Kahnt*
Solo—2, 2, 2, 2—2 Horns—Str.

WOYRSCH, Felix (von) Troppau, Silesia (then Austria) 1860—

810v **op. 50, Skaldische Rhapsodie** [Scaldic rhapsody], Concerto in D minor.....*Vieweg*
1. Hero-saga, 2. Ballad (Dirge), 3. Return home
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Harp—Str.
1st perf. Altona, Germany, Willy Hess soloist

WÜERST, Richard (Ferdinand) Berlin 1824—1881 ib.

993v **op. 37, Concerto** in A.....*?*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
One set of parts printed; Score and duplicate Strings in MS

op. 81, Russische Suite, see **Part II**

YOUFEROFF, Serge (Vladimirovich) Odessa 1865—

770v **op. 34, Fantaisie de Concert** [Concert fantasy], B♭ minor.....*Schott*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2 Horns—Harp—Str.

YSAŸE, Eugène Liège 1858—1931 Brussels

446v **op. 15, Chant d'Hiver** [Song of winter].....*Enoch*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

614v **op. 23, Les Neiges d'Antan!** [The snows of Antan]....*Schott frères, Brussels*
Solo (printed)—Strings Score and parts in MS

1038v **op. 24, Divertimento**.....*unpubl.*
Solo—2, 3, 2, 2—4, 2, 3—Tymp., Harp—Str.
Solo and Piano reduction printed (publ. Schott frères, Brussels); Score and parts in MS, copied by special permission of Antoine Ysaÿe, who holds the orig. MSS

528v **Caprice** d'après l'Etude en forme de Valse, op. 52, No. 6 de C. Saint-Saëns [on Saint-Saëns' Etude in form of a waltz].....*Durand*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp., Triangle—Str.

ZARZYCKI, Alexander Lwów (Poland) 1834—1895 Warsaw

968v **op. 26, Mazourka,** G major.....*B. & B.*
Solo (rev. and fingered by Issay Barmas)—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

716v **op. 35, Introduction et Cracovienne**.....*Sim.*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Str.

ZILCHER, Hermann Frankfurt-on-Main 1881—

886v **op. 11, Concerto,** B minor, for Violin and small orchestra.....*B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle, Cymb.—Str. **30**
comp. 1902; 1st perf. Berlin 1903, Alexander Petchnikoff soloist

848v **op. 18, Skizzen aus dem Orient** [Sketches from the Orient].....*Halbreiter*
1. Song of a Muezzin, 2. Dance of the Dervishes
(Parts marked op. 35a)
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp., Perc.—Str. **16**
comp. 1902/04; 1st perf. Berlin 1904, Alexander Petchnikoff soloist

898v **op. 22, Klage** [Lament], Concert piece for Violin and small orchestra, F♯ minor.....*B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Harp (ad lib.)—Str. **16**
comp. 1906; 1st perf. Berlin 1907, Felix Berber soloist

op. 35a, see **op. 18**

2, 3 AND 4 VIOLINS AND ORCHESTRA

ALARD, Delphin (Jean) Bayonne 1815—1888 Paris

628v **op. 31, Symphonie Concertante I,** G major, for 2 Violins and orchestra.....*Lemoine*
Soli—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

ANDRÉ, Ludwig

op. 100, Alpenveilchen, for 2 Solo Violins and String orchestra, see **Part II**

BACH, Johann Sebastian Eisenach 1685—1750 Leipzig

576v **Concerto,** D minor, for 2 Solo Violins and String orchestra.....*B. & H.*
Parts ed. by Rich. Barth **17**
(B.G. XXI, 1, No. 3)‡ comp. at Cöthen between 1717 and 1723

BACH — SCHNIRLIN

575v **Zweites Doppelkonzert** [Second double-concerto], D minor, for 2 Violins and String orchestra arr. by Ossip Schnirlin.....*Sim.*
reconstructed from the Concerto for 2 Cembali, in C minor (B.G. XXI, 2, No. 1)‡; transcr. by Bach from a (lost) Concerto for 2 Violins, 1736; Schnirlin's re-arrangement copyright 1923 **17**

BLOCH, Josef Budapest 1862—1922 ib.

822v **op. 49, Airs Hongrois** [Hungarian airs] for one or two Violin soli..*Rozsnyai*
Soli (2)—2 (2nd alt. Pic.), 2, 2, 2—2, 2—Tymp.—Str.

ERSFELD, Chr.

op. 11, Schlummerlied, for 2 Violins and String orchestra, see **Part II**

HOFMANN, Karl Vienna 1835—1909 ib.

840v **op. 55, Grosses Konzert** [Grand concerto], D minor, for 2 Violins and orchestra.....*Schles.*
Soli—1, 2, 2, 2—Tymp., Perc.—Harp—Str. Score in MS

‡B.G. and following numeral refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works.

HOLST, Gustav (Theodore)

op. 40, No. 2, A Fugal Concerto, for Flute and Oboe, or 2 Solo Violins and String orchestra, see **Parts II** and **XV**

MOLIQUE (Wilhelm) Bernhard 1802 Nuremberg—1869 Cannstatt

537v Konzertante, F major, for 2 Violins and String orchestra.....*B. & H.*
Conductor's score not published, Solo and Piano reduction (ed. by Gärtner) instead
comp. 1827; 1st publ. 1912

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

872v Concertone (Köchel 190), C major, for 2 Violins.....*B. & H.*
Soli—2 Ob., 2 Horns, 2 Trump.—Str. **22**
comp. at Salzburg, May 3, 1773; probably 1st perf. there

NAGLER, Franciscus

op. 93, Zwei Weihnachtsstücke for 2 Solo Violins and Strings, 1a. Wiegenlied der Hirten, 2a. Ehre sei Gott, see **Part II**

REINHARDT, C., jun.

Klänge vom Gebirge, 2 Solo Violins and Strings, see **Part II**

SARASATE, Pablo de (Pablo Martin Meliton SARASATE y NAVASCUES)
Pamplona (Spain) 1844—1908 Biarritz (France)

430v op. 33, Navarra, Duet for 2 Violins and orchestra.....*Sim.*
Soli—2, 2, 2, 2—2, 2, 3—Tymp., Triangle, Bass-drum, Side-drum—Str.

SPOHR, Louis Brunswick 1784—1859 Cassel

473v op. 88, Concertante No. 2 (Concert), B minor, for 2 Violins and large orchestra.....*Sim.*
Soli—2, 0, 2, 2—2 Horns—Str. **13**
Parts in orig. edition, entitled "Seconde Concertante"; Soli and Piano reduction (new edition, rev. by Hans Sitt) instead of conductor's score

VIVALDI, Antonio Venice about 1680—1743 ib.

710v Concerto for 3 Solo Violins with accompaniment of String orchestra and Cembalo, rev. by Felice Togni.....*Senart*

579v Concerto, B minor, for 4 Violins and String orchestra with Cembalo obligato (op. 3, No. 10); with fingering, bowing and execution marks by Charles Bouvet.....*Eschig*
Piano conductor instead of score **11**
1st perf. by the "Fondation J. S. Bach" of Paris, Feb. 28, 1906; publ. by that society in 1910

ZILCHER, Hermann Frankfurt-on-Main 1881—

899v op. 9, Concerto, D minor, for 2 Violins and orchestra.....*B. & H.*
Soli—3 (3rd alt. Picc.), 2, 2, 2, Contra-Bn. ad lib.—4, 3, 3—Tymp., Cymb., Triangle—Str. **30**
comp. 1901; 1st perf. Berlin 1902, Alexander and Lily Petchnikoff soloists

541v op. 15, Suite in 4 movements, for 2 Violins and small orchestra.....*B. & H.*
1. Pastorale, 2. Dialogue, 3. Round dance, 4. Burlesque
Soli—2, 2, 2, 2—2, 2—Tymp., Cymb., Triangle, Tamb.—Str. **30**
comp. 1901/02; 1st perf. Berlin 1903, Alexander and Lily Petchnikoff soloists

VIOLA AND ORCHESTRA

PART V

ARENDS, H.

492v op. 7, Concertino, C major ..... *Jurg.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

BERLYN Anton, (BERLIJN) Amsterdam 1817—1870 ib.

990v op. 161, Nocturne for Viola or Violin or Violoncello ..... *André*
Solo—1, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

BORNE, Fernand le, see **LE BORNE, Fernand**

BRUCH, Max Cologne 1838—1920 Berlin-Friedenau

503v op. 85, Romanze, F major ..... *Schott*
Solo—1, 1, 2, 2—3, 2—Tymp.—Str. **5**
comp. 1909; 1st perf. Berlin 1910

BRUNEAU (Louis Charles Bonaventure) Alfred
Romance, F major, for Horn or Viola or Violoncello, see **Part XI**

BUSSER, Henri (Paul) Toulouse 1872—

566v op. 78, Catalane on popular tunes ..... *Lemoine*
Solo—1 (alt. Picc.), 1, 2, 1—Horn—Harp—Str.
perf. at the competition of the Conservatoire National of Paris, 1926

CAMPAGNOLI, Bartolommeo Cento, near Bologna 1751—1827 Neustrelitz

987v Romanze for Viola and String orchestra, transcr. by Louis Pagels ..... *C. F. Schmidt*
Score in MS

ERSFELD, Chr.

981v op. 10, Ständchen [Serenade] in G, for Viola and String orchestra ..... *Simon*
Score in MS

FORSYTH, Cecil Greenwich (England) 1870—

719v Concerto, G minor ..... *Schott*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Str. **14**
publ. 1904

GERMANO, C.
Pro Patria, Viola Solo and Strings, see **Part II**

GERSTER, Ottmar

915v op. 16, Concertino, for Solo Viola and Chamber orchestra ..... *Filser*
Solo—Ob., Horn, 2 Tymp.—Str.: 6, 0, 4, 2, 2

GERVASIO, N. Savona (Italy) 1847—

496v Feuilles de printemps [Foliage of spring], Bluette [Trifle] for Violin or Viola and small orchestra ..... *Decourcelle*
Solo—Woodwind: 1, 1, 1, 1—Str.
comp. 1897; 1st perf. Nice, Feb. 1898, the composer conducting

GRÜTZMACHER, Friedrich (Wilhelm Ludwig) Dessau 1832—1903 Dresden

631v op. 19, No. 2, Romance ..... *Kahnt*
Solo—Woodwind: 1, 0, 2, 1—Tymp.—Str. Score in MS

HÄNDEL — CASADESUS

Georg Friedrich HÄNDEL, 1685 Halle-on-the-Saale—1759 London

730v **Concerto,** B minor, Harmonization of the Basso continuo and orch. by Henri Casadesus.....*Eschig*
Solo—2 Fl., 2 Bn.—Str.
publ. 1925

HANSON, Howard (Harold)

op. 24, Lux Aeterna, Symphonic poem with Viola obligato, see **Part Ia**

HUMMEL, Johann Nepomuk Pressburg 1778—1837 Weimar

989v **Fantasie,** for Viola, String orchestra and 2 Clarinets.....*Benj.*
Score in MS

d'INDY (Paul Marie Théodore) Vincent Paris 1851—1931 ib.

op. 19, Lied for Violoncello or Viola, see **Part VI**

567v **op. 55, Choral varié,** for Viola Solo (or Saxophone or Violoncello)...*Durand*
Solo—2, 2, 2, 2—4, 1, 3—Tymp.—Harp—Str.
1st perf. at the Société Nationale, Paris 1904

INGHELBRECHT, D. E.

Nocturne for Violoncello or Violin or Viola, see **Part VI**

JÜTTNER, Oskar (Wilhelm) Liegnitz (Silesia) 1863—

988v **op. 26, No. 2, Mazurka** for Viola and String orchestra, transcr. by Louis Pagels.....*C. F. Schmidt*
Score in MS

KEGEL, C. von

986v **op. 78, Nocturne**.....*Bellmann & Co.*
Solo—1, 1, 2, 1—2 Horns—Str. Score in MS

KISTLER, Cyrill Gross-Aitingen, near Augsburg 1848—1907 Kissingen

636v **op. 72, Serenade,** D minor, for Viola, Violin or Violoncello Solo and orchestra.....*Simon*
Solo—1, 2, 2, 2—2 Horns—Tymp.—Str.

KÖLLE, C.

1032v **op. 38, Concerto,** A major, for Viola and Chamber orchestra.....*Merseburger*
Solo—1, 2, 1, 2—Horn—Str.
Solo part printed, score and parts in MS
copyright 1930

LE BORNE, Fernand Charleroi (France) 1862—

634v **op. 55, Rêverie** for Viola (or Violin or Violoncello).....*Grus & Cie.*
Solo—1, 1, 2, 1—Horn—Tymp.—Harp (or Piano)—Str.
Score in MS

LISZT, Franz von Raiding, near Oedenburg (then Hungary) 1811—1886 Bayreuth

909v **Romance oubliée** (Vergessene Romanze) [Forgotten romance], for Viola alta, arr. with orchestra by Hermann Ritter.....*Bachmann*
Solo—Clar., 3 Horns—Str.
dedicated to Hermann Ritter, inventor of the Viola alta

LOEFFLER, Charles Martin (Tornov)

op. 6, La Mort de Tintagiles, for large orchestra and Viola d'amore, see **Part Ia**

MILHAUD, Darius Aix-en-Provence 1892—

934v **Concerto**.....*U. E.*
Solo—2 (2nd alt. Picc.), 2, 3, 2—2, 2, 1, 1—Tymp., Perc.—Harp—Str. Wind parts, Perc., Harp in MS **15**
(There exists also an arrangement for Solo Viola with accompaniment of 15 solo instruments)
comp. 1929; 1st perf. Frankfurt, Jan. 19, 1930, the composer conducting, Paul Hindemith soloist

PIERNÉ (Henri Constant) Gabriel
op. 35, Solo de Concert for Bassoon or Viola, see **Part X**

SCHMITT, Florent Blamont (France) 1870—

568v **op. 66, Légende** for Viola or Alto-Saxophone.....*Durand*
Solo—3, 3, 3, 3—4, 3, 3, 1—Tymp., Cymb., Triangle—Cel., 2 Harps (2nd ad lib.)—Str. **8**
comp. 1919; 1st perf. at the Concerts Pasdeloup, Paris 1921, Rhené-Baton conducting

SITT, Hans Prague 1850—1922 Leipzig

564v **op. 46, Concertstück** [Concert piece], G minor.....*Eulenburg*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.

858v **op. 68, Concerto,** A minor.....*Eulenburg*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.
Conductor's score not publ., Viola and Piano reduction instead

STAMITZ, Karl (Carlo) Mannheim 1746—1801 Jena

849v **Concerto** for **Alto Viola Prinzipale** (op. 1), D major, publ. for the first time, ed. by Clemens Meyer.....*Peters*
Solo—2 Clar., 2 Horns—Str. Score in MS **22**
publ. 1900

WEILLER, Ernest
Souffrance, Melody for Viola and String orchestra, see **Part II**

WENNER, E.
Chanson d'Avril, Viola Solo and String orchestra, see **Part II**

WOLF, Hugo
Italienische Serenade, with Viola Solo, see **Part Ia**

YOUFEROFF, Serge (Vladimirovich) Odessa 1865—

733v **op. 43, No. 2, Mélancolie**.....*Schott*
Solo—2, 2, 2, 2—2 Horns—Harp—Str. **4**
comp. 1908; publ. 1910

VIOLONCELLO AND ORCHESTRA

PART VI

2 AND 3 VIOLONCELLI AND ORCHESTRA—SEE PAGE 454
CONTRABASS AND ORCHESTRA—SEE PAGE 454

ABBIATE, Louis

640c op. 109, Lamento.....*Durdilly*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Harp—Str.
Score in MS

d'ALBERT, Eugen (Eugène Francis Charles) Glasgow 1864—1932 Riga

571c op. 20, Concerto, C major.....*Forberg*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **24**
comp. 1879; 1st perf. Frankfurt, 1880, Hugo Becker soloist

d'AMBROSIO, Alfredo Naples 1871—1914 Paris

666c op. 32, Légende.....*Decourcelle*
Solo—2, 2, 2, 2—2 Horns—Str. Score in MS **4**
comp. 1910; 1st perf. at the Casino Municipal, Nice, Feb. 1911, N. Gervasio conducting

Spleen, Violoncello with Strings, see **Part II**

AMBROSIUS, Hermann Leipzig 1897—

676c Concerto, D minor.....*Filser*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp., Cymb., Gong, Bass-drum—Str.

ARIOSTI — ELKUS Attilio ARIOSTI, Bologna 1666—1740 Spain (probably)

538c Concertino after the third sonata.....*U. E.*
The accompaniment from the Basso continuo; for Violoncello and Stringed orchestra (Tymp. ad lib.) by Albert Elkus; the bowing of the Solo part by May Mickle **10**
arr. 1920; 1st perf. San Francisco 1921, Elkus conducting

ARNOLD, Geo.

op. 13, No. 4, Romance, for Violin or Violoncello, see **Part IV**

ATTERBERG, Kurt Gothenburg (Sweden) 1887—

576c op. 21, Concerto, C minor.....*B. & H.*
Solo—2 (2nd alt. Picc.), 2 (2nd ad lib.), 2, 2 (2nd ad lib.)—2, 2, 2 (2nd ad lib.)—Str.: 8, 8, 6, 4, 4
comp. 1917/1922; 1st perf. Berlin, Jan. 6, 1923, the composer conducting, Hans Bottermund soloist

BACH — MAAS

Andante from "Italienisches Concert", for Violin or Violoncello Solo see **Part IV**

BACHELET, Alfred (Georges) Paris 1864—

541c Barcarolle nocturne et Petite histoire ["Nocturnal barcarole" and "Trifling story"], Two inseparable pieces for Violoncello (or Violin, or Viola) and orchestra.....*Durand*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp., Triangle, Drums—Cel., Harp—Str.: 5, 5, 4, 4, 2 stands

BANTOCK, Granville London 1868—

584c Elegiac Poem.....*Williams*
Solo—2, 2, 2, 2—2 Horns—Str.

667v Hamabdil, Hebrew Melody.....*Chester*
Solo—Tymp.—Harp (or Piano)—Str. **5**
comp. 1918; 1st perf. Birmingham, Nov. 5, 1919, the composer conducting

597c Sapphic Poem.....*Novello*
Solo—2, 2, 2, 2—2, 1—Tymp., Triangle—Str.
publ. 1909

BATON, René see **RHENÉ-BATON**

BATTANCHON, Felis Paris 1814—1893 ib.

703c op. 20, Concerto I, E minor.....*Hofmeister*
Solo—2, 0, 2—2 Horns—Tymp.—Str.
Solo and one set of parts printed, Score and duplicate Strings in MS

BECKER, Hugo Strasbourg 1864—

op. 3, No. 3, Minuetto, Violoncello Solo and Strings, see **Part II**

614c op. 10, Concerto, A major.....*Schott*
Solo—2, 2, 2, 2—3, 2—Tymp.—Str. **12**
comp. 1896; 1st perf. Frankfurt, same year, the composer as soloist

BELLINI, François Cassano, near Bari (Italy) 1836—about 1910 Monaco

673c Sous les palmiers [Under the palm trees].....*Decourcelle*
Solo—Fl., 2 Clar.—Str. Score in MS

BERLYN, Anton (BERLIJN)

op. 161, Nocturne, for Viola or Violin or Violoncello, see **Parts IV** or **V**

BISCHOFF, Kaspar Jakob Ansbach 1823—1893 Munich

671c op. 40, Konzertstück [Concert piece], F major, in form of a vocal scene.....*B. & H.*
Solo—2, 2, 2, 2—2, 2, 1 (ad lib.)—Tymp.—Str.
Score in MS

698c op. 43, Concerto II, A minor (Grosses Konzert).....*André*
Solo—2, 2, 2, 2—4, 2, 1—Tymp.—Harp—Str.
Score in MS

BLOCH, Ernest Geneva 1880—

504c Schelomo [Solomon], Hebrew rhapsody.....*Schirmer*
Solo—3 (3rd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Cel., 2 Harps—Str. **20**
comp. at Geneva 1916

BOCCHERINI, Luigi Lucca (Italy) 1743—1805 Madrid

494c Concerto, B♭ major, adapted and ed. by Friedrich Grützmacher....*B. & H.*
Solo—2 Ob., 2 Horns—Str.
Score not publ., Violoncello and Piano reduction instead

529c Adagio und Allegro from the celebrated A major Sonata; arr. for Violoncello with String orchestra accompaniment by Franz Köhler.....*André*

BOCCHERINI — BAZELAIRE

495c Rondo, transcr. for Violoncello and String orchestra by Paul Bazelaire (Collection "Les Classiques du Violoncelle").....*Leduc*

BOËLLMANN, Léon Ensisheim (Upper Alsace) 1862—1897 Paris

464c op. 23, Variations Symphoniques.....*Durand*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str. **13**

BORTKIEWICZ, Sergei (Edouardovich) Kharkov (Russia) 1877—

608c op. 20, Concerto in one movement, C minor ..... *Rahter*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Tamb.—Harp—Str.

BOTTESINI, Giovanni
Rêverie, see **Part II**

BRANDTS-BUYS, Jan Zutphen (Holland) 1868—

647c op. 35, Tancred, Concert piece ..... *Weinberger*
Solo—2, 2, 2, 2—3, 2—Tymp.—Str.

BRUCH, Max Cologne 1838—1920 Berlin-Friedenau

470c op. 47, Kol Nidrei, Adagio on Hebrew melodies ..... *Sim.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **6**
publ. 1881; 1st perf. Berlin same year, the composer conducting

461c op. 55, Canzone ..... *B. & H.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **5**
comp. 1889; 1st perf. Berlin 1890

502c op. 56, Adagio on Celtic melodies ..... *Sim.*
Solo—2, 2, 2, 2—2, 2—Str. **6**
comp. 1890

575c op. 61, Ave Maria, Concert piece ..... *Sim.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **4**
comp. 1891

BRÜCKNER, Oskar
op. 2, Romance, Violoncello and String orchestra, see **Part II**

BRUNEAU (Louis Charles Bonaventure) Alfred
Romance, F major, for Horn, Violoncello or Viola, see **Part XI**

BULLERIAN, Hans Schwarzburg-Sondershausen 1885—

594c op. 41, Concerto ..... *Sim.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Perc.—Harp—Str.

CAPLET, André (Simon) Le Havre 1879—1925 Paris

522c Épiphanie (after an Aethiopian legend), Fresco for Violoncello and orchestra ..... *Durand*
1. Cortege, 2. Cadenza, 3. Dance of the little Moors
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp., Perc.—Cel., Harp—Str. **20**
1st perf. at a Concert Colonne, Paris, Dec. 29, 1923, Maurice Maréchal soloist

CASELLA, César
O belle nuit! Violoncello and Strings, see **Part II**

CASELLA, César (son)
Sous l'ombrage, Violoncello and Strings, see **Part II**

CASSADÓ, Gaspar Barcelona 1897—

606c Concerto, D minor ..... *U. E.*
Solo—2, 1, 2, 2—2, 2—Tymp., Triangle, Pandereta—Harp—Str. **19**
comp. 1925; 1st perf. Vienna, Dec. 15, 1926, Reichwein conducting, the composer as soloist

CASSADÓ, Joaquín
Idylle, for Violoncello and String orchestra, see **Part II**

CHEREPNIN, see **TCHEREPNIN(e)**

CHOPIN — SWERT Frédéric (François) CHOPIN, Zelazowa-Wola, near Warsaw 1810—1849 Paris

654c **op. 25, No. 7, Etude,** D minor; transcr. for Violoncello Solo with orchestra by Jules de Swert ..... *Schott*
Solo—2, 1, 2—2 Horns—Str. Score in MS
comp. for Piano solo in C♯ minor

COLE, Rossetter (Gleason) Clyde, Mich. 1866—

626c **op. 25, Ballade** ..... *Schirmer*
Solo—2, 2, 2, 2—3, 2—Tymp.—Str.

COLIN, Marcel

685c **Czardas** ..... *Krier*
Solo—1, 1, 2, 1 (or Tromb.)—Trump.—Tymp.—Str.
Score in MS
copyright 1931

Rêverie for Violoncello and String orchestra, see **Part II**

CORELLI — BAZELAIRE
Arcangelo CORELLI, Fusignano, near Ravenna 1653—1713 Rome

537c **Adagio,** for Violoncello and String orchestra, transcr. by Paul Bazelaire ..... *Leduc*
Adagio from Violin sonata, op. 5, No. 5

COSSMANN, Bernhard Dessau 1822—1910 Frankfurt-on-Main

661c **Konzertstück** [Concert piece], D major ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.
Score in MS

COUPERIN — BAZELAIRE François COUPERIN (le grand), Paris 1668—1733 ib.

536c **Pièces en Concert** [Concert pieces], collected, rev. and ed. by Paul Bazelaire ..... *Leduc*
1. Prelude, 2. Siciliana, 3. The trumpet, 4. Plaint, 5. Devil's air
Solo—String quartet (no Cb.)

CUI, César (Antonovich) Vilna 1835—1918 ib.

481c **op. 36, Deux Morceaux** [Two pieces] ..... *Rahter*
1. Scherzando, 2. Cantabile
Solo—2, 2, 2, 2—2 Horns—Str.

DAVICO, Vincenzo Monaco 1889—

645c **Romance** ..... *Ricordi, Paris*
Solo—2, 1, 2, 2—2 Horns—Tymp.—Harp—Str.
Score in MS

DAVIDOFF, Carl (Charles DAVIDOV) Goldingen (Courland) 1838—1889 Moscow

564c **op. 5, Concerto I,** B minor ..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str.

565c **op. 14, Concerto II,** A major ..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.

554c **op. 18, Concerto III,** D major ..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.

587c **op. 20, No. 2, Am Springbrunnen** [At the fountain], for Violoncello and Piano; orchestral accompaniment by Paul Gilson ..... *Kistner & S.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

DAVIDOFF, Carl—Cont'd

555c **op. 25, Ballade,** G minor ..... *Kistner & S.*
Solo (rev. by Julius Klengel)—2, 2, 2, 2—4, 2, 3—Tymp., Cymb.—Str.

616c **op. 31, Concerto IV,** E minor ..... *Kistner & S.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str.

DE SWERT, Jules, see **SWERT, Jules de**

DIETRICH, Albert (Hermann) near Meissen (Germany) 1829—1908 Berlin

712c **op. 32, Concerto,** G minor ..... *?*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Score and Solo part in MS

DOHNANYI, Ernst von Pressburg (then Hungary) 1877—

491c **op. 12, Konzertstück** [Concert piece], D major ..... *Doblinger*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **22**
comp. 1905; 1st perf. Cologne, Dec. 4, 1906, soloist Hugo Becker, to whom the work is dedicated

DORN, Otto

op. 13, No. 3, "Preghiera", see **Part II**

DOTZAUER (Justus Johann) Friedrich
Haselrieth, near Hildburghausen (Germany) 1783—1860 Dresden

682c **op. 177, Le Carnaval de Venise** [Carnival of Venice], Brilliant piece ..... *Leuckart*
Solo—1, 1, 1, 2—2 Horns—Str. Score in MS

DUBOIS (François Clément) Théodore Rosnay, Marne 1837—1924 Paris

509c **Andante Cantabile** ..... *Heugel*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Organ (ad lib.)—Str.

581c **Esquisse** [Sketch], No. 2 of "2 Pieces" ..... *Heugel*
Solo—2, 0, 2, 1—2 Horns—Str.

544c **Fantaisie-Stück** [Fantasy piece] ..... *Heugel*
Solo—2, 2, 2, 2—3, 2—Tymp.—Harp (or Piano)—Str.

514c **Nocturne** ..... *Heugel*
Solo—2, 2, 2, 2—2 Horns—Harp—Str.

DU PORT, M. L. (?) (also DUPORT)
if J. L. (Jean Louis) DUPORT: Paris 1749—1819 ib.

707c **Concerto IV,** E minor ..... *?*
Solo—2 Ob. and 2 Horns ad lib.—Str.
Score in MS; Solo and one set of parts of an old edition (publ. Imbault); duplicates photostated

DVOŘÁK, Antonín Nelahozeves-on-Vltava, near Prague 1841—1904 Prague

466v **op. 94, Rondo** ..... *Sim.*
Solo—2 Ob., 2 Bn., Tymp.—Str. **5**
comp. at Prague, Dec. 25/26, 1891; orch. at New York, Oct. 1893

469c **op. 104, Concerto,** B minor ..... *Sim.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—3, 2, 3, 1—Tymp., Triangle—Str. **37**
comp. in America 1895; 1st perf. at a Philharmonic concert, London, March 19, 1896, Dvořák conducting, Leo Stern soloist

605c **Polonaise,** Posthumous work, for Violoncello and Piano, instrum. by Anton Modr ..... *U.E.*
Solo—2, 2, 2, 2—3, 2—Tymp.—Harp—Str. **7**
Score, Wind parts, Harp, Perc. in MS
instrum. 1928; 1st perf. at a Philharmonic concert, Vienna, Jan. 23, 1930

DVOŘÁK, Antonín—Cont'd

467c **Waldesruhe — Klid** [Restful woods], Adagio.....*Sim.*
Solo—1, 0, 2, 2—Horn—Str. **6**
No. 5 from op. 68, "From the Bohemian forest", comp. 1884 for Piano duet; arr. Oct. 28, 1893

EBERHARDT, Goby

op. 42, Schlummerlied
op. 43, Nocturne } for Violin or Violoncello, see **Part IV**

ECKERT, Carl (Anton Florian) Potsdam 1820—1879 Berlin

670c **op. 26, Concerto,** new ed. by Hugo Becker.....*B. & B.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle, Bass-drum—Str.
Score in MS

ELGAR, Sir Edward (William) Broadheath, near Worcester (England) 1857—

612c **op. 85, Concerto,** E minor.....*Novello*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1 (ad lib.)—Tymp.—Str. **28**
comp. summer 1919; 1st perf. Oct. 27, same year, at Queen's Hall, London, the composer conducting, Felix Salmond soloist

ERNST — STREBINGER

Heinrich Wilhelm ERNST, Brünn (Moravia) 1814—1865 Nice

569c **op. 10, Elegie,** transcr. for Violoncello Solo by Jos. Strebinger.....*André*
Solo—Fl., 2 Clar.—Str.
orig. for Violin and Piano

ESPOSITO, Michele

Serenata, Violoncello and Strings, see **op. 69, Neapolitan Suite,** in **Part II**

FAURÉ, Gabriel (Urbain) Pamiers (Ariège) 1845—1924 Paris

op. 16, Berceuse for Violin or Violoncello Solo, see **Part IV**

515c **op. 17, No. 3, Romance sans paroles** [Romance without words], transcr. for Violoncello or Violin Solo with small orchestra.....*Hamelle*
Solo—1, 1, 1, 1—Harp—Str.
comp. 1883 for Piano Solo

498c **op. 24, Élégie**.....*Hamelle*
Solo—2, 2, 2, 2—4 Horns—Str.
comp. 1883; orig. for Violoncello and Piano

563c **Sicilienne** (from "Pelleas and Melisande").....*Hamelle*
Solo—2, 0, 2, 1—2 Horns—Tymp.—Str.
orig. comp. as op. 78, for Violoncello and Piano, subsequently arr. for orchestra and included in "Pelleas and Melisande" (see Part Ia); now arr. for Violoncello and orchestra

FAURÉ — RONCHINI

585c **op. 80, No. 2, Fileuse** [The Spinner] (2nd Entr'acte from "Pelleas and Melisande"), transcr. for Violoncello (or Violin) and orchestra by F. Ronchini.....*Hamelle*
Solo—2, 1, 2, 2—2, 2—Harps—Str.
comp. 1897; 1st perf. (of complete opera) London, June 21, 1898

FÉVRIER, Henry Paris 1876—

596c **La Mort de Chrysis** (The death of Chrysis), No. 11 of the Suite from the incidental music to "Aphrodite".....*Heugel*
Solo—2, 1, 2, 1—Tymp.—Harp—Str.

FILIPPUCCI, Edmund

586c **Le Chant du Souvenir** [The song of remembrance], Adagio.....*Enoch*
Solo—1, 1, 2, 2—2, 0, 2 Corn., 3—Tymp.—Harp—Str.

FISCHER, Adolphe (Adolf) Brussels 1847—1891 near Brussels (in the insane asylum)

687c **op. 5, Romance**.....*Leuckart*
Solo—2, 2, 2, 2—2 Horns—Str. Score in MS

FITZENHAGEN, Wilhelm (Karl Friedrich) Seesen, Brunswick 1848—1890 Moscow

669c **op. 2, Concerto I,** B minor.....*B. & H.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

649c **op. 4, Concerto II,** A minor.....*B. & H.*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Harp—Str. Score in MS

574c **op. 8, Resignation,** Sacred song without words.....*B. & H.*
Solo—1, 1, 2, 2—2 Horns—Vc., Cb.

678c **op. 10, Ballade,** Concert piece, F♯ minor.....*Luckhardt*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 3—Tymp.—Str.
Solo and one set of parts printed; Score and duplicate Strings in MS

FRANCHOMME, Auguste Lille 1808—1884 Paris

634c **op. 10, Romance,** C major, for Violoncello and String orchestra.... *Hofmeister*
Score in MS

699c **op. 33, Concerto I,** C minor.....*Lemoine*
Solo—2, 2, 2, 2—2, 2—Str. Score in MS

686c **op. 36, Fantaisie** on a theme by Händel.....*Schott*
Solo—2, 0, 2, 2—2 Horns—Str. Score in MS

GERNSHEIM, Friedrich Worms 1839—1916 Berlin

582c **op. 78, Concerto,** E minor.....*Forberg*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Harp—Str. **17**
comp. Feb. to Aug. 1906; 1st perf. Eisenach, Feb. 16, 1907, the composer conducting, Karl Piening soloist

652c **Elohenu** [God], Hebrew melody.....*Peters*
Solo—1, 0, 2, 2—2 Horns—Str.

GERVASIO, N.

Page oubliée, Melody for Violoncello, see **Part II**

GILLET, Ernest

Madrigal pour Violoncelle, see **Part II**

Passe-pied, for Violoncello or Violon and Strings, see **Part II**

GLASER, Sigmund Rokycan (Bohemia) 1862—

617c **op. 8, Concerto,** A minor.....*Jurg.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

GLASS, Louis (Christian August) Copenhagen 1864—

523c **op. 31, Frühlingslied — Foraarssang** [Vernal song].....*Hansen*
Solo—2, 1, 2, 2—2 Horns—Str.

GLAZOUNOV, Alexander (Constantinovich) Petersburg 1865—

463c **op. 20, 2 Pyezy — 2 Morceaux** [2 pieces].....*Bel.*
1. Melody, 2. Spanish serenade
Solo—2, 2, 2, 2—4 Horns—Harp—Str.

462c **op. 71, Pyesny Trouvatoora — Chant du Menestrel** [Minstrel's song].....*Bel.*
Solo—3, 2, 2, 2—2 Horns—Str.

GODARD, Benjamin (Louis Paul) Paris 1849—1895 Cannes

658c **op. 61, No. 1, Aubade** [Morning serenade]..... *Durand*
Solo—2, 2, 2, 2—2 Horns—Str. Score in MS

Berceuse, see **Suite II** from **"Jocelyn"** in **Part Ia**

GOENS, Daniel van born in Holland, end of 19th century, died young, probably at Nice

501c **op. 7, Concerto,** A minor, new edition..... *Hamelle*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str. Score in MS

500c **op. 12, No. 2, Scherzo**..... *Hamelle*
Solo—2, 1, 2, 2—2 Horns—Tymp.—Str.

512c **op. 30, Concerto II,** D minor..... *Decourcelle*
Solo—2, 1, 2, 2—2, 2, 3—Tymp.—Harp—Str.

627c **op. 34, Cantabile**..... *Rahter*
Solo—2, 1, 2, 2—2 Horns—Str.

op. 36, Invocation for Violoncello Solo with String accompaniment
see **Part II**

GOLTERMANN, Georg (Eduard) Hanover 1824—1898 Frankfurt-on-Main

475c **op. 14, Concerto I,** A minor..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

490c **op. 17, Romance,** C major..... *André*
Solo—1, 0, 1, 2—2 Horns—Str.
Score not publ., Violoncello and Piano reduction instead

717c **op. 30, Concerto II,** D minor..... *André*
Solo part rev. and fingered by Julius Klengel
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

718c **op. 51, Concerto III,** B minor..... *André*
Solo part rev. and fingered by Julius Klengel
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

697c **op. 65, Concerto IV, Concertstück** [Concert piece], G major..... *André*
Solo part rev. and fingered by Julius Klengel
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

723c **op. 76, Concerto V, Concertstück** [Concert piece], D minor..... *André*
Solo part rev. and fingered by Julius Klengel
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

607c **op. 81, Ballade**..... *André*
Solo—2, 0, 2, 2—2 Horns—Str.

629c **op. 83, Adagio**..... *Schott*
Solo—2, 0, 2, 2—2 Horns—Str. **4**

505c **op. 88, Élégie**..... *André*
Solo—1, 0, 2, 2—2 Horns—Str.

710c **op. 103, Concerto VII,** C major..... *André*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

711c **op. 130, Concerto VIII,** A major..... *André*
Solo—2, 1, 2, 2—2 Horns—Str. Score in MS

GOTTLIEB-NOREN, Heinrich see **NOREN, Heinrich Gottlieb**

GRÄDENER, Hermann (Theodor Otto) Kiel 1844—1929 Vienna

604c **op. 47, Concerto II,** B minor..... *U. E.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **20**
comp. 1912; 1st perf. Vienna, Nov. 4, 1913, Ferdinand Löwe conducting, Paul Grümmer soloist

GRAENER, Paul Berlin 1872—

593c **op. 78, Concerto,** A minor, for Violoncello and Chamber orchestra.....*Sim.*
Solo—1 (alt. Picc.), 1, 2, 1—1, 1—Tymp., Small drum, Glockenspiel—Piano—Str.: 6, 6, 4, 3, 3

GRÜTZMACHER, Friedrich (Wilhelm Ludwig) Dessau 1832—1903 Dresden

677c **op. 7, Fantaisie Hongroise** [Hungarian fantasy].....*Litolff*
Solo—1 (alt. Picc.), 2, 2, 2—2 Horns—Tymp.—Str.
Score in MS

643c **op. 19, No. 3, Romance**.....*Kahnt*
Solo—1, 0, 2, 1—2 Horns—Tymp.—Str.
Score in MS

646c **op. 31, Variationen** on an original theme, for Violoncello and String orchestra.....*B. & H.*

684c **op. 37, Concert-Stück** [Concert piece] (Adagio and Allegro capriccioso), D minor.....*Peters*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp.—Str.
Solo and one set of parts printed; Score and duplicate Strings in MS

668c **op. 46, Concerto III,** E minor.....*Kahnt*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp.—Str.
Score in MS

HAMERIK, Asger (originally HAMMERICH) Copenhagen 1843—1923 Frederiksberg

580c **op. 27, Concert-Romanze**.....*André*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

HÄNDEL, Georg Friedrich (George Frederic HANDEL)
Halle-on-the-Saale 1685—1759 London

578c **Concerto,** G minor, for Violoncello and String orchestra, arr. by W. H. Squire.....*Schott*
Score in MS **11**
arr. from the Concerto grosso No. 10, i. e., No. 3 of the Oboe Concertos (see Part VIII), comp. 1734; arr. 1923; 1st perf. London 1924

HARTMANN, Emil Copenhagen 1836—1898 ib.

549c **op. 26, Concerto,** D minor.....*Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Str.

HAYDN (Franz) Joseph Rohrau, Lower Austria 1732—1809 Vienna

482c **Concerto,** D major, transcr., newly orch. and cadenzas added by F. A. Gevaert.....*B. & H.*
Solo—2, 2, 2, 2—2 Horns—Str. **28**
comp. at Esterhaz or Eisenstadt, between 1781 and 1784, for his friend and pupil Anton Kraft; 1st perf. there, Haydn conducting

503c **Concerto,** C major, developed and ed. by David Popper from an original sketch.....*Ries & E.*
Solo—2, 2, 2, 2—2 Horns—Str. **17**
arr. by David Popper for one of his concert tours, 1898

Adagio, for Violoncello Solo with String accompaniment, see **Part II**

HEBERLEIN, Hermann Markneukirchen (Saxony) 1859—

726c **op. 8, Concertstück** [Concert piece], D minor.....*André*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str. Score in MS

533c **op. 27, Fantaisie Hongroise** [Hungarian fantasy].....*André*
Solo—2, 1, 2—2, 2, 1—Tymp., Triangle—Harp (ad lib.),—Str.

HEGAR, Friedrich Basel 1841—1927 Zurich

591c **op. 44, Concerto,** C minor ..... *Sim.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str.

HENRIQUES, Robert Copenhagen 1858—1914 ib.

557c **op. 10, Tarantelle** ..... *Eulenburg*
Solo—2, 0, 2, 2—2 Horns—Str.

HERBERT, Victor Dublin 1859—1924 New York

630c **op. 30, Concerto II,** E minor ..... *Schuberth, New York*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str.
1st performed by the composer, March 1894, at the New York Philharmonic Society, to which organization the work is dedicated

HERMANN, Rodolphe

535c **Lassitude,** Violoncello or Violin Solo with orchestra accompaniment ..... *Choudens*
Solo—1, 1, 1, 1—2, 1, 1—Tymp.—Str. Score in MS **3**

542c **Lied** [Song] ..... *Choudens*
Solo—1, 1, 1, 1—2, 1, 1—Tymp., Triangle—Str.
Score in MS

HERTZMAN, Frithiof

op. 24, Romance, with String orchestra, see **Part II**

HEURTEUR, F.

Canzonetta for Violin or Violoncello Solo and String orchestra, see **Part II**

HILLEMACHER, Paul (Joseph Wilhelm) Paris 1852—

663c **Suite** in the olden style ..... *Ricordi, Paris*
1. Aria, 2. Gaillarde, 3. Tender Gavotte, 4. Tambourin
Solo—Fl., Ob. (or Clar.), Bn., Tymp. (or Tamb.)—Str.

HILLER, Ferdinand (von) Frankfurt-on-Main 1811—1885 Cologne

679c **op. 104, Concertstück** [Concert piece], A minor ..... *Heinze, Leipzig*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Solo and one set of parts printed; Score and duplicate strings in MS

HOFMANN, Heinrich (Karl Johann) Berlin 1842—1902 Gross-Tabarz (Thuringia)

558c **op. 31, Concerto,** D minor ..... *Ries & E.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

IBERT, Jacques Paris 1890—

***508c** **Concerto** for Violoncello and Wind orchestra ..... *Heugel*
1. Pastorale, 2. Romance, 3. Gigue
Solo—2 (2nd alt. Picc.), 2, 2, 2—1, 1 **11**
comp. 1925; 1st perf. Paris, Feb. 28, 1926, Paul Paray conducting, Mlle. Madeleine Monnier soloist

d'INDY (Paul Marie Théodore) Vincent Paris 1851—1931 ib.

472c **op. 19, Lied** [Song] for Violoncello (or Viola) ..... *Hamelle*
Solo—2, 0, 2, 2—2 Horns—Tymp.—Str.
comp. 1884

op. 55, Choral varié, for Viola Solo, or Saxophone or Violoncello
see **Part V**

INGHELBRECHT, D. E. Paris 1880—

532c **Nocturne** for Violoncello (or Viola or Violin) ..... *Salabert*
Solo—2, 2, 2, 2—2, 2 (2nd ad lib.), 3 (ad lib.)—Tymp., Triangle—Harp—Str. **5**
comp. 1905; 1st perf. Paris 1907, the composer conducting

JACOB, J. ? 1852—1909 ?

690c **Aubade** [Morning serenade]..... *unpubl.*
Solo—Woodwind: 2, 2, 2, 2—Harp—Str.
Score and parts in MS

691c **Danse Tzigane** [Gipsy dance]..... *unpubl.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2 Horns—Triangle—Harp—Str.
Score and parts in MS

665c **Nocturne**..... *unpubl.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Harp—Str.
Score and parts in MS

664c **Rêverie**..... *unpubl.*
Solo—2 Clar., 2 Bn., 2 Horns—Tymp.—Str.
Score and parts in MS

692c **Ronde Liègeoise** [Round of Liège]..... *unpubl.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2—Tymp., Triangle—Str.
Score and parts in MS

JADASSOHN, Salomon Breslau 1831—1902 Leipzig

521c **op. 120, Cavatine,** F major..... *B. & H.*
Solo—2, 0, 2, 2—2 Horns—Str.

JEANJEAN, Paul

674c **Conte d'amour** [Love story]..... *Decourcelle*
Solo—1 (Solo), 0, 2, 1—2 Horns—Harp—Str.
Score in MS

Airs vieillots
Sommeil ... } for Violoncello with String orchestra, see **Part II**

JERAL, Wilhelm Prague 1861—

601c **op. 6, No. 2, Zigeunertanz** [Gipsy dance]..... *Rahter*
Solo—2, 2, 2, 2—2 Horns—Cymb., Triangle—Str.
op. 6 orig. for Violoncello and Piano; No. 2 arr. for Violoncello and orchestra by the composer

602c **op. 10, Concerto,** A major..... *Rahter*
Solo—2, 2, 2, 2—4, 2—Tymp.—Harp—Str.

JONGEN, Joseph Liège 1873—

540c **op. 18, Concerto**..... *Durand*
Solo—3, 3, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str.
comp. between 1898 and 1902

KAUFFMANN, Fritz Berlin 1855—

583c **op. 29, Concerto,** G minor..... *Heinrichshofen*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Tamb.—Str.

KAUN, Hugo Berlin 1863—1932 ib.

611c **op. 35, Gesangscene** [Vocal scene]..... *Rahter*
Solo—2, 2, 2, 2 (1 ad lib.)—3 Horns (1 ad lib.)—Tymp.—Harp (ad lib.)—Str.

KISTLER, Cyrill

op. 72, Serenade, D minor, for Violin, Viola or Violoncello Solo and orchestra, see **Parts IV and V**
(For Violoncello by Willem Willeke)

KLEIN, Bruno Oskar Osnabrück 1858—1911 New York

551c op. 28, Suite, F minor ..... *Sim.*
1. Larghetto, 2. Minuetto, 3. Intermezzo, 4. Finale
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Harp—Str.

KLENGEL, Julius Leipzig 1859—

516c op. 4, Concerto I, A minor ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

520c op. 20, Concerto II, D minor ..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

550c op. 31, Concerto III, A minor ..... *B. & H.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.

KLUGHARDT, August (Friedrich Martin) Cöthen 1847—1902 Dessau

573c op. 59, Concerto, A minor ..... *Kistner & S.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str.

619c op. 83, Romanze, rev. by Jacques van Lier ..... *Zimm.*
Solo—2 Clar., 2 Bn.—Str.
Violoncello and Piano reduction instead of score

KÖHLER, Franz

527c op. 12b, Am Abend [Eventide], A landscape ..... *André*
Solo—2, 2, 2, 2—2 Horns—Str.

KORNAUTH, Egon Olmütz (Moravia) 1891—

513c op. 17, Ballade for orchestra with Solo Violoncello ..... *Zimm.*
Solo—3 (2nd and 3rd alt. 2 Picc.), 2 (2nd alt. Engl. H.), 3, 2—4, 2, 3—Tymp., Cymb., Triangle—Harp—Str.

KRUG, Arnold Hamburg 1849—1904 ib.

570c op. 60, Romanze ..... *Leuckart*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

KUDELSKI, Carl Mathias Berlin 1805—1877 Baden-Baden

655c op. 29, Concerto, F major ..... *B. & B.*
Solo—1, 1, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

KUMMER, Friedrich August Meiningen 1797—1879 Dresden

709c op. 36, Pièce Fantastique ..... *Hofmeister*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Score in MS; one set of parts printed, duplicates photostated

639c op. 51, Fantaisie, for Violoncello and Strings, on the favorite Cavatine "I tuoi frequenti palpiti" from Pacini's opera "Niobe" ..... *?*
Solo and parts in old edition (publ. Mechetti); Score in MS

LABEY, Marcel Le Vesinet, S. et O. (France) 1875—

511c op. 19, Lied [Song] ..... *Durand*
Solo—2, 2, 2, 2—4 Horns—Str.

LACOMBE, Louis (Brouillon) Bourges (France) 1818—1884 St. Vaast-la-Hougue

519c op. 77, L'amour [Love], Posthumous work, new ed. rev. and fingered by Paul Grümmer ..... *Cost.*
Solo—2 Clar., Bn.—2 Horns—Str. Score in MS

LALO, Edouard (Victor Antoine) Lille 1823—1892 Paris

478c Concerto in D minor ..... *B. & B.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **23**
comp. 1876; 1st perf. at the Cirque d' Hiver, Paris, Dec. 9, 1877, soloist Adolphe Fischer, to whom the work is dedicated

LASSEN, Eduard

op. 48, 2 Fantasiestücke, for Bassoon, or Bass-Trombone or Violoncello, see **Parts X** and **XIII**

LE BORNE, Fernand Charleroi (France) 1862—

op. 55, Rêverie, for Viola or Violin or Violoncello Solo, see **Part V**

LEFÈVRE, Ernest

Berceuse, for Violoncello with String orchestra, see **Part II**

LINDNER, August Dessau 1820—1878 Hanover

680c **op. 34, Concerto,** E minor..... *Kistner & S.*
Solo (new ed. rev. by Julius Klengel)—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

MacDOWELL, Edward (Alexander) New York 1861—1908 ib.

510c **op. 35, Romanze**..... *Hainauer*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
comp. at Wiesbaden 1880

MACKENZIE, Alexander (Campbell) Edinburgh 1847—

624c **op. 10, Larghetto and Allegretto**..... *Augener*
Solo—2, 2, 2, 2—2, 2—Str.

MARTEAU, Henri Rheims 1874—

568c **op. 7, Concerto,** B♭ major..... *Sim.*
Solo—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Triangle, Small drum—Harp—Str.: 10, 8, 6, 6, 4 (while accompanying only 6, 4, 4, 4, 4)

MARTUCCI, Giuseppe

Andante from **op. 69, No. 2,** see **Part Ia**

MASSENET, Jules (Emile Frédéric) Montaud, near St. Etienne 1842—1912 Paris

553c **Fantaisie**..... *Heugel*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str.
comp. 1897

MATHÉ, Edouard Versailles 1863—

567c **Reproches** [Reproaches], Paraphrase..... *Decourcelle*
Solo—1, 1, 2, 1—Horn—Tymp.—Str. **3**
Score in MS
comp. 1924; 1st perf. Dieppe, Aug. 1925, Paul Vizentini conducting

672c **Vers le soir** [Towards evening], Reverie..... *Decourcelle*
Solo—1, 1, 2, 1—1, 2—Tymp.—Harp—Str. **3**
Score in MS
comp. 1924; 1st perf. Dieppe, Aug. 1925, Paul Vizentini conducting

MATTHEY, Julius Hermann

675c **Concert-Stück** [Concert piece], C minor..... *Benj.*
Solo—2, 2, 2, 2—4, 2, 4 (2 Tenor, 2 Bass)—Tymp.—Str.
Score in MS

MOLIQUE (Wilhelm) Bernhard Nuremberg 1802—1869 Cannstatt

659c **op. 45, Concerto,** D major..... *Kistner & S.*
Solo (new ed. rev. by Julius Klengel)—1, 2, 2, 2—2, 2—Tymp.—Str.
Score in MS

MONIUSZKO, Stanislas

Polonaise-Entr'acte from "La Comtesse", for Violoncello Solo and Strings
see **Part II**

MONN, Georg Matthias Lower Austria 1717—1750 Vienna

618c **Concerto,** G minor, for Violoncello or Cembalo concertino, String orchestra and Basso Continuo (Cembalo); Cello and Piano reduction by Arnold Schönberg (1914)..... *U.E.*
(Score publ. in "Denkmäler der Tonkunst in Oesterreich", XIX/2, ed. by Dr. Wilh. Fischer)
Cembalo (Continuo) part in MS **20**
comp. and perf. at Vienna between 1740 and 1750

MOÓR, Emanuel Kecskemét (Hungary) 1863—

545c **op. 61, Concerto,** E minor..... *Kistner & S.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Cymb., Triangle—Str.

559c **op. 64, Concerto II,** C♯ minor..... *Kistner & S.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.

MOZART — BAZELAIRE Wolfgang Amadeus MOZART, Salzburg 1756—1791 Vienna

595c **Menuet,** in G major, for Violoncello and String orchestra, transcr. by Paul Bazelaire..... *Senart*
from Minuet I (D major) of the Divertimento No. 10 (Köchel 334); **5**
comp. at Salzburg 1779

MUNCK, Ernest de Brussels 1840—1915 London

546c **Concert dramatique**..... *Hamelle*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

NERUDA, Franz Xaver Brünn (Moravia) 1843—1915 Copenhagen

603c **op. 59, Concerto,** D minor..... *Fr. A. Urb.*
Solo (printed)—2, 2, 2, 2—2, 2—Tymp.—Str. **20**
Score and parts in MS
comp. 1887; 1st perf. Copenhagen 1888

NÖLCK, August Lübeck (Germany) 1862—

721c **Concerto,** A minor..... *André*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS
copyright 1912

NOREN, Heinrich Gottlieb Graz (Styria) 1861—1928 Rottach (Bavaria)

566c **op. 10, Elegische Gesangs-Scene** [Elegiac vocal scene]..... *Kahnt*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.
(Cover title of score marked Opus 11, while Opus 10 appears at caption title of score and all parts. Both cover and caption title of Violin and Piano edition are also marked Opus 10)

OFFENBACH, Jacques Cologne 1819—1880 Paris

635c **op. 24, Musette,** Air de Ballet of the 17th century, for Violoncello and String orchestra; new edition for concert perf. by Norbert Salter.... *Schles.*
Score in MS
orig. for Violoncello and Piano

d'OGAREW, M.

590c **op. 13, Memento,** Prayer..... *Klemm*
Solo—2, 2, 2, 2—4, 2, 3—Bass-drum (or Cymb.), Side-drum—Str.

OUDSHOORN, Anton M.

Au berceau, Violoncello (or Violin) Solo with String orchestra
Conte d'enfant, Violoncello Solo with String orchestra
Doloroso, Violoncello Solo with String orchestra
Fanfaretta, Violoncello or Violin Solo with small orchestra
Joyeux retour, Scherzo, Violoncello with Strings
Méditation pour Violoncelle (or Violin), with String quintet
Souvenir, Violoncello Solo with String quintet
Villanelle pour Violoncelle with String quintet,
see **Part II** for all the above

PERGER, Richard von Vienna 1854—1911 ib.

633c **op. 21, Serenade,** B♭ major ..... *Peters*
Solo—Strings **11**
comp. 1890; 1st perf. Rotterdam 1891, the composer conducting

PIATTI, Alfredo C. Crocetta di Nozzo, near Bergamo 1822—1901 ib.

653c **op. 8, Airs Baskyrs,** Scherzo ..... *Ric.*
Solo—Strings Score in MS **15**
publ. 1847

695c **op. 18, Concertino** ..... *André*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

631c **op. 26, Concerto II,** D minor ..... *Hofmeister*
Solo—2, 2, 2, 2—2, 2, 1—Tymp., Cymb., Triangle—Str.
Score in MS
1st perf. Leipzig, 1877

636c **Fantasia Romantica,** Concert piece ..... *Schles.*
Solo—1, 2, 2, 2—2, 2, 1—Tymp.—Str. Score in MS
1st perf. Berlin 1885

PIRANI, Eugenio

op. 31, Berceuse, Violoncello or Violon Solo and String orchestra, see **Part II**

POPPER, David Prague 1843 (or 1846)—1913 Baden, near Vienna

492c **op. 3, No. 4, Papillon** [Butterfly], Masquerade scene, Characteristic piece ..... *Sim.*
Solo—2, 2, 2, 2—2, 2—Triangle, Small bell—Str.

719c **op. 8, Concerto I,** D minor ..... *André*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

493c **op. 11, No. 1, Widmung** [Dedication], Adagio, with orchestra arr. by Paul Gilson ..... *Sim.*
Solo—1, 2, 2, 2—2, 2, 3—Tymp.—Str.

468c **op. 18, Sérénade Orientale** ..... *Sim.*
Solo—1, 1, 2, 2 (2nd Bn. may be substituted by Bass-Tromb.)—2 Horns—Str.

517c **op. 23, Gavotte, No. 2,** D major ..... *Hofmeister*
Solo—2, 2, 2, 2—2 Horns—Triangle, Bells—Str.

524c **op. 24, Concerto,** E minor ..... *Hofmeister*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str.

485c **op. 33, Tarantelle,** orch. by Paul Gilson ..... *Rahter*
Solo—2, 2, 2, 2—2 Horns—Tymp., Triangle, Tamb.—Str.
comp. for Violoncello and Piano

483c **op. 39, Elfentanz** [Dance of the elves] ..... *Rahter*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2 Horns—Triangle—Str.

POPPER, David—Cont'd

484c **op. 50, Im Walde** [In the forest], Suite.....*Rahter*
1. Entrance, 2. Gnomes dance, 3. Devotion, 4. Round dance, 5. Autumn flower, 6. Return
Solo—2, 2, 2, 2—2, 2—Tymp., Triangle—Str.

486c **op. 54, No. 5, Vito,** Spanish dance, orch. by I. H. Oushoorn.....*Rahter*
Solo—1, 0, 2, 2—2 Horns—Str.
comp. for Violoncello and Piano

632c **op. 59, Concerto III,** G major, in one movement.....*Rahter*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

489c **op. 68, Ungarische Rhapsodie** [Hungarian rhapsody], instrum. by Max Schlegel.....*Hofmeister*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle, Bells—Str. **7**

RADOUX (Jean)-Théodore Liège 1835—1911 ib.

693c **Elegy,** G minor.....*unpublished*
Solo—2 Bn., Horn, Tymp.—Str.
Score and parts in MS

RAFF (Joseph) Joachim Lachen, Lake of Zurich 1822—1882 Frankfurt-on-Main

562c **op. 193, Concerto,** D minor.....*Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **24**
comp. 1874; 1st perf. Dresden, Nov. 4 same year, Rietz conducting, Grützmacher soloist

REBLING, Gustav Barby, near Magdeburg 1821—1902 Magdeburg

660c **op. 32, Elegie,** F major.....*B. & H.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

REICHA, Joseph Klattau (Bohemia) 1746—1795 Bonn-on-Rhine

714c **op. 2, vol. 1, Concerto,** E♭ major.....*Sim.*
Allegro — Romance — Rondo Allegretto
Solo—2 Ob., 2 Horns—Str.
Solo and one set of parts of old edition, duplicates photostated; Score in MS

708c **op. 4, vol. 1, Concerto,** A major.....*Sim.*
Solo—2 Ob., 2 Horns—Str.
Solo and one set of parts of old edition, duplicates photostated; Score in MS

REINECKE, Carl (Heinrich Carsten) Altona (Germany) 1824—1910 Leipzig

637c **op. 263, Romanzero,** in form of a concert piece, A minor.....*Reinecke*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp.—Harp (ad lib.)—Str. Score in MS **16**
comp. 1902; 1st perf. Leipzig, Jan. 20, 1906, Winderstein conducting, Julius Klengel soloist

RENSBURG, Jacques E. Rotterdam 1846—

650c **op. 1, Recitativ, Adagio und Allegro moderato,** in form of a concert piece, B minor.....*B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

552c **op. 3, Concerto,** A minor.....*Ries & E.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

REZNICEK, Emil Nikolaus von

Nachtstück for Violin or Violoncello Solo, see **Part IV**

RHENÉ-BATON (orig. René BATON) Courseulles-sur-mer (France) 1879—

499c **op. 32, Poème élégiaque**.....*Durand*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str.

RICHTER, Josef
Lied ohne Worte, see **Part XI**

ROGER-DUCASSE, Jean-Jules-Amable Bordeaux 1873—

473c **Romance**.....*Durand*
Solo—2, 0, 2, 1—Horn—Str.
comp. 1918

ROMBERG, Bernhard (Heinrich) Dinklage, near Oldenburg 1767—1841 Hamburg

720c **op. 2, Concerto I,** B♭ major.....*André*
Solo—1, 2, 0, 2—2 Horns—Str. Score in MS

706c **op. 3, Concerto II,** D major.....*André*
Solo—1, 2, 0, 1—2 Horns—Str. Score in MS

722c **op. 7, Concerto IV,** E minor.....*Cost.*
Solo part new ed. rev. and fingered by J. Loeb.
Parts of old ed. (publ. Richault) condensed to conform with rev. edition of Solo part
Solo—1, 2, 2, 2—2 Horns—Str. Score in MS

648c **op. 48, Grand Concerto Brilliant VIII,** A major.....*Lemoine*
Solo—1, 2, 0, 2—2 Horns—Str. Score in MS

724c **op. 75, Concerto X** (10me Concerto brillant), E major.....*André*
Solo—1, 0, 2, 2—2 Horns—Tymp.—Str. Score in MS

628c **op. 77, Souvenir de St. Petersbourg,** Fantasy on melodies from Count Michail Wielhorski's comp.; for Violoncello with String accompaniment.....*André*
Score in MS

715c **op. 78, Concertino Suisse** [Swiss concertino].....*André*
Solo—2 Clar., 2 Bn.—2 Horns—Tymp.—Str. Score in MS

ROPARTZ, J. Guy (Marie) Guingamp (Brittany) 1864—

644c **Adagio**.....*S. A. des Editions et de Musique, Nancy*
Solo—2, 2, 2, 2—2 Horns—Str.

572c **Rhapsodie**.....*Durand*
Solo—2, 2, 2, 1—3, 1—Tymp., Cymb., Glockenspiel—Harp—Str.
comp. 1928

RUBINSTEIN, Anton Wechwotnyez (Podolia) 1829—1894 Peterhof

577c **op. 65, Concerto,** in A.....*Sim.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

620c **op. 96, Concerto II,** D minor.....*Sim.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
completed 1874; perf. at Moscow, early in 1877

RUBINSTEIN — d'INDY

460c **op. 3, No. 1, Mélodie** in F, orch. by Vincent d'Indy.....*Hamelle*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str. **3**
comp. for Piano Solo

RUDORFF, Ernst Fr. K. Berlin 1840—1916 ib.

599c **op. 7, Romanze**.....*Schles.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

SACHS, Julius Meiningen (Germany) 1830—Frankfurt-on-Main 1887

598c **op. 31, Ständchen** [Serenade]..... *Ries & E.*
Solo—2, 1, 2, 1—2 Horns—Tymp.—Str. **5**
publ. 1874

SAINT-QUENTIN, G. de

525c **op. 19, Romance I**..... *Hamelle*
Solo—2, 2, 2, 2—2 Horns—Str.

SAINT-SAËNS (Charles) Camille Paris 1835—1921 Algiers

615c **op. 16, No. 4, Romance** (from the Suite op. 16)..... *Hamelle*
Solo (printed)—2, 2, 2, 2—Str. Score and parts in MS
Suite comp. for Violoncello and Piano 1862

507c **op. 33, Concerto I,** A minor..... *Durand*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **19**
comp. 1872; 1st perf. Paris, Jan. 19, 1873, soloist August Tolbecque, to whom the work is dedicated

op. 36, Romanze, F major, for Horn or Violoncello, see **Part XI**

474c **op. 43, Allegro Appassionato**..... *Durand*
Solo—2, 2, 2, 2—2 Horns—Str.
comp. for Violoncello and Piano 1875

465c **op. 119, Concerto II,** D minor..... *Durand*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.
comp. 1902

SCHMITT, Florent Blamont (France) 1870—

op. 19, No. 1, Chanson à bercer, see **Part IV**

548c **op. 19, No. 4, Rêve au bord de l'eau** [Dream at the water's edge] for Violoncello (or Violin) Solo with small orchestra..... *Hamelle*
Solo—1, 1, 1, 1—Harp—Str. **10**
comp. 1898; orch. 1913; 1st perf. at the Concerts Lamoureux, Paris same year, Chevillard conducting

506c **op. 24, Chant Élégiaque** [Elegiac song]..... *Durand*
Solo—2 (2nd alt. Picc.), 2, 2, 2, Sarrus. (ad lib.)—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Harp—Str. **15**
orig. comp. for Cello and Piano between 1899 and 1903; orch. 1911; 1st perf. at the Concerts Lamoureux, Paris 1912, Chevillard conducting

539c **op. 77, Final**..... *Durand*
Solo—2, 2, 2, 3—4, 2, 3, 1—Tymp., Cymb., Triangle, Drum—2 Harps (2nd ad lib.)—Str. **8**
comp. 1927; 1st perf. at the Concerts Lamoureux, Paris 1930, Wolff conducting

SCHULER, Carl

702c **op. 24, Burleske,** Concert piece..... *André*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

SCHUMANN, Robert (Alexander)
Zwickau (Saxony) 1810—1856 Endenich, near Bonn-on-Rhine

479c **op. 129, Concerto,** A minor..... *B. & H.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **22**
comp. at Düsseldorf, Oct. 1850; probably 1st perf. Leipzig, June 9, 1860, Ebert soloist

SCHUYER, Ary

518c **Concerto,** A minor..... *André*
Solo—2, 3, 3, 2—4, 2, 3, 1—Tymp.—Harp—Str.

SEISS, Isidor (Wilhelm) Dresden 1840—1905 Cologne

600c op. 13, Adagio.....*Schles.*
Solo—2, 1, 1, 2—2 Horns—Str.

SERVAIS (Adrien) François Hal, near Brussels 1807—1866 ib.

725c op. 5, Concerto, B minor; rev. by Hugo Becker from the original MS....*Schott*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

641c op. 13, Fantaisie on 2 Russian airs, for Violoncello and String orchestra.....*Schott*
Score in MS **6**

704c op. 18, Concerto Militaire, C minor.....*Schott*
Solo part rev. and fingered by Ernest de Munck
Solo—1, 2, 2, 2—2, 2, 3—Tymp., Bass-drum, Side-drum—Str.
Score in MS

SERVAIS, Fr.
La Romanesca, Violoncello Solo and String orchestra, see **Part II**

SINIGAGLIA, Leone Turin 1868—

488c op. 16, No. 1, Romanze.....*Rahter*
Solo—2, 1, 2, 2—4 Horns—Tymp.—Str.

480c op. 16, No. 2, Humoreske.....*Rahter*
Solo—3, 2, 2, 2—4, 2—Tymp.—Str.

SITT, Hans Prague 1850—1922 Leipzig

701c op. 38, Concerto II, D minor.....*Eulenburg*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. Score in MS

STAHLKNECHT, Julius Posen 1817—1892 Berlin

696c op. 14, Concerto in D.....*Heinrichshofen*
Solo—1, 0, 2, 2—2 Horns—Str. Score in MS

STANGE, Max Ottensen (Germany) 1856—

622c op. 47, Adagio, B major, for Violoncello and small orchestra.....*Sim.*
Solo—2, 1, 2, 1—2 Horns—Str.

STÖR, Carl Stolberg (Harz Mountains) 1814—1889 Weimar

579c Ständchen [Serenade], Concert piece.....*Kistner & S.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

STRONG (George) Templeton New York 1856—

526c Elegie.....*Ed. Henn*
Solo—2, 3, 3, 2—4, 2, 3, 1—Tymp.—Harp—Str.
1st perf. at the Schweizer Tonkünstlerfest 1923

STUBBE, Arthur

609c op. 23, No. 2, Chant oublié [Forgotten song].....*B. & B.*
Solo—1, 0, 2, 1—2 Horns—Str. Score in MS

SVENDSEN, Johan (Severin) Christiania 1840—1911 Copenhagen

476c op. 7, Concerto, D major.....*Kistner & S.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
comp. Leipzig 1871

SWERT, Jules de Louvain (Belgium) 1843—1891 Ostend

716c op. 32, Concerto I, D minor.....*Schott*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

656c op. 36, Serenade.....*Cranz*
Solo—2, 2, 2, 2—2 Horns—Str. Score in MS

638c op. 38, Concerto II, C minor.....*Cranz*
Solo—2, 2, 2, 2—3, 2, 3—Tymp.—Str. Score in MS

Etude de F. Chopin (op. 25, No. 7) see **CHOPIN — SWERT**

TARTINI, Giuseppe Pirano (Istria) 1692—1770 Padua

625c **Concerto,** D major, from Fr. Grützmacher's edition for Violoncello and Piano, arr. for Violoncello and orchestra by Louis Delune.....*B. & H.*
Solo—2 Horns—Strings (with Solo quartet) **12**
orig. for Viola da Gamba, Strings and 2 Horns; arr. publ. 1910

TARTINI — BAZELAIRE

530c **Adagio,** transcr. for Violoncello and String orchestra by Paul Bazelaire.....*Senart*
(publ. in the Edition Nationale de musique classique)

TAUBERT (Karl Gottfried) Wilhelm Berlin 1811—1891 ib.

694c **op. 173, Concerto,** D minor.....*Sim.*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str.
One set of parts printed, Score and duplicate Strings in MS

TCHAIKOVSKY, Peter (Ilich) Kamsko-Votinsk 1840—1893 Petersburg

496c **op. 33, Variations** sur un thème Rococo [on a Rococo theme], new edition, rev. by the composer.....*Rahter*
Solo—2, 2, 2, 2—2 Horns—Str.
comp. Dec. 1876; 1st perf. at the Wiesbaden Festival 1879, soloist K. F. Fitzenhagen, to whom the work is dedicated

497c **op. 62, Pezzo Capriccioso** [Capricious piece], Concert piece.....*Jurg.*
Solo—2, 2, 2, 2—4 Horns—Tymp.—Str.
comp. about 1889; 1st perf. by Brandukov, to whom the work is dedicated

TCHEREPNIN(e), Alexander (Nicolaievich) Petersburg 1899—

471c **Rapsodie Géorgienne,** rev. and fingered by A. Hekking.....*Durand*
Solo—2 (1st alt. Picc.), 2, 2, 2—2, 2—Tymp., Side-drum, Tamb.—Str.

op. 37, No. 2, Mystère, see **op. 37, 3 Stücke für Kammerorchester** in **Part Ib**

THADEWALDT, Hermann

op. 20, Abendständchen, for Violoncello Solo and String orchestra, see **Part II**

TSCHAIKOWSKY, TSCHEREPNIN, see **TCHAIKOVSKY, TCHEREPNIN (e)**

UHLIG, A.

op. 3, Romanze, for Violoncello Solo and Strings, see **Part II**

URBAN, Heinrich Berlin 1837—1901 ib.

689c **op. 18, Barcarole,** G minor.....*Leuckart*
Solo—Fl., Ob., Horn—Str. Score in MS

VALENSIN (Georges) — BAZELAIRE

547c **Menuet** for Violoncello Solo and String orchestra, F major, transcr. by Paul Bazelaire.....*Senart*
(publ. in the Edition Nationale de musique classique)
from Symphony I

VAN GOENS, Daniel, see **GOENS, Daniel van**

VERACINI — BAZELAIRE Francesco Maria VERACINI, Florence 1685—1750 Pisa

560c **Menuet et Gavotte,** for Violoncello Solo and String orchestra, transcr. by Paul Bazelaire.....*Senart*
(publ. in the Edition Nationale de musique classique)

VIDAL, Paul (Antoine)

Mélodie, D major, for Bassoon or Violoncello or Violin and Strings, see **Part II**

VIEUXTEMPS, Henri Verviers (Belgium) 1820—1881 Mustapha, near Algiers

705c op. 46, Concerto, A minor.....*Joubert*
Solo (publ. Schott)—2, 2, 2, 2—2, 2—Tymp.—Str.
Score in MS

657c op. 50, Concerto II, B minor (Posthumous work No. 4).....*Joubert*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.
Score in MS

VIOTTA, Henri Amsterdam 1848—

623c Concert-Fantasie.....*Van Eck en Zoon*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

VIVALDI, Antonio Venice, about 1680—1743 ib.

Sonates en Concert [Concert sonatas].....*Senart*

543c — Sonata IV, B♭ major, with the Basso continuo developed for concert use by Vincent d'Indy; collected and ed. by Marguerite Chaigneau
Solo—Strings

531c — Sonata V, E minor, with the Basso continuo developed for concert use by Vincent d'Indy
Solo—Strings

556c — Sonata VI, B♭ major, with the Basso continuo developed for concert use by Vincent d'Indy; Solo part rev. by Marguerite Chaigneau
Solo—Strings

VOLKMANN (Friedrich) Robert Lommatzsch (Saxony) 1815—1883 Budapest

477c op. 33, Concerto, A minor (in one movement); new edition by Hugo Becker.....*Schott*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **10**
comp. Vienna between 1854 and 1857; 1st perf. there, Nov. 22, 1857, soloist Carl Schlesinger, to whom the work is dedicated

op. 69, Serenade No. 3 see **Part II**

WEILLER, Ernest

Souffrance, Melody, see **Part II**

WEINGARTNER, Felix von Zara (Dalmatia) 1863—

613c op. 60, Concerto, A minor.....*U. E.*
Solo—2, 2, 2, 2—3, 2—Tymp.—Str. **30**
comp. 1916; 1st perf. at the Vienna Konzertverein 1917

WIDOR, Charles-(Marie) Lyons 1845—

592c op. 21, Suite, E minor.....*Heugel*
1. Meditation, 2. Appassionato, 3. Canzonetta, 4. Final
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp., Cymb., Triangle—Harp—Str.

610c op. 41, Concerto, E minor.....*Hamelle*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str.
Wind, Perc. and Harp parts in MS
1st perf. Paris, March 12, 1882; Delsart soloist

WITTE, Georg Hendrik Utrecht 1843—

683c op. 12, Concerto, A minor.....*Rühle*
Solo part, new edition, rev. and corrected by the composer
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.

WITTMANN, G.

651c Prière du Soir [Evening prayer], Nocturne.....*Evette*
Solo—2, 2, 2, 3—4, 2, 3, Ophicl.—Tymp., Bells—Harps—Str.
Score in MS

WOLF, Otto

528c op. 64, Romance.....*Kahnt*
Solo—1, 0, 2, 2—2 Horns—Tymp.—Str.

YOUFEROFF, Serge (Vladimirovich) Odessa 1865—

589c op. 43, No. 1, Chant de Cygne [Swan song]..... *Schott*
Solo—2, 2, 2, 2—4 Horns—Harp—Str. **4**
comp. 1908; publ. 1910

YSAŸE, Eugène Liège 1858—1931 Brussels

681c op. 16, Méditation, Poem..... *unpubl.*
Solo—2, 3, 2, 2—4, 2, 3, 1—Tymp., Cymb.—Harp—Str.
Solo part printed (publ. Schott frères, Brussels); Score and parts in MS, copied by special permission of Antoine Ysaÿe, who holds the orig. MSS

662c op. 22, Sérénade..... *unpubl.*
Solo—2, 2, 2, 2—2 Horns—Str.
Solo part printed (publ. Schott frères, Brussels); Score and parts in MS, copied by special permission of Antoine Ysaÿe, who holds the orig. MSS

ZANDONAI, Riccardo Sacco, Trentino 1883—

621c Serenata Medioevale [Mediaeval serenade]..... *Ric.*
Solo—2 Horns—Harp—Str. **12**
comp. 1909; 1st perf. at the Liceo Musicale, Trento, Jan. 1911, V. Gianferrari conducting

ŻELEŃSKI, Ladislaus Estate Grodkowice (Poland) 1837—1921 Cracow

588c op. 40, Romanze..... *Kistner & S.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

ZENGER, Max Munich 1837—1911 ib.

642c op. 65, Adagio Concertante..... *Peters*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Wind parts and Tymp. in MS

ZIPPEL, Hermann

688c Romanze..... *Benj.*
Solo—Fl., Clar., Horn—Str. Score in MS
(The title page of the Solo part reads: "Mit ihr allein", Romanze, etc.; all other parts entitled "Romanze" only)

2 AND 3 VIOLONCELLI AND ORCHESTRA

GRELL, Eduard (August) Berlin 1800—1886 Steglitz, near Berlin

534c Terzett, D major, for 3 Violoncelli and String orchestra..... *Ries & E.*
Soli and Piano reduction instead of conductor's score **6**
comp. 1876; 1st perf. Berlin 1878

MOÓR, Emanuel Kecskemét (Hungary) 1863—

561c op. 69, Concerto for 2 Violoncellos, D major..... *Kistner & S.*
Soli—2, 2, 2 2—4, 2, 3—Tymp., Triangle—Str.

POPPER, David Prague 1843 (or 1846)—1913 Baden, near Vienna

487c op. 66, Requiem, Adagio for 3 Violoncelli..... *Rahter*
Soli—2, 2, 2, 2—2 Horns—Tymp.—Str.

CONTRABASS AND ORCHESTRA

BICHELS, H.

713c op. 4, Concertino (Variations brillantes) for Contrabass and orchestra..... *Oertel*
Solo—1, 2, 2, 2—2, 2, 1—Tymp.—Str. Score in MS

HÄSSLER, Louis

op. 14, Concerto for Tuba, Contrabass, Bassoon or Trombone, see **Part X**

STORCH, Em.

700c Konzertstück (Concert piece) for Contrabass..... *Schott*
Solo—2, 2 2, 2—2, 2, 3—Tymp.—Str.
Solo part printed; Score and parts in MS

FLUTE OR PICCOLO AND ORCHESTRA

PART VII

2 FLUTES OR 2 PICCOLOS AND ORCHESTRA—SEE PAGE 465

AMBERG, Johann

Three Sketches for Flute and String orchestra, see **Part II**

ANDERSEN (Karl) Joachim Copenhagen 1847—1909 ib.

883m **op. 2, Ungarische Fantasie** [Hungarian Fantasy]..... *Rühle & Wendling*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 1—Tymp., Triangle, Tamb.—Str. Score in MS

583m **op. 16, Fantaisie Caractéristique**..... *Cranz*
Solo—Strings Score in MS, Violin director printed

680m **op. 61, 2ième Morceau de Concert** [Concert piece II], G minor..... *Hansen*
Solo (printed)—1, 2, 2, 2—2, 2—Tymp.—Str.
Score and parts in MS

BACH, Johann Sebastian Eisenach 1685—1750 Leipzig

565m **Suite** in B minor, for Flute and String orchestra, from the new Munich edition rev. and compl. by Hans von Bülow for concert perf. in Berlin and Hamburg (1892)..... *U.E.*
1. Ouverture, 2. Rondo, 3. Sarabande, 4. Bourrée, 5. Polonaise, 6. Menuet, 7. Badinerie **17**
Ouverture or Suite I (B.G. XXXI, 1)‡ for orchestra, comp. at Cöthen between 1717 and 1723
‡refers to Bach Gesellschaft and volume number of their complete edition of Bach's works

Sinfonia to Secular Cantata No. 209 "Non sa che sia dolore" for Flute and Strings, see **Part II**

BAINTON, Edgar Leslie

Idyll and Bacchanal for Flute and Strings, see **"Pavane, Idyll and Bacchanal"** in **Part II**

BARTELS, Wolfgang von Hamburg 1883—

681m **op. 14, Suite** for Flute and String orchestra..... *Tischer & J.*

BÄRWOLF, Louis ?—died 1899?

725m **Cavatine**..... *?*
Solo—0, 1, 2, 2—Horn—Str. Score and parts in MS

BENOÎT, Peter (Léonard Léopold) (Pierre-Léonard-Léopold)
Harlebeke (West Flanders) 1834—1901 Antwerp

727m **Concerto,** Symphonic poem in three parts..... *Schott frères, Brussels*
(a) Will o' the Wisps (Praeludium), (b) Melancholy (Andante), (c) Will o' the Wisps' dance (Finale)
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. Score in MS

BERBIGUIER (Benoît) Tranquille
Caderousse, Dept. Vaucluse (France) 1782—1838 Pontlevois, near Blois

817m **op. 44, Concerto VIII**..... *B. & H.*
Spiritoso—Adagio mosso—Polonaise
Solo—0, 2, 0, 2—2 Horns—Str. **15**
Score in MS, parts photostated from the orig. edition
publ. 1819

BERBIGUIER (Benoît) Tranquille—Cont'd

892m **op. 78, Fantaisie** on the Romance of "Charles of France" or "Les Chevaliers de la Fidelité"..... *?*
Intrada—Theme—5 Variations
Solo—2 Ob., 2 Bn., 2 Horns—Str.
Solo and one set of parts of orig. edition (publ. Janet et Cotelle), duplicates photostated; Score in MS

891m **Concerto I,** D major..... *?*
Solo—2 Ob., 2 Bn., 2 Horns—Str.
Solo and one set of parts of orig. edition (publ. Decombe), duplicates photostated; Score in MS
comp. and publ. before 1813

893m **Thème varié** [Theme with variations]..... *?*
Solo—2 Ob. and 2 Horns ad lib.—Str.
Solo and one set of parts of orig. edition (publ. Janet et Cotelle), duplicates photostated; Score in MS

BERGÉ, Irénée

Nocturne for Strings, Harp and Flute Solo, see **Part II**

BOECKX, P. L.

580m **Une Pensée de Nuit** [A nocturnal thought], Melody..... *?*
Solo—1, 2, 2, 2—2, 2, 3—Strings
Score and parts in MS

BORDIER, Jules Angers 1846—1896 Paris

690m **Berceuse** [Lullaby] for Flute or Oboe and String orchestra..... *Durand*

BROUSTET, Edouard Toulouse 1836—1901 ?

581m **Badinerie** [Trifling]..... *Durand*
Solo—2 Clar.—Str. Score in MS; Piano conductor printed

BÜCHNER, Ferdinand Pyrmont (Germany) 1825—?

637m **op. 38, Grosses Concert** [Grand concerto], F minor..... *Zimm.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. **18**
Conductor's score not publ.; Flute and Piano reduction instead
comp. 1893; 1st perf. Petersburg 1895

BUSONI, Ferruccio (Benvenuto) Empoli, near Florence 1866—1924 Berlin

545m **op. 52, Divertimento**..... *B. & H.*
Solo—0, 2, 2, 2—2, 2—Tymp., Triangle—Str. **8**
comp. 1921; 1st perf. Zurich, Oct. 9, 1924, Othmar Schoeck conducting

CHAMINADE, Cécile Paris 1857—

529m **op. 107, Concertino,** D major..... *Enoch*
Solo—1, 2, 2, 2—4, 0, 3, 1—Tymp.—Harp—Str.

CHOPIN — PRILL Frédéric (François) CHOPIN,
Zelazowa-Wola near Warsaw 1810—1849 Paris

Walzer [Waltzes], for Flute and orchestra transcr. by Emil Prill

682m **— op. 64, No. 1,** A♭ major (Minute waltz)..... *Zimm.*
Solo—2 Clar., Bn., 2 Horns—Str. Score in MS

683m **— op. 64, No. 3,** A♭ major..... *Zimm.*
Solo—2 Clar., Bn., 2 Horns—Str. Score in MS

CIARDI, Cesare Prato 1818—1877 Petersburg

576m **op. 22, Il Carnevale di Venezia** [Carnival of Venice], Scherzo..... *Ric.*
Solo—Strings Score in MS **10**
publ. 1850

CONRADI, August Berlin 1821—1873 ib.

713m Adagio e Rondo, E minor.....*C. F. Schmidt*
Solo—Picc., 2, 2, 2—2, 2, 1—Tymp., Triangle, Bells—Str.
Score in MS

DANZI, François (Franz) Mannheim 1763—1826 Karlsruhe

889m op. 30, Concerto, G major.....*B. & H.*
Solo—2 Ob., 2 Bn., 2 Horns—Str.
Solo and one set of parts of orig. edition; duplicates photostated; Score in MS

890m op. 31, Concerto, D minor.....*B. & H.*
Solo—0, 2, 0, 2—2, 2—Tymp.—Str.
Solo and one set of parts of orig. edition; duplicates photostated; Score in MS

DEMERSSEMAN, Julius (Jules Auguste Edouard) ?1833—1866?

768m op. 43, Fantaisie originale, A major.....*C. F. Schmidt*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str.
Score in MS

898m op. 80, 4me Solo de Concert [Concert piece IV], A major.....*Lehne*
Solo—1, 1, 2, 1—2, 2, 1—Tymp.—Str.
Score in MS

866m op. 82, 6. Concert (italienisches) (Concertstück) [Concerto VI, Italian], Solo part rev. and marked for concert perf. by Paul Wetzger; instrum. by L. Sauer.....*C. F. Schmidt*
Solo—1, 1, 2, 1—2, 2, 1—Tymp., Bass-drum, Tamb.—Str.
Score in MS

DOPPLER (Albert) Franz Lemberg 1821—1883 Baden, near Vienna

863m op. 26, Fantaisie pastorale hongroise [Hungarian pastoral fantasy], arr. by A. Klautzsch.....*Schott*
Solo—1, 1, 2, 1—2, 2, 3 (1st and 2nd ad lib.), 1 (ad lib.)—Tymp.—Str. Score in MS

DUPUY (Jean Baptiste) Edouard (Louis Camille)
Corselles, near Neuchâtel about 1770—1822 Stockholm

888m Concerto I, D minor.....*B. & H.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.
Solo and one set of parts of orig. edition; duplicates photostated; Score in MS

EBERWEIN, Carl Weimar 1786—1868 ib.

868m Concerto, E♭ major.....*Hofmeister*
Solo—0, 2, 2, 2—2, 2—Tymp.—Str.
Solo and one set of parts of orig. edition; Score and duplicate Strings in MS

EEDEN, Jean (Baptiste) van den Ghent 1842—1917 Mons

575m Le Matin [The Morning], Rural scene.....*?*
Solo—1, 2, 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str.
Score and parts copied from the orig. MS

FONTBONNE, L.

577m Harpe Éolienne [Aeolian harp].....*Lemoine*
Solo—1, 2, 2, 2—Piano—Str. 3

FREDERIK THE GREAT, see **FRIEDRICH II., der Grosse**

FRIEDRICH II., der Grosse (Frederik II., King of Prussia)
Berlin 1712—1786 Sans-Souci, near Potsdam

820m **Concerto I,** G major.....*B. & H.*
Solo, String orchestra and Basso continuo
Solo and one set of parts in MS; duplicates photostated

821m **Concerto II,** G major.....*B. & H.*
Solo, String orchestra and Basso continuo
Solo and one set of parts in MS; duplicates photostated

714m **Concerto III,** C major, ed. by Gustav Lenzewski, sen.....*Vieweg*
Solo and String orchestra with Cembalo **14**
comp. and 1st perf. about 1737, probably at Rheinsberg

715m **Concerto IV,** D major, ed. by Gustav Lenzewski, sen.....*Vieweg*
Solo and String orchestra with Cembalo **15**
comp. and 1st perf. about 1740 at Rheinsberg or Potsdam

FÜRSTENAU, Anton Bernhard Münster (Westphalia) 1792—1852 Dresden

765m **op. 77, Concertino** (Concerto No. 7), E minor, new edition.....*André*
Solo—1, 2, 2, 2—Tymp.—Str. Score in MS

901m **op. 84, Concerto No. 8,** D major.....*Challier*
Solo—1, 2, 2, 2—2, 2—Str. Score in MS

766m **op. 100, Concertino** (Concerto No. 9), B minor.....*André*
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS

726m **op. 119, Concertino,** G major.....*B. & B.*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

GERNSHEIM, Friedrich Worms 1839—1916 Berlin

574m **op. 53, Divertimento,** E major.....*Verlagsanstalt Hymnophon*
Solo—Strings (quintet, one of each or String orchestra) **16**
comp. 1887; 1st perf. at the Philharmonic Club, New York, winter 1888/89, perf. by Messrs. Weiner, Hernimann, Faerber, Arnold, Schenk, Kalkhoff

GLUCK, Christoph Willibald (Ritter von)
Marche Religieuse d'Alceste, orch. by J. Ollivier for Strings and Flute
Solo, see **Part II**

GODARD, Benjamin (Louis Paul) Paris 1849—1895 Cannes

599m **op. 116, Suite** of three pieces.....*Durand*
1. Allegretto, 2. Idyl, 3. Waltz
Solo—Ob. (in No. 2), Clar. (in No. 3)—2 Horns (in No. 3)—Str.
Score in MS

GOUVY (Ludwig) Théodore Goffontaine, near Saarbruck 1819—1898 Leipzig

590m **op. 82, Sérénade**.....*Kistner & S.*
Solo—Strings (or String quintet, one of each instrument) **21**
publ. 1890

HASSE, Johann Adolph Bergedorf, near Hamburg 1699—1783 Venice

684m **Concerto,** B minor, for Flute, 2 Violins, Viola and Bass.....*B. & H.*
Score printed in "Denkmäler Deutscher Tonkunst", vol. 29/30
Solo—2 Cemb.—Str. **11**
Solo part in MS; String parts specially made
comp. in the first half of the 18th century

HERTZMAN, Frithiof
op. 24, Romance for Flute and String orchestra, see **Part II**

HEUER, Gustav

760m **op. 13a, Präludium,** F major ..... *Filser*
Solo—0, 2, 2, 2—4, 2, 3—Str. Score in MS

769m **op. 13b, Scherzo,** D minor ..... *Filser*
Solo—0, 2, 2, 2—2 Horns—Str. Score in MS

HILLMANN, Carl

op. 21, Wiegenlied, see **Part II**

HOFMANN, Heinrich (Karl Johann) Berlin 1842—1902 Gross-Tabarz (Thuringia)

824m **op, 65, Serenade,** D major, for Flute and String orchestra (or Solo Sextet) ..... *B. & H.*

552m **op. 98, Concertstück** [Concert piece], G minor ..... *B. & H.*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str. **9**
comp. 1887; 1st perf. Berlin 1888

HOLLAENDER, Gustav Leobschütz (Upper Silesia) 1855—1915 Berlin

554m **op. 60, Andante cantabile** ..... *Zimm.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **4**
comp. 1900; 1st perf. Berlin 1902

HÜE, Georges (Adolphe) Versailles 1858—

562m **Fantaisie,** G minor, Morceau de concours ..... *Cost*
Solo—Picc., 2 (2nd alt. Engl. H.), 2, 2—2 Horns—Tymp., Triangle —Harp (or Piano)—Str. Score in MS **7**
comp. for the competition of the Conservatoire de musique of Paris, 1913; 1st perf. at the Casino, Dieppe, 1913, Ferté conducting

685m **Gigue** ..... *Leduc*
Solo (printed)—0, 2, 2, 2—Horn—Triangle—Cel., Harp—Str. **6**
Score and parts in MS
comp. 1920; 1st perf. at the Concerts Colonne, Paris 1921, Gaubert conducting

686m **Nocturne** ..... *Leduc*
Solo (printed)—0, 2, 2, 1—Horn—Harp—Str. **7**
Score and parts in MS
comp. and perf. with Gigue (above)

HUNRATH, August

638m **op. 2, Scherzo** in E minor ..... *Zimm.*
Solo—1, 0, 2, 2—2 Horns—Tymp.—Str. **3**
publ. 1921

JADASSOHN, Salomon

op. 80, Serenade, String orchestra and Flute, see **Part II**

KALLIWODA, Johannes Wenzeslaus Prague 1801—1866 Karlsruhe

655m **op. 80, Concert Rondo,** new rev. edition by W. Barge ..... *Zimm.*
Solo—1, 0, 2, 1—2 Horns—Str. **13**
Conductor's score not publ.; Flute and Piano reduction instead
publ. 1902

KELLY, Frederick Septimus Sydney (Australia) 1881—1916 killed in the World War, at Beaucourt (France)

869m **op. 7, Serenade,** E minor ..... *Schott, London*
1. Prelude, 2. Idyl, 3. Minuet, 4. Air and variations, 5. Jig
Solo—Horn—Harp—Str.: 8, 6, 4, 4, 2
Solo, Horn and Harp parts in MS

KEMPTER, Lothar Lauingen (Bavaria) 1844—1918 Vitznau (Switzerland)

664m **op. 32, Capriccio**.....*Zimm.*
Solo—1, 2, 2, 2—4, 2, 3—Tymp.—Str. Score in MS **11**
comp. 1900; 1st perf. Zurich 1901

op. 39, Hochzeitsklänge [Wedding melodies]

656m — **No. 3, Bei der Trauung** [The marriage ceremony] and
— **No. 4, Fest Polonaise** [Festive Polonaise].....*Zimm.*
Solo—1, 2 (2nd alt. Engl. H.), 2, 2—4, 2, 3—Tymp., Triangle—Harp—Str. **10**
Conductor's score not publ.; Flute and Piano reduction instead
comp. 1902; 1st perf. Zurich 1903

657m **op. 71, Fantaisie Pastorale**.....*Zimm.*
Solo—1, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle—Harp—Str. **10**
Conductor's score not publ.; Flute and Piano reduction instead
comp. 1910; 1st perf. Zurich 1911

KÖHLER, Ernesto Modena (Italy) 1849—1907 Petersburg

628m **op. 30, No. 4, Papillon** [Butterfly], Concert etude.....*Zimm.*
Solo—1 (alt. Picc.), 1, 2, 1—Tymp., Bells—Str. **3**
Conductor's score not publ.; Flute and Piano reduction instead
comp. 1884; 1st perf. Petersburg 1885

629m **op. 58, Hirten-Idylle** [Shepherd's idyl], rev. by Rich. Ralf.....*Zimm.*
Solo—1, 2, 2, 1—2, 2, 1—Tymp., Perc.—Str. **5**
Violin direction instead of score
comp. 1889; 1st perf. Petersburg 1891

630m **op. 62, Concert-Fantasie** on the Russian song "Moskwa".....*Zimm.*
Solo—2, 1, 2, 1—2, 2, 1—Tymp., Perc.—Str. **4**
Conductor's score not publ.; Flute and Piano reduction instead
comp. and 1st perf. Petersburg 1892

663m **op. 64, Concert-Fantasie** on motives from the opera **"Der Gouverneur von Tours"** [The governor of Tours] by Carl Reinecke.....*Zimm.*
Solo—1 (alt. Picc.), 1, 2, 1—2, 2, 1—Tymp., Triangle, Bass-drum, Small drum—Str. **4**
Flute and Piano reduction in MS, instead of conductor's score
comp. and 1st perf. Petersburg 1893

631m **op. 72, Schwalbenflug** [Swallows' flight], Concert etude.....*Zimm.*
Solo—2 Clar., Bn.—2 Horns—Bells—Str. **4**
Conductor's score not publ.; Flute and Piano reduction instead
comp. 1895; 1st perf. Petersburg 1896

632m **op. 80, La Romantique,** Concert fantasy.....*Zimm.*
Solo—1, 1, 2, 1—2, 2, 1—Tymp., Perc. **6**
Conductor's score not publ.; Flute and Piano reduction instead
comp. and 1st perf. Petersburg 1897

633m **op. 81, Zephyr,** Concert waltz.....*Zimm.*
Solo—1, 1, 2, 1—2 Horns—Tymp., Bells—Str. **5**
Conductor's score not publ.; Flute and Piano reduction instead
comp. 1898; 1st perf. Petersburg 1899

634m **op. 91, Fantasca**.....*Zimm.*
Solo—1(alt. Picc.), 1(or 2), 2, 1(or 2)—2, 2, 1—Tymp., Perc.—Str. **4**
Conductor's score not publ.; Flute and Piano reduction instead
comp. and 1st perf. Petersburg 1902

KÖHLER, Ernesto—Cont'd

635m **op. 94, La Capricieuse** [Capricious maiden], Concert piece.....*Zimm.*
Solo—1, 2, 2, 2—2, 2, 1, 1—Tymp., Perc.—Str. **5**
Conductor's score not publ.; Flute and Piano reduction instead
comp. and 1st perf. Petersburg 1903

636m **op. 97, Concerto,** G minor.....*Zimm.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Triangle, Bass-drum, Side-drum—Str. Violin direction **10**
comp. 1904; 1st perf. Petersburg 1906

KRONKE, Emil Danzig 1865—

609m **op. 112, Kammer-Konzert im alten Stil** [Chamber concerto in the olden style], G major.....*Zimm.*
Solo—Harp—Strings **15**
comp. 1918; 1st perf. Leipzig 1920

LANGER, Ferdinand Leimen, near Heidelberg 1839—1905 Kirneck (Black Forest)

564m **Concerto,** G minor.....*Heckel*
Solo—1, 2, 2, 2—2, 2—Tymp.—Str.

LANGEY, Otto

op. 80, Serenata Neapolitana, for Flute and Strings, see **Part II**

MANIGOLD, Julius Masmünster (Alsace) 1873—

660m **op. 6, Concerto,** D minor.....*Zimm.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2—Tymp., Triangle,—Harp—Str. Score in MS **15**
comp. 1909; 1st perf. Meiningen 1910, the composer as soloist

MANNS, Ferdinand

759m **op. 32, Concerto,** G major.....*Benj.*
Solo—1, 1, 2, 1—2, 2, 1—Tymp.—Str.
Score in MS

MILLET, Albert

Menuet, Flute Solo (or Ob. or Clar.) and Strings, see **Part II**

MOUQUET, Jules Paris 1867—

537m **op. 15, La Flûte de Pan** [Pan's Flute], Sonata.....*Lemoine*
1. Pan and the shepherds, 2. Pan and the birds, 3. Pan and the nymphs
Solo—0, 1, 1, 1—Horn—Tymp.—Harp (ad lib.)—Str. **14**

op. 22, Berceuse for Flute and String orchestra, see **Part II**

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

519m **Concerto, No. 1** (K. 313)‡, G major.....*B. & H.*
Solo—2 Fl., 2 Ob., 2 Horns—Str. **20**
supposedly comp. at Mannheim 1778

520m **Concerto No. 2** (K. 314), D major.....*B. & H.*
Solo—2 Ob., 2 Horns—Str. **13**
supposedly comp. at Mannheim 1778

522m **Andante** (K. 315), C major.....*B. & H.*
Solo—2 Ob., 2 Horns—Str. **3**
supposedly comp. 1778

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

MÜLLER-OLDENBURG, Carl

767m **Grand Concerto brillant,** D minor, Allegro con gravita—Andante religioso—Finale (Presto).....*Oertel*
Solo—1, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS

PÉRILHOU, A.

538m **Ballade** for Flute (or Violin), with Harp and small orchestra.....*Heugel*
Solo—0, 1, 1, 1—Horn—Harp—Str.
comp. for the competition of the Conservatoire de Musique of Paris, 1903

POPP, Wilhelm (Guillaume)

587m **op. 333, Sérénade de Concert,** for Flute and String orchestra.....*Cranz*
Score in MS

764m **op. 361, Nachtigallen-Concert** [Nightingale Concerto], A major.....*Rühle & Wendling*
Solo—0, 1, 2, 1—2, 2, 1—Tymp., Bass-drum—Str.
Score in MS

763m **op. 382, Concert-Fantasie**.....*Cranz*
Solo—0, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS

568m **op. 385, Rhapsodie Hongroise** [Hungarian rhapsody].....*Cranz*
Solo—0, 2, 2, 1—2, 2, 1—Tymp., Bass-drum—Str.
Score in MS

567m **op. 392, Italienisches Concert** [Italian concerto].....*Cranz*
Solo—0, 2, 2, 2—2, 2, Bass-Tromb.—Tymp., Bass-drum—Str.
Score in MS

589m **op. 407, Gruss an Ungarn** [Greetings to Hungary], Brilliant piece in the manner of a Czardas, for Flute and String orchestra.....*Cranz*

579m **op. 420, Spanisches Concert** [Spanish concerto].....*Cranz*
Solo—0, 2, 2, 2—2, 2, Bass-Tromb.—Tymp., Bass-drum—Str.
Score in MS

867m **op. 438, Kleines Flöten-Concert** (Little Flute Concerto), for Flute and String quintet.....*O. Forberg*
Score in MS

639m **op. 492, Brillante dramatische Fantasie** [Brilliant dramatic fantasy].....*Zimm.*
Solo—0, 2, 2, 1—2, 2, Bass-Tromb.—Tymp.—Str. **8**
Direction part instead of full score
publ. 1898

PRILL, Emil Stettin 1867—

640m **Tarantelle** (from Etudes op. 6).....*Zimm.*
Solo—2, 0, 2, 2—2, 2—Tymp.—Str. **2**
Conductor's score not publ.; Flute and Piano reduction instead
comp. 1900; 1st perf. Berlin 1903, the composer as soloist

QUANTZ, Johann Joachim Oberscheden (Hanover) 1697—1773 Potsdam

559m **Concerto,** G major, for Flute, 2 Violins, Violetta and figured Bass, freely arr. for orchestra by Julius Weissenborn.....*B. & H.*
Solo—Strings **12**
arr. publ. 1885

REINECKE, Carl (Heinrich Carsten) Altona (Germany) 1824—1910 Leipzig

762m **op. 283, Concerto,** D major.....*B. & H.*
Solo—2, 2, 2, 2—4, 2—Tymp., Triangle—Str. **18**
Score in MS
comp. 1908; 1st perf. London, Sept. 9, 1909, Sir Henry Wood conducting

REINECKE, Carl (Heinrich Carsten)—Cont'd

645m **op. 288, Ballade**.....*Zimm.*
Solo—2, 2, 2, 2—2, 2—Tymp., Cymb., Triangle—Str. **9**
Conductor's score not publ.; Flute and Piano reduction instead
publ. 1911

REYNAUD, Louis

770m **Pulcinello,** Rondo - Pantomime, for Piccolo Solo.....*Ed. E. Gaudet*
Solo—0, 2, 1, 1—2, 2, 3—Tymp., Perc.—Str.
Score in MS

ROGERS, Bernard New York 1893—

675m **Soliloquy,** for Flute and String orchestra.....*Birchard*
(publ. for The Eastman School of Music) **6**
comp. 1922; 1st perf. by the Rochester Philharmonic orchestra, Howard Hanson conducting

SAINT-SAËNS (Charles) Camille Paris 1835—1921 Algiers

509m **op. 37, Romance** for Flute (or Violin), D♭ major.....*Durand*
Solo—0, 2, 2, 2—4, 2—Tymp.—Str.
comp. 1871

510m **op. 162, Odelette** [Odelet].....*Durand*
Solo—2 Ob., 2 Bn.—Str.
comp. in Algiers 1920

582m **Ascanio,** Airs de ballet.....*Durand*
Adagio, Variation
Solo—1, 2, 2, 2—2 Horns—Harp—Str.
Score in MS, Piano conductor printed
Ballet from the opera of the same name, comp. 1887/88; 1st perf. at the Grand Opéra, Paris, March 21, 1890; the ballet perf. in concert form August 26, 1890 at the Casino of Boulogne-sur-Mer

SCHNEIDER, Georg Abraham Darmstadt 1770—1839 Berlin

862m **op. 82, Concertino,** E minor.....*Hofmeister*
Solo—2 Horns ad lib.—Str.
Solo and one set of parts of orig. edition;
Score and duplicate Strings in MS

884m **op. 83, Concerto,** F major.....*Hofmeister*
Solo—2, 2, 0, 2—2, 2—Tymp.—Str.
Solo and one set of parts of orig. edition;
Score and duplicate Strings in MS

SCHUMANN, Camillo Königstein (Saxony) 1872—

829m **op. 36, Andante und Capriccio**.....*C. F. Schmidt*
Solo—0, 2, 2, 2—2 Horns—Str. Score in MS
publ. 1909

STOERKEL, E.

Norvedjana for Strings and Flute, see **Part II**

TERSCHAK, Adolf Hermannstadt (Transylvania) 1832—1901 Breslau

728m **op. 23, Le Babillard** [The babbler].....*Kistner & S.*
Solo—1, 2, 2, 1—2, 2, 1—Tymp.—Str. Score in MS **6**
publ. 1860

828m **op. 51, Concertstück** [Concert piece], in E.....*Peters*
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS
publ. 1862

TERSCHAK, Adolf—Cont'd

751m **op. 132, Columbus, Rapsodie Américaine** [American Rhapsody]. . *André*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 2, 2—Tymp.—Str.
Score in MS

752m **op. 133, Carnaval Suisse** [Swiss carnival], B♭ major. . . . . *André*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str. Score in MS

753m **op. 138, Murillo,** Concert Allegro, G major. . . . . *Kistner & S.*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str. Score in MS **8**
publ. 1874

729m **op. 139, Le Papillon en voyage** [The traveling butterfly], Etude-Capriccio. . . . . *Kistner & S.*
Solo—1, 2, 2, 2—2, 2, 1—Str. Score in MS **9**
publ. 1874

TILLMETZ, Rudolf Munich 1847—1915 ib.

644m **op. 22, Concert-Etude,** D major. . . . . *Zimm.*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Str. **3**
Conductor's score not publ.; Flute and Piano reduction instead
comp. 1890; 1st perf. Munich 1892

584m **op. 25, Ungarische Phantasie** [Hungarian fantasy]. . . . . *Kistner & S.*
Solo—1, 2, 2, 2—4, 3, 3—Tymp., Tamb.—Str. **7**
Score in MS
comp. 1894; 1st perf. Munich 1895

TULOU, Jean Louis Paris 1786—1865 Nantes

827m **Concerto I,** A major. . . . . *Lemoine*
Solo—2, 2, 0, 2—2 Horns—Tymp.—Str. Score in MS

572m **op. 10, Concerto III,** D major. . . . . *Lemoine*
Solo—0, 2, 0, 2—2 Horns—Tymp.—Str.
Score in MS; parts reprinted from the plates of the orig. edition

VAN DEN EEDEN, see **EEDEN, Jean (Baptiste) van den**

VERHEY, Theodor H. H. Rotterdam 1848—

662m **op. 43, Concerto,** D minor. . . . . *Zimm.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. Score in MS **12**
comp. 1898; 1st perf. Rotterdam 1900

670m **op. 57, Concerto II,** A minor. . . . . *Zimm.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3, 1—Tymp., Triangle—Str. **14**
Score in MS
comp. 1905; 1st perf. Rotterdam 1907

VIVALDI, Antonio Venice, about 1680—1743 ib.

591m **op. 10, No. 3, Concerto,** D major, for Flute with String orchestra and Cembalo; ed. by Gustav Lenzewski, sen. . . . . *Vieweg*

WAELPUT, Hendrik Ghent 1845—1885 ib.

578m **Serenade,** A minor. . . . . *?*
Solo—0, 1, 2, 2—2, 2—Tymp.—Str.
Score and parts in MS

WAGNER, Siegfried Triebschen, near Lucerne 1869—1930 Bayreuth

616m **Conzert-Stück** [Concert piece], F major. . . . . *Zimm.*
Solo—0, 2, 2, 2—4 Horns—Tymp.—Str.
comp. 1913

WERNICKE, Alfred Barth (Germany) 1856—

641m **op. 12, Concertino,** C minor.....*Zimm.*
Solo—1, 1, 2, 2—2 Horns—Tymp.—Str. **6**
Conductor's score not publ.; Flute and Piano reduction instead
comp. 1901; 1st perf. Mannheim 1902, the composer conducting

WIEDEMANN, Ludwig

761m **Souvenir de Wittekind,** Nocturne.....*Benj.*
Solo—2 Clar., Bn.—2 Horns—Str. Score in MS

ZÖLLNER, Heinrich

op. 95, Serenade, String orchestra and Flute, see **Part II**

2 FLUTES OR 2 PICCOLOS AND ORCHESTRA

ANDERSEN (Karl) Joachim Copenhagen 1847—1909 ib.

923m **op. 48, Allegro militaire,** E major.....*Zimm.*
(orchestral parts printed as op. 4)
2 Soli—2, 2, 2, 2—2, 2, 3—Tymp., Triangle, Small drum—Str.
Score in MS

GOUNOD, Charles (François)

Souvenir d'un bal, Posthumous; 2 Flutes and Strings, see **Part II**

SIBELIUS, Jean

op. 98a, Suite mignonne, 2 Flutes and Strings, see **Part II**

WINTERLING, William

642m **op. 38, Die beiden Schwarzdrosseln** [The two blackbirds], Fantasy polka, for 2 Piccolos; arr. by Jul. Herm. Matthey.....*Zimm.*
Soli—0, 2, 2, 2—2, 2, 3—Tymp., Triangle, Bells, Drums—Str. **4**
Piano reduction instead of conductor's score
publ. 1897

OBOE OR ENGLISH HORN AND ORCHESTRA

PART VIII

ABBIATE, Louis

688m **op. 2, Villanelle**.....*Durdilly*
Solo—1, 1, 1, 2—2 Horns—Triangle—Str. Score in MS

BACH, Em.

754m **Das Abendglöcklein** [Evening bell], Idyl .....*C. F. Schmidt*
Solo—0, 0, 2, 1—2, 2, 1—Bells—Str. Score in MS

BORDIER, Jules Angers 1846—1896 Paris

690m **Berceuse** [Lullaby] for Flute or Oboe and String orchestra.....*Durand*

689m **Habanera**.....*Durand*
Solo—Fl., Clar., 2 Horns—Str. Score in MS

BORGHINI, Louis-Jean Vichy 1874—

569m **Clartés et Ombres** [Lights and shades] for Oboe (or Violin) ....*Decourcelle*
Solo—Fl., Clar., 2 Horns—Str. 3
comp. 1923; 1st perf. Monte Carlo, June 26, 1924, the composer conducting

BRAUN, Ed.

771m **op. 26, Fantasie**.....*C. F. Schmidt*
Solo—2, 0, 2, 2—2, 2, 1—Str. Score in MS

BROD, Henri Paris 1799—1839 ib.

691m **op. 54, Morceau de Salon**.....*Lemoine*
Solo—2, 0, 2, 2—2, 2—Tymp.—Str. Score in MS

CAUCHIE, F.

En Gondole, Oboe Solo and Strings, see **Part II**

DELCROIX, Leon Brussels 1880—

706m **Lied Elégiaque** for English Horn .....*?*
Solo—2 Clar., 2 Horns—Str.
Score and parts in MS

EICHBORN, Hermann (Ludwig) Breslau 1847—1918 Gries, near Bolzano (Bozen)

778m **op. 69, Concertino pastorale,** D minor.....*C. F. Schmidt*
Solo—1, 0, 2, 1—2, 2—Tymp.—Str. Score in MS

FILIPUCCI, Edmund

op. 55, Elegie, Oboe (or Violin) Solo and Strings, see **Part II**

FRAIPONT, Georges

Marivaudage, Oboe Solo and String orchestra, see **Part II**

GERMANO, C.

Pax, for Oboe Solo and Strings, see **Part II**

GERVASIO, N. Savona (Italy) 1847—

536m **Dans l'Oberland** [In the Oberland] Little reverie .....*Decourcelle*
Solo—1, 0, 2, 1—2 Horns—Triangle—Str. 5
comp. and 1st perf. Nice 1912, the composer conducting

799m **Écoute-moi!** [Listen to me], Melody for Horn or English Horn and small orchestra.....*Decourcelle*
Solo—1, 1, 2, 1—Str. Score in MS 3
comp. and 1st perf. Nice, May 1925, the composer conducting

Le Hautbois soupire, Melody in the ancient style, Oboe Solo and Strings see **Part II**

GLAZOUNOV, Alexander (Constantinovich)
op. 14, No. 2, Rêverie Orientale, with Oboe Solo, see **Part Ia**

GODARD, Benjamin (Louis Paul) Paris 1849—1895 Cannes
op. 138, Scènes Écossaises [Scottish scenes] for Oboe (or Violin)

533m — **No. 1, Légende Pastorale**..... *Hamelle*
Solo—1, 0, 1, 2—2, 2—Tymp., Bass-drum—Str.

534m — **No. 2, Sérénade à Mabel**..... *Hamelle*
Solo—1, 0, 2, 2—2 Horns—Str.

535m — **No. 3, Marche des Highlanders**..... *Hamelle*
Solo—2, 0, 2, 2—2, 2, 1—Tymp., Cymb., Bass-drum, Side-drum—Harps—Str. **5**

GÖLLRICH, Josef

776m **op. 4, Ein Märchen** [A fairy tale]..... *Benj.*
Solo—2 (2nd alt. Picc.), 0, 2, 2—2, 2, Bass-Tromb.—Tymp., Side-drum, Triangle—Str. Score in MS

HÄNDEL, Georg Friedrich (George Frederic Handel)
Halle-on-the-Saale (Germany) 1685—1759 London
Concerti grossi, from Chrysander's complete edition of Handel's works, rev. and arr. for practical use by Max Seiffert..... *B. & H.*
orig. publ. 1741, further dates unknown

548m — **Concerto grosso No. 8**, B♭ major (No. 1 in Chrysander, vol. 21)
Solo—2 Cemb. (princ. and rip.)—Str.: 6, 6, 4, 2, 2 **6**

549m — **Concerto grosso No. 9**, B♭ major (No. 2 in Chrysander, vol. 21)
Solo—2 Cemb. (princ. and rip.)—Str.: 6, 6, 0, 2, 2 **6**

550m — **Concerto grosso No. 10**, G minor (No. 3 in Chrysander, vol. 21)
Solo—2 Cemb. (princ. and rip.)—Str.: 6, 6, 4, 2, 2 **6**
probably comp. at Hamburg 1703

546m **Concerto**, G minor..... *J. Schuberth*
Solo—Cemb. (figured)—Str. **6**
Concerto grosso No. 10 (No. 3 in Chrysander); see above

HEINTZE, H. (or **G.?**)

775m **Elegie** for Oboe and String orchestra..... *C. F. Schmidt*
Score in MS
Initial on Solo part "H", on orchestral parts "G"

HENRIQUES, Fini (Valdemar) Copenhagen 1867—

592m **op. 13, Suite**, F major, for Oboe and String orchestra..... *Hansen*
1. Prelude, 2. Intermezzo, 3. Finale
(Score erroneously marked "op. 12"; op. 12 is "Romance" for Violin and String orchestra

HERTZMAN, Frithiof
op. 24, Romance, Oboe and String orchestra, see **Part II**

d'INDY (Paul Marie Théodore) Vincent Paris 1851—1931 ib.

511m **op. 31, Fantaisie** on French popular themes..... *Durand*
Solo—3, 0, 2, 2—4, 2, 3—Tymp., Triangle—Str.
comp. 1888; 1st perf. at a Concert Lamoureux, Paris, Dec. 23, 1888, Albert Weiss soloist

JEANJEAN, Paul

547m **Air à Danser** [Dance tune]..... *Evette*
Solo—2, 0, 2, 2—2 Horns—Str. Score in MS

KALLIWODA, Johann Wenzeslaus Prague 1801—1866 Karlsruhe

904m **op. 110, Concertino,** F major ..... *Schott*
Solo—2, 0, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS

KLUGHARDT, August (Friedrich Martin) Cöthen 1847—1902 Dessau

532m **op. 18, Concertstück** [Concert piece] ..... *Kistner & S.*
Solo—2, 0, 2, 2—2, 2—Tymp.—Str. **6**
comp. and 1st perf. at Neustrelitz 1873

KÖHLER, O. (?) if Oskar Köhler: Schkeuditz (Silesia)—1917 Erfurt

774m **Notturno** for Oboe Solo and String orchestra ..... *Oertel*
Score in MS

KRÖBER, G. O.

595m **Andante (Andantino)** ..... *B. & H.*
Solo—Strings Conductor's score not publ. **4**
publ. 1875

LANGEY, Otto Leichholz, near Frankfurt-on-the-Oder 1851—

601m **Romanze** for Oboe (or Violin) ..... *Seeling*
Solo—Fl., 2 Clar., 2 Horns—Str. Score in MS

LENOM, Cl.

Berceuse
Ronde villageoise } Oboe and String orchestra, see **Part II**

LUND, Emilius Copenhagen 1830—1893 ib.

735m **op. 10, Pièce de Concert,** D minor ..... *B. & B.*
Solo—2, 0, 2, 2—2, 2—Tymp.—Str. Score in MS

MACHTS, Carl

Romanze, Engl. Horn Solo and Strings, see **Part II**

MARCELLO, Benedetto Venice 1686—1739 Brescia

618m **Concerto,** C minor, rev. and ed. by Richard Lauschmann ..... *Forberg*
Solo—Cemb. (or Piano)—Str.
Piano conductor instead of full score
(orig. of the Piano concerto No. 3, D minor, by J. S. Bach, B.G. vol. XLII)

MEZZACAPO, E.

Le chant du gondolier
Tristesse } Oboe and String orchestra, see **Part II**

MILFORD, Robin

op. 8, Suite in D minor, see **Part II**

MÖSER, L.

818m **Stilles Sehnen** [Secret longing], Song without words ..... *Benj.*
Solo—Fl., 2 Clar., 2 Horns, Tymp.—Str.
Score, Wind parts, Tymp. in MS

737m **op. 12, Abendempfindung im Gebirge** [Evening in the mountains] ..... *Merseburger*
Solo—1, 0, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS

PETIT, Alexandre S.

772m **Gracieux Babil** [Pleasant chatter], for Solo Oboe (or Violin) ..... *Ed. E. Gaudet*
Solo—1, 0, 2, 1—2 Horns—Str.
Score in MS; Violin conductor printed

773m **Historiette,** for Solo Oboe (or Violin) and small orchestra .... *Ed. E. Gaudet*
Solo—Woodwind: 1, 0, 2, 2—Str. Score in MS

PIERNÉ (Henri Constant) Gabriel Metz 1863—

527m **Pièce,** G minor ..... *Leduc*
Solo—2, 0, 2, 2—4 Horns—Tymp.—Str.
Conductor's score not publ.; Solo and Piano reduction instead

ROBBERECHTS — NARDON André ROBBERECHTS, Brussels 1797—1860 Paris

600m **Pastorale,** orch. by Gaston Nardon ..... *Cost.*
Solo—Bn.—2 Horns—Str. Score in MS

ROPARTZ, J. Guy (Marie) Guingamp (Brittany) 1864—

687m **Lamento** ..... *Rouart, Lerolle*
Solo—2, 0, 2, 2—2 Horns—Str.
Score and parts in MS, copied by special permission of the publisher

531m **Pastorale et Danses** ..... *Enoch*
Solo—2, 0, 2, 2—2, 1—Tymp.—Harp—Str.

SANDRÉ, Gustave now living in Paris

585m **op. 28, Pastorale** ..... *Hamelle*
Solo (printed)—2, 0, 2, 2—2 Horns—Str.
Score and parts in MS

SCHMITT, Georg Alois Hanover 1827—1902 Dresden

615m **op. 29, Conzertstück** [Concert piece], F major ..... *Schles.*
Solo—2, 0, 2, 2—2, 2—Tymp.—Str.

SCHNEIDER, Georg Abraham Darmstadt 1770—1839 Berlin

870m **op. 87, Concerto,** F major ..... *Hofmeister*
Solo—2, 2, 0, 2—2, 2—Tymp.—Str.
Solo and one set of parts of orig. ed.; Score and duplicate Strings in MS

SCHUMANN, Camillo Königstein (Saxony) 1872—

830m **op. 31, Fantasiestück** [Fantasy piece], D minor ..... *C. F. Schmidt*
Solo—2, 0, 2, 2—2 Horns—Str. Score in MS
publ. 1907

THURNER (Friedrich) Eugène Moempelgard, Württemberg 1785—1827 Amsterdam

871m **op. 39, Concerto II,** C major ..... *Hofmeister*
Solo—2, 0, 2, 2—2, 2—Tymp.—Str.
Solo and one set of parts of orig. ed.; Score and duplicate Strings in MS

VOIGT, G. Bernhard

779m **Albumblatt, "Vergiss mein nicht!"** [Albumleaf, "Forget me not"], for Solo Oboe and String instruments ..... *?*
Score and parts in MS

777m **Heimaths-Sehnen** [Longing for home], Romance for Oboe and String instruments ..... *Kahnt*
Score in MS

CLARINET AND ORCHESTRA

PART IX

2 CLARINETS AND ORCHESTRA—SEE PAGE 474

ANDERSEN-WINGAR, Alfred Christiania 1869—

694m **op. 23, Konzertstück** [Concert piece]..... *Schles.*
Solo (printed)—2 (2nd alt. Picc.), 2, 0, 2—2, 2, 1—Tymp.—Str.
Score and parts in MS

BAERMANN, Carl, sen. Munich 1811—1885 ib.

874m **op. 49, Concertstück** [Concert piece], E♭ major..... *André*
Solo—2, 2, 2, 2—4, 2, 2—Tymp.—Str. Score in MS

BLASIUS, Matthieu Frédéric (BLAZIUS) Lauterburg (Alsatia) 1758—1829 Versailles

887m **Concerto II**..... *?*
(Title page of Solo part printed as "Troisième Concerto" [Concerto III], head title and all parts as Concerto II)
Solo—2 Ob., 2 Horns—Str.
Solo and one set of parts of old edition (publ. Magasin de musique Chérubini, Mehul et Co.); duplicate parts photostated; Score in MS

BREPSANT, Eng. . .t

788m **6me Air varié or Fantaisie,** Introduction—Theme—
4 Variations..... *Ed. E. Gaudet*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Bass-drum, Side-drum—Str.
Score in MS

BUSONI, Ferruccio (Benvenuto) Empoli, near Florence 1866—1924 Berlin

501m **Concertino,** B♭ major, for Clarinet and small orchestra..... *B. & H.*
Solo part rev. by Otto Taubmann
Solo—2 Ob., 2 Bn., 2 Horns, Triangle—Str. **7**
comp. 1918

BUSSER, Henri (Paul) Toulouse 1872—

695m **op. 46, Pastorale**..... *Evette*
Solo—Harp—Str. Score in MS
comp. for the competition of the Conservatoire National of Paris, 1912

CARL, M.

783m **op. 61, Arie,** F major..... *Benj.*
Solo—1, 1, 1, 1—2, 2, 1—Tymp.—Str. Score in MS

CAVALLINI, Ernesto Milan 1807—1874 ib.

734m **Adagio and Variations**..... *Ric.*
Solo—Fl.—Str. Score in MS **15**
publ. 1840

COENEN, Johannes (Meinardus) The Hague 1824—1899 Amsterdam

755m **Concertino,** B♭ major..... *Seeling*
Solo—2, 2, 1, 2—4, 2, 3—Tymp.—Str. Score in MS

DEBUSSY, Claude (Achille) St. Germain-en-Laye 1862—1918 Paris

512m **Première Rhapsodie** [First Rhapsody]..... *Durand*
Solo—3, 3, 2, 3—4, 2—Cymb., Triangle—2 Harps—Str.
comp. 1910

FERLING — JEANJEAN

705m **Andante de Concert**, for Clarinet and String orchestra, orch. by Paul Jeanjean.....*Evette*
Score in MS

FRANKE, Hermann Neusalz-on-Oder (Germany) 1834—1919 Sorau

899m **op. 18, Concerto No. 1**.....*Oertel*
Solo—2, 2, 1, 2—4, 2, 2—Tymp.—Harp—Str.
Score in MS

GURLITT, Cornelius Altona (Germany) 1820—1901 ib.

885m **op. 70, Concertstück** [Concert piece], F minor.....*Benj.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

HERMANN, E. Hans G. Leipzig 1870—

696m **Adagio**.....*Schles.* (?)
Solo (printed)—Ob., 2 Horns—Str.
Score and parts in MS

692m **Gavotte—Intermezzo**.....*Schles.* (?)
Solo (printed)—1, 1, 1, 2—2 Horns—Str.
Score and parts in MS

HERTZMAN, Frithiof

op. 24, Romance, Clarinet and String orchestra, see **Part II**

JEANJEAN, Paul

2 Pièces pour Clarinette.....*Evette*

736m — **(A) Andantino**
Solo—2, 2, 0, 2—2 Horns—Harp—Str. Score in MS

733m — **(B) Scherzo Brillante**
Solo—2 Bn., 2 Horns, Tymp.—Str. Score in MS

KÖNIG-BOLLAND

833m **Dramatische Fantasie** [Dramatic fantasy], F minor.....*Lehne*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

MANN, Johann Gottfried Hendrik The Hague 1858—1904 Coudewater

789m **op. 90, Concerto**, C minor.....*Rühle & Wendling*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

MANNS, Ferdinand

836m **op. 29, Concerto**, B♭ major.....*Benj.*
Solo—1, 1, 2, 1—2, 2, 1—Tymp.—Str. Score in MS

MARTY — DUBOIS Georges (Eugène) MARTY, Paris 1860—1908 ib.

731m **Fantaisie I**, orch. by Théodore Dubois.....*Evette*
Solo—2 Fl., 2 Ob., 2 Horns—Tymp.—Str. Score in MS
comp. for the competition of the Conservatoire National of Paris, 1897

MATHÉ, Edouard Versailles 1863—

678m **Sérénade Romantique**.....*Decourcelle*
Solo—0, 1, 2 (2nd ad lib.), 1—2 Horns—Tymp.—Str. **5**
Score in MS
comp. and 1st perf. Nice, June 1913

MAURER, Ludwig (Wilhelm) Potsdam 1789—1878 Petersburg

900m **op. 57, Concerto,** B flat minor ..... *Hofmeister*
Solo—2, 2, 0, 2—2, 0, Bass-Tromb.—Tymp.—Str.
Score in MS

MERZDORF, G. A.

780m **Concertino,** A♭ major, for B Clarinet..... *Seeling*
Solo—1, 0, 1—2, Tenor Horn, 4, 1—Tymp.—Str.
Score in MS

MEUERER, Joh. (?) if Johannes Georg B. Meuerer: Würzburg 1871—

872m **op. 2, Concertstück** [Concert piece], B♭ major..... *Benj.*
Solo—2, 2, 0, 2—2, 2—Tymp.—Str. Score in MS

MOUQUET, Jules Paris 1867—

732m **Solo de Concours** [Solo for a competition], orch. by Ciro Urbini ..... *Evette*
Solo—1, 1, 2, 1—2, 2, 3—Tymp.—Str. Score in MS
comp. for the competition of the Conservatoire National of Paris, 1902

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

525m **Concerto** (K. 622)‡, A major..... *B. & H.*
Solo—2 Fl., 2 Bn., 2 Horns—Str. **29**
comp. at Vienna, Sept. 28, 1791

MÜLLER, Iwan Reval 1786—1854 Bückeburg

831m **Concerto IV**..... *Lemoine*
Solo—1, 2, 0, 2—2 Horns—Str.
Score in MS; parts reprinted from the plates of the orig. edition (publ. Dufaut et Dubois)

697m **Concerto V,** E♭ major..... *Lemoine*
Solo—2, 2, 0, 2—2, 2—Tymp.—Str.
Score in MS; parts reprinted from the plates of the orig. edition (publ. Dufaut et Dubois)

855m **Concerto VI,** G minor. Allegro moderato—Bolero. Alla polacca... *Lemoine*
Solo—2, 2, 0, 2—2, 2—Tymp.—Str.
Score in MS; parts reprinted from the plates of the orig. edition (publ. Dufaut et Dubois)

NEIBIG, Albert

785m **op. 82, Concert-Arie**..... *Benj.*
Solo—1, 1, 1, 1—2, 2, 1—Drums—Str. Score in MS

NIELSEN, Carl (August)
Nörre-Lyndelse, near Odensee (Island Funen) 1865—1931 Copenhagen

849m **op. 57, Concerto**..... *Kistner & S.*
Solo—2 Bn., 2 Horns, Small drum—Str.
publ. 1931

d'OLLONE, Max Besançon (France) 1875—

693m **Fantaisie Orientale**..... *Evette*
Solo—2, 2, 0, 2—4, 2—Tymp., Perc.—Harps—Str.
Score in MS

PAUDERT, E.

819m **Berühmte Variationen für Klarinette (No. 1)** [Celebrated variations for Clarinet]..... *Ehrler & Co.*
Solo—1, 1, 1—2, 2, 1—Tymp., Triangle, Drums—Str.
Score in MS

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

PIERNÉ (Henri Constant) Gabriel Metz 1863—

528m Canzonetta.....*Leduc*
Solo—2, 1, 1, 1—Horn—Str. **7**

PITTRICH, George (Washington) Dresden 1870—

854m Concerto, E♭ major.....*?*
Solo—2, 2, 1, 2—2, 2, 1—Tymp.—Str.
Solo and one set of parts printed; Score and duplicate Strings in MS

POHL, Josef

786m Divertissement, E♭ major.....*Seeling*
Solo—2 (2nd alt. Picc.), 1, 1, 1—2, 4, 1—Tymp.—Str.
Score in MS

RABAUD, Henri Paris 1873—

730m op. 10, Solo de Concours [Solo for a competition].....*Evette*
Solo—Strings Score in MS
comp. for the competition of the Conservatoire National of Paris, 1901

RAVANELLO, Oreste Venice 1871—

787m op. 118, No. 3, Meditazione [Meditation], A major, for Clarinet and String orchestra.....*Zanibon*
Parts in MS

REISSIGER, Carl Gottlieb Belzig, near Wittenberg 1798—1859 Dresden

832m op. 63, Concertino, E♭ major.....*C. F. Schmidt*
Solo part carefully marked and newly ed. by Robert Stark
Solo—2, 2 (2nd may be substituted by Clar.), 0, 2—2, 2, 3 (ad lib.)—Tymp.—Str. Score in MS

RITTER, Reinh.

796m op. 15, Concert-Fantasie, B♭ major.....*Oertel*
Solo—1, 2, 0, 1—2, 2, 1—Tymp.—Str. Score in MS

SOBECK, Johann

848m op. 22, Conzertino, G minor.....*Nagel*
Solo—1, 2, 0, 2—2, 2, 1—Tymp.—Str. Score in MS

STARK, Robert Klingenthal (Saxony) 1847—1922 Würzburg

790m op. 4, Concerto No. 1, E♭ major.....*Benj.*
Solo—2, 2, 0, 2—3, 2—Tymp.—Str. Score in MS

873m op. 13, Concerto No. 2, F major.....*C. F. Schmidt*
Solo—1, 2, 1, 2—2, 2—Tymp.—Str. Score in MS

782m op. 41, Canzone for B Clarinet and String orchestra.....*Benj.*
Score in MS

835m op. 50, Concerto No. 3, D minor.....*C. F. Schmidt*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

STOLZENBERG, Georg Berlin 1857—

566m op. 6, Serenade, D minor.....*B. & H.*
Solo—Strings **20**
comp. 1886; 1st perf. Berlin 1888

VERHEY, Theodor H. H. Rotterdam 1848—

661m op. 47, Concerto, G minor.....*Zimm.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle, Tamb.—Str. **16**
Score in MS
comp. 1900; 1st perf. Rotterdam 1901

WAGNER, Wilhelm (Richard) Leipzig 1813—1883 Venice

674m **Adagio** for Clarinet with String quintet accompaniment.....*B. & H.*
(not certain whether this is Wagner's composition) **4**

WEBER, Carl Maria (Friedrich Ernest Freiherr) von
Eutin (Oldenburg) 1786—1826 London

623m **op. 26, Concertino,** E♭ major.....*B. & H.*
Solo—1, 2, 0, 2—2, 2—Tymp.—Str. Score in MS **8**
comp. at Munich 1811; 1st perf. there same year, April 5, soloist Heinrich Bärmann, for whom all three of Weber's Clarinet concerts were written

602m **op. 73, Concerto No. 1,** F minor.....*B. & H.*
Solo—2, 2, 0, 2—2, 2—Tymp.—Str. **12**
Score in MS (Schles.)
comp. at Munich 1811; 1st perf. there June 13, same year, Bärmann soloist (see op. 26 above)

606m **op. 74, Concerto No. 2,** E♭ major.....*B. & H.*
Solo—2, 2, 0, 2—2, 2—Tymp.—Str. **14**
Score in MS (Schles.)
completed at Staremberg, July 17, 1811; 1st perf. Munich, Nov. 25, same year, Bärmann soloist (see op. 26 above)

WEISSENBORN, E.

781m **op. 104, Impromptu**.....*Benj.*
Solo—1, 1, 0, 1—2 Horns—Str. Score in MS

WIEDEMANN, Ludwig

834m **op. 4, Concertino,** C minor.....*Benj.*
Solo—2, 2, 0, 2—2, 2, 1—Tymp.—Str.

2 CLARINETS AND ORCHESTRA

BENOÎT, Peter (Léonard Léopold) (Pierre-Léonard-Léopold)
Harlebeke (West-Flanders) 1834—1901 Antwerp

756m **Humoresque,** B♭ major, for 2 Clarinets and String orchestra.....*?*
Score and parts copied from the orig. MS

BASSOON AND ORCHESTRA

PART X

BIELFELD, Aug.

875m **Divertimento,** D minor ..... *Benj.*
Solo—1, 0, 2, 1—2 Horns—Str. Score in MS

COLYNS, Jean Baptiste ? 1834—1902 ?

795m **Fantasy,** G minor, for Bassoon and String orchestra ..... *?*
Score and parts in MS

DAVID, Ferdinand Hamburg 1810—1873 near Klosters (Switzerland)

791m **op. 12, Concertino,** B♭ major ..... *Kistner & S.*
Solo—1, 2, 2, 1—2 (in B♭ bass), 2—Tymp.—Str. **8**
Score in MS
comp. 1838; 1st perf. Leipzig 1839

ELGAR, Sir Edward (William) Broadheath, near Worcester (England) 1857—

544m **op. 62, Romance** ..... *Novello*
Solo—2, 2, 2, 2 (2nd ad lib.)—3, 0, 3 (ad lib.)—Tymp.—Str. **8**
comp. 1910; 1st perf. Hereford, Feb. 16, 1911, the composer conducting, E. F. James soloist

HÄSSLER, Louis

813m **op. 14, Concerto,** C minor, for Tuba, Contrabass, Bassoon or Trombone ..... *Oertel*
Solo—2, 2, 2, 2—2, 4, 3—Tymp.—Str. Score in MS

HERTZMAN, Frithiof

op. 24, Romance, Bassoon and String orchestra, see **Part II**

KLUGHARDT, August (Friedrich Martin) Cöthen 1847—1902 Dessau

792m **Romanze,** A♭ major, for Bassoon (or Trombone) Solo ..... *C. F. Schmidt*
Solo—1, 1, 2, 1—2, 2—Tymp.—Str.
Solo and one set of parts printed; Score and duplicate Strings in MS

KUNKEL, M. J.

809m **Concertino,** E♭ major, for Trombone or Bassoon Solo ..... *C. F. Schmidt*
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS

LASSEN, Eduard Copenhagen 1830—1904 Weimar

597m **op. 48, Zwei Fantasiestücke** [Two Fantasies] for Bassoon (or Bass-trombone or Violoncello) ..... *Ries & E.*
1. Devotion, 2. Dance in the evening
Solo—2, 2, 2, 2—2 Horns—Str. **10**
comp. 1872; 1st perf. Weimar 1873, the composer conducting

LUCA, A. de

558m **Ballade** for Bassoon and String orchestra ..... *Kahnt*

MILDE, Ludwig

698m **op. 25, Andante und Rondo** ..... *Schles.*
Solo (printed)—2, 2, 2, 2—2, 2, 1—Tymp.—Str.
Score and parts in MS

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

624m **Concerto** (Köchel 191), B♭ major ..... *B. & H.*
Solo—2 Ob., 2 Horns—Str. **19**
comp. Salzburg, June 4, 1774; 1st perf. probably there

ORLAMÜNDER, ?

837m **Concerto,** B♭ major.....*C. F. Schmidt* (?)
Solo—1, 2, 2—2, 2, 1—Tymp.—Str.
Score and parts in MS

PAUDERT, E.

794m **Variationen (No. 1)**.....*Bellmann & Th.*
Solo—1, 0, 2—2, 2, 1—Tymp.—Str. Score in MS

PIERNÉ (Henri Constant) Gabriel Metz 1863—

621m **op. 35, Solo de Concert** for Bassoon (or Viola).....*Evette*
Solo—2, 2, 2, 1 (or 1, 1, 1, 0)—2 Horns (2nd ad lib.)—Tymp.—Str.
comp. for the competition of the Conservatoire National of Paris, 1898

SCHNEIDER, Georg Abraham Darmstadt 1770—1839 Berlin

856m **op. 85, Concerto,** F major.....*Hofmeister*
Solo—2, 2, 0, 2—2, 2—Tymp.—Str.
Solo and one set of parts of orig. ed.; score and duplicate Strings in MS

VIDAL (Paul) Antoine

Mélodie, D major, for Bassoon, Violoncello or Violin and Strings, see **Part II**

WEBER, Carl Maria (Friedrich Ernest Freiherr) von
Eutin (Oldenburg) 1786—1826 London

625m **op. 35, Andante e Rondo Ongarese** (Andante and Hungarian Rondo).....*Schles.*
Solo—2, 2, 0, 2—2, 2—Tymp.—Str. **5**
rewritten at Prague, Feb. 16 to 18, 1813, from a Viola and orchestra comp. of the same name (comp. 1809); 1st perf. Prague, Feb. 18, 1813, G. Fr. Brandt soloist

604m **op. 75, Concerto,** F major.....*Schles.*
Solo—2, 2, 0, 2—2, 2—Tymp.—Str. Score in MS **12**
comp. at Munich, Nov. 27, 1811 for G. Fr. Brandt; 1st perf. by him Prague, Feb. 19, 1813; rev. at Dresden, Aug. 1 to 3, 1822

WIEDEMANN, Ludwig

793m **op. 12, Auf den Lagunen** [In the lagoons], Barcarole.....*Benj.*
Solo—1, 2, 0, 2—2 Horns—Tymp.—Str. Score in MS

HORN AND ORCHESTRA

PART XI

2 AND 4 HORNS AND ORCHESTRA—SEE PAGE 480

ATTERBERG, Kurt Gothenburg (Sweden) 1887—

626m **op. 28, Concerto**.....*B. & H.*
Solo—Cymb., Triangle, Bass-drum, Side-drum, Wooden case—Piano—Str. 20
comp. 1926; 1st perf. Stockholm, March 26, 1927, Axel Malm soloist

BRUNEAU (Louis Charles Bonaventure) Alfred Paris 1857—

541m **Romance,** F major, for Horn (or Violoncello or Viola).....*Hamelle*
Solo—2, 2, 2, 2—Tymp.—Harp—Str.

CARRAUD Gaston Le Mée, S. et M. (France) 1864—1920 Paris

798m **Lied** [Song].....*Evette*
Solo—2, 2, 2, 2—Trump.—Triangle—Harp—Str.
Score and parts copied from the orig. MS

CHABRIER (Alexis) Emmanuel Ambert, Puy-de-Dôme 1841—1894 Paris

516m **Larghetto,** posthumous work.....*Cost.*
Solo—2, 2, 2, 2—Tymp.—Harp—Str.
comp. about 1875

DAUPRAT, Louis François Paris 1781—1868 ib.

703m **Concerto IV,** F major.....*Lemoine*
Solo—2, 2, 0, 2—2 Horns—Str.
Score in MS; Solo and parts reprinted from the plates of an old edition (publ. Schoenenberger)

881m **op. 21, Concerto V,** E major.....*Lemoine* (?)
Solo—1, 2, 0, 2—2 Horns—Str.
Solo and one set of parts reprinted from the plates of an old ed. (publ. Schoenenberger); Score and duplicate Strings in MS

DUBOIS (François Clément) Théodore Rosnay, Dept. Marne 1837—1924 Paris

530m **Cavatine** for Horn and small orchestra.....*Heugel*
Solo—1, 1, 1, 1—Str.

FUCHS, H.

857m **Concertino,** E major.....*Hofmeister*
Solo—1, 0, 2, 2—2 Horns—Tymp.—Str. Score in MS

882m **Concertino II,** F major; Adagio—Thema and 4 variations—Alla Polacca (may be dispensed with).....*Hofmeister*
Solo—1, 2, 0, 2—2, 2—Tymp.—Str.
Solo and one set of parts of old ed.; Score and duplicate Strings in MS

GERVASIO, N. Savona (Italy) 1847—

799m **Écoute-moi!** [Listen to me], Melody for Horn or English Horn and small orchestra.....*Decourcelle*
Solo—1, 1, 2, 1—Str. Score in MS 3
comp. and 1st perf. at Nice, May 1925, the composer conducting

GLAZOUNOV, Alexander (Constantinovich) Petersburg 1865—

539m **op. 24, Glyezy — Rêverie** [Reverie], arr. for Horn and orchestra by the composer.....*Bel.*
Solo—2, 1, 2, 2—Tymp.—Harp (or Piano)—Str.
orig. for Horn and Piano

GOEDICKE, Alexander (Feodorovich) Moscow 1877—

673m **op. 40, Concerto,** F minor, for Waldhorn [French horn] and orchestra.....*Mussektor and U. E.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.

HARTMANN — HAPPICH
Arthur (Martinus) HARTMANN, Maté Szalka (Hungary) 1881—

504m **A Negro Croon**, arr. for French Horn Solo and orchestra by William F. Happich ..... *unpubl.*
Solo—2, 2, 2, 2—2 Horns—Harp—Str. Score and parts in MS
orig. comp. for Violin and Piano (publ. B. & H.); arr. for the Symphony Club exclusively

HERMANN, Robert Berne (Switzerland) 1869—1912 Ambach

822m **op. 10, Berceuse** [Lullaby], G major, for Horn and String orchestra ..... *Hofmeister*
orig. comp. for Violoncello and Piano

JEANJEAN, Paul

702m **Nocturne** ..... *Evette*
Solo—Woodwind: 1, Engl. H., 2, 1—Str. Score in MS

738m **Romance** ..... *Evette*
Solo—Woodwind: 1, 1, 2, 2—Str. Score in MS

KUDELSKI, Carl Mathias (or Kudelsky) Berlin 1805—1877 Baden-Baden

797m **Concertino**, E♭ major ..... *C. F. Schmidt*
Solo—1, 1, 2, 2—3, 2, 3—Tymp.—Str. Score in MS

MacDOWELL — HAPPICH
Edward (Alexander) MacDOWELL, New York 1861—1908 ib.

503m **To a Wild Rose**, arr. for Horn Solo and orchestra by William F. Happich ..... *unpubl.*
Solo—2, 2, 2, 2—2 Horns—Harp—Str.
Score and parts in MS
comp. 1896 for Piano Solo, as No. 1 of op. 51, "Woodland Sketches" (publ. Schmidt, N. Y.); arr. for the Symphony Club exclusively

MARTIN, E.

800m **Concerto**, F major ..... *Seeling*
Solo—2, 2, 2, 2—2, 2, 1—Tymp.—Str. Score in MS

MATON, Ad.

704m **Romance** ..... *Evette*
Solo—Woodwind: 1, 1, 1, 1—Str. Score in MS

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

700m **Concerto I** (K. 412)‡, D major ..... *B. & H.*
Solo—2 Ob., 2 Bn.—Str. **8**
Solo and Wind parts in MS; String parts specially made
comp. for Ignaz Leutgeb; Finale completed 1787

502m **Concerto II** (K. 417), E♭ major ..... *B. & H.*
Solo—2 Ob., 2 Horns—Str. **10**
comp. Vienna, May 1783

672m **Concerto III** (K. 447), E♭ major ..... *B. & H.*
Solo—2 Clar., 2 Bn.—Str. **10**
supposedly comp. 1783

701m **Concerto IV** (K. 495), E♭ major ..... *B. & H.*
Solo—2 Ob., 2 Horns—Str. **15**
accomp. Wind parts in MS; String parts specially made
comp. for and 1st perf. by Ignaz Leutgeb, Vienna 1786

‡The numbers preceded by the letter K. and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

MOZART — WALTHER

Wiegenlied "Schlafe, mein Prinzchen", Horn and String orchestra
see **Part II**

PESSARD, Emile (Louis Fortuné) Paris 1843—1917 ib.

699m **op. 130, Dans la Forêt** [In the forest], for Chromatic Horn (Solo de concours) [Solo for a competition] ..... *Evette*
Solo—2, 2, 2, 2—0, 2, 3—Tymp.—Str. Score in MS

RAFF (Joseph) Joachim Lachen, Lake of Zurich 1822—1882 Frankfurt-on-Main

739m **op. 182, No. 1, Romance** ..... *Kistner & S.*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str. **4**
Score and parts in MS
comp. 1873; 1st perf. Wiesbaden, Dec. 5, 1873, Müller-Berghaus conducting, Zschernek soloist

REINECKE, Carl (Heinrich Carsten) Altona (Germany) 1824—1910 Leipzig

612m **op. 112, Notturno** ..... *Kistner & S.*
Solo—2, 1, 2, 2—2 Horns—Tymp.—Str.

RICHTER, Josef

651m **Lied ohne Worte** [Song without words] for Waldhorn [French Horn] (or Cello or Violin) ..... *Zimm.*
Solo (in E♭ or F)—1, 1, 2, 2—2, 0, 3—Tymp.—Harp—Str. **3**
Conductor's score not publ.; Horn and Piano reduction instead
publ. 1900

SAINT-SAËNS (Charles) Camille Paris 1835—1921 Algiers

506m **op. 36, Romance** for Horn (or Violoncello), F major ..... *Durand*
Solo—Woodwind: 2, 1, 2, 1—Str. **5**
comp. 1874

507m **op. 94, Morceau de Concert** [Concert piece], F minor ..... *Durand*
Solo—2, 2, 2, 2—3 Tromb.—Tymp.—Str.
orig. comp. for Horn and Piano, 1887

SCHMITT, Florent Blamont (France) 1870—

***508m** **op. 54, Lied et Scherzo,** for double quintet of Wind instruments one Horn of which is Solo ..... *Durand*
Solo—2, 2, 2, 2—Horn **10**
comp. 1910; 1st perf. at the Concerts Colonne, Paris 1912, Pierné conducting

SCHNEIDER, Georg Abraham Darmstadt 1770—1839 Berlin

858m **op. 86, Concerto,** F major ..... *Hofmeister*
Solo—2, 2, 0, 2—2, 2—Tymp.—Str.
Solo and one set of parts of orig. edition; duplicate Strings and Score in MS

SEIGLE, Fernand Marseille 1879—

746m **Légende** ..... *Evette*
Solo—2 (2nd alt. Picc.), 2, 2, 1—2, 2, 3, 1—Tymp., Triangle—Str.
Score in MS

SERAFINÉ-ALSCHAUSKY, J. F.

838m **Im Walde — In the Forest,** Concert Fantasy, for Waldhorn [French Horn] ..... *C. F. Schmidt*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str. Score in MS

STRAUSS, Franz Parkstein, Upper Palatinate 1822—1905 Munich

650m **op. 8, Concerto I,** C minor ..... *U. E.*
Solo (printed)—1, 2, 2, 2—2, 2, 1—Tymp.—Str. **12**
Score and parts in MS
publ. 1913; 1st perf. Leipzig 1917

STRAUSS, Richard Munich 1864—

593m **op. 11, Concerto** für das Waldhorn (for the French Horn), E♭ major ..... *U. E.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. **17**
comp. 1882/83; 1st perf. Meiningen, March 4, 1885, Bülow conducting, Leinhos soloist

WAGNER — GUMBERT (Wilhelm) Richard WAGNER, Leipzig 1813—1883 Venice

611m **Ein Albumblatt** [Albumleaf], arr. for Horn and orchestra by F. Gumbert ..... *Kistner & S.*
Solo—1, 0, 2, 2—2 Horns—Str. **3**
comp. for Piano Solo, 1861

WEBER, Carl Maria (Friedrich Ernest Freiherr) von
Eutin (Oldenburg) 1786—1826 London

627m **op. 45, Concertino,** in E ..... *Schles.*
Solo—1, 0, 2, 2—2, 2—Tymp.—Str. Score in MS

2 AND 4 HORNS AND ORCHESTRA

DORNAUS, P.

801m **op. 14, Premier Concert** [Concerto I] for 2 Horns and large orchestra, E major (New edition) ..... *André*
Allegro brioso—Romance—Rondo—Alla Polacca
Soli—2 Fl., 2 Bn.—2 Horns—Str. Score in MS

FRANZ, Oscar

740m **op. 4, Concertstück** [Concert piece] for 2 French Horns ..... *Seeling*
Soli—1, 1, 2, 1—0, 2, 1—Tymp.—Str. Score in MS

SCHUMANN, Robert (Alexander)
Zwickau (Saxony) 1810—1856 Endenich, near Bonn-on-Rhine

518m **op. 86, Concertstück** [Concert piece] for 4 Horns and large orchestra, F major ..... *B. & H.*
Soli—3, 2, 2, 2—2 (ad lib.), 2, 3—Tymp.—Str. **21**
comp. 1849; 1st perf. Leipzig, Feb. 25, 1856, Julius Rietz conducting

TRUMPET AND ORCHESTRA

PART XII

2 AND 3 TRUMPETS AND ORCHESTRA—SEE PAGE 483

ALPAERTS, Flor Antwerp 1876—

758m **Concert piece,** B minor, for Trumpet and String orchestra.....*?*
Score and parts in MS

APITIUS, C., jun.

804m **Concertino** with Variations, for Trumpet (Cornet à pistons) Solo, E♭ major.....*Lehne*
Solo—1, 1, 2, 1—2, 2, 1—Bass-drum, Side-drum—Str.
Score in MS

BLÄTTERMANN, H.

803m **Concertino** for Cornet à pistons.....*Oertel*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

BOHM, Carl (Karl) Berlin 1844—1920 ib.

Two Songs, arr. for Trumpet or Trombone by Aug. Fürstenberg

543m — **No. 1, Still wie die Nacht** [Still as the night].....*Sim.*
Solo—2 (2nd ad lib.), 2, 2, 2—2, 1, 1—Tymp.—Str.

542m — **No. 2, An die Nacht** [To the night].....*Sim.*
Solo—2, 2, 2, 2 (or 1, 1, 2, 1)—2, 1, 1—Tymp.—Str.

BÖHME, Oskar

895m **op. 18, Concerto,** E minor, for Trumpet (or Cornet à pistons).....*Jurg.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str.
One set of parts in MS, duplicates photostated
score publ. 1904

649m **op. 25, La Napolitaine** [Maiden from Naples], Tarantella for Cornet à pistons (or Trumpet in B♭).....*Zimm.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Perc.—Str. **4**
Conductor's score not publ.; Solo and Piano reduction instead
publ. 1903

666m **op. 31, Ballet-Scene** for Cornet à pistons.....*Zimm.*
Solo—2 (2nd alt. Picc.), 2, 2, 2—2, 0, 3—Tymp., Cymb., Triangle—Str. **6**
Solo and Piano reduction in MS, instead of conductor's score
comp. and 1st perf. Petersburg 1905

CAHNBLEY, August

860m **Concertino,** making use of the song by Gumbert "Hab' ich Dich nur allein" [If I have only you].....*Benj.*
Solo—2, 2, 2, 2—2, 2, 1—Tymp., Drums—Str. Score in MS

CARL, M.

876m **op. 84, Concerto,** E♭ major, for Cornet à pistons or Trumpet Solo.....*Benj.*
Solo—2 (2nd alt Picc.), 2, 2, 2—2, 2, 1—Tymp.—Str.
Score in MS

CASADESUS, Francis (Louis) Paris 1870—

620m **Hymne**.....*Choudens*
Solo—2, 2, 2, 2—4, 0, 2 Corn., 3, 1—Tymp., Cymb.—Cel., 2 Harps—Str.
1st perf. at a Concert Lamoureux, Paris, Jan. 28, 1923

CHAPELLE, Ed.

707m **Fantasy** for Trumpet and Strings.....*?*
Score and parts in MS

EICHBERGER, Walther

***676m "O sag' nicht nein"** [Oh say not No], for Voice or Cornet à pistons ..... *Hoffarth*
Solo—2, 2, 2, 2—2, 2, 2—Harp—Str.

GILLET, Ernest Paris 1856—

708m Lamento for Piston ..... *Decourcelle*
Solo—2, 0, 2, 2—2 Horns—Str. Score in MS **4**
comp. 1898; 1st perf. Monte Carlo, March 1890, Arthur Steck conducting

GOCK, Emil

859m op. 25, Concert-Fantasie, for Trumpet or Cornet à pistons ..... *Oertel*
Solo—1, 1, 2, 1—2, 1, 1—Tymp.—Str. Score in MS
publ. 1886

GOEDICKE, Alexander (Feodorovich) Moscow 1877—

886m op. 41, Concerto, B♭ minor ..... *U. E. and Mussektor*
Solo—2, 2, 2, 2—4 Horns—Tymp., Perc.—Str.

GROSSMANN, Ernst

902m Fantaisie, in E flat minor ..... *Rühle & Wendling*
Solo—1, 1, 2, 1—2, 2, 1—Tymp.—Str. Score in MS

HERFURTH, W. (Gera)

877m Concertino, E♭ major, for Cornet à pistons or Trumpet ..... *Benj.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. Score in MS

KIETZER, Robert

665m op. 76, Für Dich allein [For you alone], Concert piece for Cornet à pistons ..... *Zimm.*
Solo—2, 2, 2, 2—2, 1, 1—Drums—Str. **3**
Solo and Piano reduction in MS, instead of conductor's score
publ. 1899

KÖHLER, Ernesto Modena 1849—1907 Petersburg

646m op. 74, Italienische Serenade [Italian serenade] for Cornet à pistons in B♭ ..... *Zimm.*
Solo—1, 1, 2, 1—2, 1, 1—Str. **2**
Conductor's score not publ.; Solo and Piano reduction instead
comp. 1897; 1st perf. Petersburg 1898

LAPARRA, Raoul Bordeaux 1876—

671m Suite Italienne [Italian suite] in ballet form ..... *Ric.*
1. Introduction, 2. The quiet lake (Nemi), 3. Buffoonery
Solo—3 (2nd ad lib.), 2 (2nd alt. Engl. H.), 2, 2—2 Horns—Tymp., Perc.—Cel., 2 Harps—Str. **9**
not yet perf.; information received May 1932

LEUSCHNER, T. R.

647m Fantasie über's "Mailüfterl" [Fantasy on "Vernal breeze"] (A German popular song) ..... *Zimm.*
Solo (in B♭)—2, 1, 2, 1—2, 2, 1—Tymp.—Str. **7**
Conductor's score not publ.; Solo and Piano reduction instead
publ. 1909

LIESERING, Ludwig

841m Concertino, D major, for Cornet à pistons ..... *Benj.*
Solo—1, 1, 2, 1—2, 0, 1—Tymp.—Str. Score in MS
copyright 1904

MOZART (Johann Georg) Leopold Augsburg 1719—1787 Salzburg

757m **Concerto,** D major, ed. by Max Seiffert..... *Kistner & S.*
Solo—2 Horns—Cemb.—Str. **9**
comp. Aug. 1762; publ. 1931 (until then only the score was published, in "Denkmäler der Tonkunst in Bayern")

POPP, Wilhelm (Guillaume)

741m **op. 422, Das Vergissmeinnicht** [Forget-me-not], Solo piece on Franz von Suppé's famous song; for Cornet à pistons and String orchestra..... *Cranz*
Score in MS

RATHAUS, Karol Tarnopol 1895—

840m **op. 30, Kleines Vorspiel für Streicher und Trompete** [Little prelude for Strings and Trumpet]..... *Balan*
copyright 1932 Parts in MS

SALMHOFER, Franz Vienna 1900—

679m **Concerto**..... *U. E.*
Solo—3 (2nd alt. Picc.), 3, 3, 3—4, 3, 3, 1—Tymp., Perc.—Harp—Str. Large folio score and parts in MS **15**
comp. 1922; 1st perf. Vienna same year, at a Laborers' Symphony Concert, the composer conducting, Wendt soloist

TROGNÉE, Emile

667m **Fantaisie-Caprice** for Cornet à pistons..... *Zimm.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **5**
Solo and Piano reduction in MS, instead of conductor's score
publ. 1907

648m **Valse lente** [Slow waltz] for Cornet à pistons..... *Zimm.*
Solo—1, 0, 2, 2—2, 2, Bass-Tromb.—Drums—Str. **5**
Conductor's score not publ.; Solo and Piano reduction instead
publ. 1907

WIGGERT, Paul

839m **op. 27, Ungarische Rhapsodie No. 2** [Hungarian Rhapsody], B♭ minor, arr. by Franz Herbst..... *Rühle & Wendling*
Solo—1 (alt. Picc.), 2, 2, 1—4, 2, 3—Tymp.—Str.
copyright 1928 and 1930 Score in MS

WOLFF, Bernhard Rakowitz (West Prussia) 1835—1906 Berlin

742m **op. 205, No. 4, Adagio** for Cornet à pistons, arr. by Otto Brinkmann..... *B. & B.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS

WOLFF, Eduard

802m **op. 40, Ein Piston-Concert** nach eigener Form [A Cornet Concerto in original form], F minor..... *Rühle & Wendling*
Solo—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp.—Str.
Score in MS

2 AND 3 TRUMPETS AND ORCHESTRA

KUMMER, ?

807m **Divertissement** [Divertimento] for 2 Trumpets, E♭ major..... *Seeling*
Soli—1, 1, 2, 1—2, 0, 1—Tymp., Drum—Str. Score in MS

RICCIUS, C.

806m **Concertino** for 2 Cornets in A, D major..... *Seeling*
Soli—1, 1, 2, 1—2, 2, 1—Tymp.—Str. Score in MS

VORBERGER, Friedrich

808m **Concertino,** E♭ major, for 3 Trumpets (Cornets à pistons), arr. for orchestra by J. Schückel..... *Bellmann & Th.*
Soli—1, 2, 2, 2—2, 2 (ad lib.), Bass-Tromb.—Tymp.—Str.
Score in MS

WITTMANN, R.

805m **Concerto** for 2 Trumpets, E♭ major..... *Seeling*
Soli—1, 1, 2, 1—2, 0, 1—Tymp.—Str. Score in MS

TROMBONE OR TUBA AND ORCHESTRA

PART XIII

BENOÎT, Peter (Léonard Léopold) (Pierre-Léonard-Léopold)
Harlebeke (West Flanders) 1834—1901 Antwerp

864m **Andante,** C minor, for Trombone and String orchestra.....*unpublished*
Score and one set of parts in MS, duplicates photostated

BOHM, Carl (Karl) Berlin 1844—1920 ib.
Two Songs, arr. for Trumpet or Trombone by Aug. Fürstenberg

543m — **No. 1, Still wie die Nacht** [Still as the night].....*Sim.*
Solo—2 (2nd ad lib.), 2, 2, 2—2, 1, 1—Tymp.—Str.

542m — **No. 2, An die Nacht** [To the night].....*Sim.*
Solo—2, 2, 2, 2 (or 1, 1, 2, 1)—2, 1, 1—Tymp.—Str.

CARL, M.

814m **op. 72, In einsamen Stunden** [During lonesome hours], Song.....*Benj.*
Solo—1, 1, 2, 1—2, 2—Tymp.—Str. Score in MS
(Parts on same sheet with R. BOHNE, op. 35, Serenade for Horn and Clarinet)

DAVID, Ferdinand Hamburg 1810—1873 near Klosters (Switzerland)

749m **op. 4, Concertino,** E♭ major.....*Kistner & S.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. Score in MS **13**
comp. and 1st perf. Leipzig 1837

FLEISCHMANN, Otto

842m **op. 35, Concertino,** B♭ major.....*Benj.*
Solo—2, 2, 2, 2—4, 2, 1—Tymp.—Str. Score in MS

GRÄFE, Friedebald

852m **Concerto (Concertstück)** [Concert piece], B♭ major.....*Benj.*
Solo—1, 1, 2, 1—2, 2—Tymp., Bass-drum—Str.
Score in MS

HÄSSLER, Louis

813m **op. 14, Concerto,** C minor, for Tuba, Contrabass, Bassoon or Trombone.....*Oertel*
Solo—2, 2, 2, 2—2, 4, 3—Tymp.—Str. Score in MS

JEHMLICH, Robert

851m **op. 3, Concertino,** on the Russian National Hymn.....*Benj.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

KAISER, E. (?) if Emil Kaiser: Coburg 1853—

811m **Adagio**.....*Benj.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

KLUGHARDT, August (Friedrich Martin) Cöthen 1847—1902 Dessau

792m **Romanze,** A♭ major, for Trombone (or Bassoon) Solo.....*C. F. Schmidt*
Solo—1, 1, 2, 1—2, 2—Tymp.—Str.
Solo and one set of parts printed; Score and duplicate Strings in MS

KÜHNE, J. C.

846m **Concertino,** E♭ major, arr. by Carl Gerlach.....*C. F. Schmidt*
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS

KUNKEL, M. J.

809m **Concertino,** E♭ major, for Trombone (or Bassoon) Solo.....*C. F. Schmidt*
Solo—2, 2, 2, 2—2, 2, Bass-Tromb.—Tymp.—Str.
Score in MS

LASSEN, Eduard Copenhagen 1830—1904 Weimar

597m **op. 48, Zwei Fantasiestücke** [Two Fantasies] for Bass-Trombone (or Bassoon or Violoncello).....*Ries & E.*
1. Devotion, 2. Dance in the evening
Solo—2, 2, 2, 2—2 Horns—Str. **10**
comp. 1872; 1st perf. Weimar 1873, the composer conducting

MÜHLFELD, Wilhelm

850m **op. 7, Concertstück** [Concert piece], B♭ major.....*Benj.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str. Score in MS

MÜLLER-BERGHAUS, Karl Brunswick 1829—1907 Stuttgart

880m **Ballade**.....*Rühle & Wendling*
Solo—2, 2, 2, 2—4, 2, 2, 1—Tymp., Perc.—Harp—Str.
Score in MS

NOWAKOWSKY, Joseph Mniszck, near Radomsk (Poland) 1800—1865 Warsaw

861m **Concertino,** A♭ major.....*Benj.*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.

PAUDERT, E.

853m **Concertstück** [Concert piece] for Trombone or Tuba.....*Benj.*
Solo—0, 0, 2—2, 2, 1—Tymp.—Str. Score in MS

PAUL, Carl

879m **Fantasiestück** [Fantasy piece].....*Rühle & Wendling*
Solo—1, 2, 2, 2—4 Horns—Harp—Str. Score in MS

RADOUX, Jean-Théodore Liège 1835—1911 ib.

812m **Nocturne,** E major, for Trombone, with accompaniment of Piano and Strings (2 Viola and 2 Violoncello Soli).....*?*
Score and parts in MS

RASSE, François Helchin (Belgium) 1873—

748m **Concertino**.....*Evette*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
Score and parts in MS

REICHE, Eugen

652m **Concerto No. 2,** A major.....*Zimm.*
Solo—2, 2, 2, 2—4, 2, 3 (or 2 and Tuba)—Tymp.—Str. **12**
Piano conductor
publ. 1906; 1st perf. probably at Petersburg 1905

ROPARTZ, J. Guy (Marie) Guingamp, Brittany (France) 1864—

747m **Pièce** in E♭ minor.....*Evette*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. Score in MS

RÜHLMANN (Adolf) Julius Dresden 1816—1877 ib.

878m **"Fantasie für Posaune"** (Fantasy for Trombone).....*Rühle & Wendling*
Solo—1, 1, 2, 1—2, 2—Str. Score in MS

SABATHIL, Ferdinand

844m **op. 54, Divertissement** [Divertimento], G minor.....*Benj.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. Score in MS

SACHSE, E.

810m **Concertino,** B♭ major ..... *C. F. Schmidt*
Solo (arr. by Carl Gerlach)—1, 2, 2, 2—2, 2—Tymp.—Str.
Score in MS

STARK, Robert Klingenthal (Saxony) 1847—1922 Würzburg

843m **op. 20, Ballade**..... *Rühle & Wendling*
Solo—2, 2, 2, 2—4, 2, 1, 1—Tymp.—Str. Score in MS

STEENEBRUGEN, J.

865m **Morceau de Concours** [Composition for a competition] for Trombone and String orchestra ..... *unpublished*
Score, Solo and one set of parts in MS, duplicates photostated

VERRIMST, V. V. (Victor Frédéric) Paris 1825—?

896m **Fantasy,** B♭ major, for Trombone and String orchestra..... *Cost.* (?)
Score, Solo and one set of parts in MS, duplicates photostated

WAMBACH, Emile (Xaver) Arlon (Luxemburg) 1854—1924 Antwerp

897m **Concert Aria,** B♭ major, for Trombone and Strings..... ?
Score, Solo and one set of parts in MS, duplicates photostated

WARNECKE, Max Altona-Ottensen (Germany) 1878—

653m **op. 26, Albumblatt** [Albumleaf]..... *Zimm.*
Solo—1, 1, 2, 1—2, 2, 1—Tymp.—Str. **5**
Conductor's score not publ.; Solo and Piano reduction instead
comp. 1898; 1st perf. Stockholm 1900, the composer as soloist

654m **op. 27, Nocturne**..... *Zimm.*
Solo—1, 1, 2, 1—2, 2, 1—Tymp.—Str. **4**
Conductor's score not publ.; Solo and Piano reduction instead
comp. 1899; 1st perf. Stockholm 1900, the composer as soloist

668m **op. 28, Concertstück** [Concert piece], B♭ major..... *Zimm.*
Solo—1, 1, 2, 1—2, 2, 1—Tymp.—Str. **5**
Solo and Piano reduction in MS; instead of conductor's score
comp. 1899; 1st perf. Stockholm 1900, the composer as soloist

WEBER, Miroslaw (correctly Josef Weber) Prague 1854—1906 Munich

845m **Dramatische Scene (in italienischer Weise)** [Dramatic scene in Italian manner)..... *C. F. Schmidt*
Solo—2, 1, 2, 1—2, 2—Bass-drum, Side-drum, Cymb. (or Triangle)—Str. Score in MS

HARP AND ORCHESTRA

PART XIV

ALBERSTOETTER, Carl

555m **op. 3, Ballade (Koncertstück)** [Concert piece]..... *Zimm.*
Solo—2, 2, 2, 2—4, 2, 3—Str.

BUSSER, Henri (Paul) Toulouse 1872—

622m **op. 32, Pièce de Concert** for Pedal Harp and small orchestra..... *Leduc*
Solo—Fl., Clar., Horn—Str.: Va., Vc., Cb. (5 stands in all)

711m **op. 58, Impromptu** on Japanese tunes, for chromatic Harp..... *Evette*
Solo—1 (alt. Picc.), 1 (alt. Engl. H.), 1, 1—Horn—Triangle—Str.
Score in MS
comp. for the competition of the Conservatoire National of Paris, 1915

607m **op. 65, Ballade** in A♭ major, for Harp and Strings..... *Evette*
comp. for the competition of the Conservatoire National of Paris, 1918

BÜTTNER, Max

643m **op. 10, Concerto,** E♭ major..... *Himmelreich*
Solo (printed)—2, 2 (1st alt. Engl. H.), 2, 2—2, 2—Tymp.—Str.
Parts in MS

DEBUSSY, Claude (Achille) St. Germain-en-Laye 1862—1918 Paris

573m **Danses** for chromatic Harp or Pedal Harp or Piano and Strings... *Durand*
1. Danse sacrée [Sacred dance], 2. Danse profane [Secular dance]
comp. 1904

DUBOIS (François Clément) Théodore Rosnay, Dept. Marne 1837—1924 Paris

557m **Fantaisie**..... *Heugel*
Solo—2, 2, 2, 2—4, 2—Tymp.—Str.

HANDEL, Georg Friedrich (George Frederic Handel)
Halle-on-the-Saale 1685—1759 London

744m **Concerto** for Harp or Organ (Cembalo or Piano) and orchestra; ed. by Gustav Lenzewski, sen..... *Vieweg*
Solo—2 Fl.—Str.

HUBER (Georg) Walter Leipzig 1874—

553m **op. 9, Fantasie**..... *Zimm.*
Solo—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **20**
comp. 1899; 1st perf. Frankfurt-on-Main, 1901, Kaempfert conducting

HUMMEL, Ferdinand Berlin 1855—1928 ib.

570m **op. 30, Grosse Concert Fantasie** [Grand Concert Fantasy], A♭ minor..... *Kistner & S.*
Solo (printed)—2, 2, 2, 2—2 Horns—Tymp.—Str. (with Vl. and Vc. Soli) Score and parts in MS

JUNGMANN, Albert

op. 217, No. 3, Irrlicht, Capriccietto, for Harp and String orchestra
see **Part II**

OBERTHÜR, Charles Munich 1819—1895 London

561m **op. 175, Concertino,** G minor..... *Hofmeister*
Solo—2, 2, 2, 2—2, 2—Str. Score in MS

556m **op. 180, Loreley,** a legend for orchestra with Harp obligato..... *Oertel*
Solo—3, 2, 2, 2—2, 2, 3—Tymp.—Str.

PARISH-ALVARS, Elias West Teignmouth (England) 1808—1849 Vienna

710m **op. 81, Grand Concerto,** G minor, ed. by John Thomas..... *Kistner & S.*
Solo—1, 2, 2, 2—2, 2, 3—Tymp.—Harp—Str. **20**
Score in MS
publ. 1892

659m **op. 98, Concerto,** E♭ major.....*Schott*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. Score in MS **14**

658m **Grand Marche,** arr. by Ludwig Richter.....*Zimm.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp.—Str. **6**
publ. 1902

PIERNÉ (Henri Constant) Gabriel Metz 1863—

540m **op. 39, Concertstück** [Concert piece] for Harp (or Piano) ..... *Hamelle*
Solo—2, 2, 2, 2—4, 2, 3—Tymp., Triangle—Str.
1st perf. at Queen's Hall, London, 1905

PINTO, A. F.

847m **op. 62, Rhapsody No. 1 (Irish Rhapsody)** for Harp and String orchestra .....*Int. Music Co., New York*
Score in MS
copyright 1917

POENITZ, Franz Bischofswerda (West Prussia) 1850—1913 Berlin

560m **op. 74, Vineta,** Fantasy for large orchestra with Harp obligato.....*Zimm.*
Solo—3, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Bass-drum—Str. **10**
comp. 1907; 1st perf. Berlin 1909, the composer as soloist

RAVEL, Maurice Ciboure (Lower Pyrenees) 1875—

513m **Introduction et Allegro,** for Pedal Harp.....*Durand*
Solo—Fl., Clar.—Str. (without Cb.) **12**
comp. 1906

REINECKE, Carl (Heinrich Carsten) Altona (Germany) 1824—1910 Leipzig

526m **op. 182, Concerto,** E minor.....*Sim.*
Solo—2, 2, 2, 2—4, 2—Tymp., Triangle—Str. **23**
No conductor's score
comp. 1884; 1st perf. Leipzig, Oct. 16, 1884, the composer conducting, E. Schnecker soloist

RENIÉ, Henriette Paris 1875—

586m **Concerto,** C minor.....*Gay & Tenton*
Solo—2, 2, 2, 2—2 Horns—Tymp.—Str.
Conductor's score not published; Solo and Piano reduction instead
comp. 1901

ROGER-DUCASSE, Jean-Jules-Amable Bordeaux 1873—

515m **Variations Plaisantes** [Agreeable variations] on a serious theme...*Durand*
Solo—3 (3rd alt. Picc.), 3, 2, 2—4, 3, 3, 1—Tymp., Cymb., Triangle, Side-drum—Str.
comp. 1907; 1st perf. at a Concert Lamoureux, Paris, Jan. 24, 1909, Chevillard conducting, Marcel Grandjany soloist

ROUSSEAU, Samuel (Alexandre) Neuvemaison, Dept. Aisne 1853—1904 Paris

614m **Fantaisie** for chromatic Harp and String quintet ..... *Heugel*

SAINT-SAËNS (Charles) Camille Paris 1835—1921 Algiers

514m **op. 154, Morceau de Concert** [Concert piece], G major.....*Durand*
Solo—2, 2, 2, 2—2, 2—Tymp.—Str.
comp. 1918

SCHAEFER, Albert
Harfen-Vorspiel to Mozart's Ave verum corpus
see **MOZART - SCHAEFER, in Part Ia**

STEIBELT, Daniel Berlin 1765—1823 Petersburg

894m **Grand Concerto,** E♭ major.....*?*
Solo—2, 2, 0, 2—2 Horns—Str.
Solo and one set of parts of orig. edition (publ. Mlles. Erard); duplicate parts photostated; Score in MS

THOMÉ, Francis (orig. François Lucien Joseph)
Port Louis (Island Mauritius) 1850—1909 Paris

523m **op. 122, Légende**.....*Hamelle*
Solo—2 (2nd alt. Picc.), 2 (1st alt. Engl. H.), 2, 2—2, 2—Tymp., Perc.—Str.
Conductor's score not printed; Solo and Piano reduction instead

WIDOR, Charles Marie Lyons 1845—

521m **op. 74, Choral et Variations**.....*Heugel*
Solo—2, 2, 2, 2—4, 2, 3, 1—Tymp., Cymb., Triangle, Bass-drum—Str.
comp. at Venice, fall of 1899; 1st perf. Paris, March 12, 1900

WILM, Nicolai von Riga 1834—1911 Wiesbaden

613m **op. 122, Konzertstück** [Concert piece].....*Kistner & S.*
Solo—2, 2, 2, 2—4, 2, 3 (ad lib.)—Tymp.—Str. **14**
Piano conductor instead of score
comp. and 1st perf. Wiesbaden 1892

ZABEL, Albert Berlin 1835—1910 Petersburg

669m **op. 35, Concerto,** C minor.....*Zimm.*
Solo—2, 2, 2, 2—2, 2, 3—Tymp., Perc.—Str. **14**
Wind and Perc. parts in MS
comp. 1902; 1st perf. Petersburg 1903, the composer as soloist

SEVERAL SOLO INSTRUMENTS AND ORCHESTRA

PART XV

ATTERBERG, Kurt Gothenburg (Sweden) 1887—

605m **op. 19, No. 1, Suite III** for Violin, Viola and String orchestra....*Leuckart*
1. Prelude, 2. Pantomime, 3. Vision
comp. Oct. 1917

BACH, Johann Sebastian Eisenach 1685—1750 Leipzig

712m **Concerto II** for Concert Violin, Flute, Oboe and Trumpet, F major, ed. by the Bach-Gesellschaft.....*B. & H.*
Soli—Strings, Cemb. (Piano I/II) arr. by Max Seiffert **15**
Brandenburg Concerto 2 (B.G. XIX)‡, comp. at Cöthen, March 1721; 1st perf. there same year

Concerto G major, for Concert Violin, 2 Flutes, Strings and Cembalo (Brandenburg Concerto 4), see **Part IV**

743m **Concerto** for Piano, Flute and Violin, D major, ed. by the Bach-Gesellschaft.....*B. & H.*
Soli—Strings (no 2nd Vl.) **24**
Brandenburg Concerto 5 (Tripelkonzert II) (B.G. XIX), comp. at Cöthen between 1717 and 1721
(Concert arrangement, rev. edition, see BACH-SILOTI)

588m **Concerto** for Piano, Flute and Violin, A minor.....*B. & H.*
Soli—Strings **23**
Tripelkonzert I (B.G. XVII); from a Prelude and Fugue comp. before 1725, arr. into a Concerto, probably at Leipzig, between 1729 and 1736

BACH — BESLY
Trio in C minor, see **Part Ia**

BACH — SILOTI

825m **Concerto** in D major (Brandenburg Concerto No. 5) for Piano, Flute and Violin with accompaniment of String orchestra; Concert arr. by A. Siloti, from the edition of the Bach-Gesellschaft; rev. edition.....*Zimm.*
Fl. I/II Soli, Vl. Solo, Piano—Str. (no 2nd Vl.) **24**
Brandenburg Concerto 5 (B.G. XIX, No. 5) comp. at Cöthen between 1717 and 1721

BEETHOVEN, Ludwig van Bonn-on-Rhine 1770—1827 Vienna

603m **op. 56, Concerto** for Piano, Violin and Violoncello, C major.....*B. & H.*
Soli—1, 2, 2, 2—2, 2—Tymp.—Str. **35**
comp. about 1804; 1st perf. in public at a summer concert in the Augarten, Vienna, May 1808

BOHNE, R.

814m **op. 35, Serenade** for Horn and Clarinet Soli.....*Benj.*
Soli—1, 1, 1, 1—1, 2, 1—Str. Score in MS
(Parts on same sheets with M. CARL, op. 72, "In einsamen Stunden", for Trombone)

BORNE, Fernand le, see **LE BORNE, Fernand**

BRAHMS, Johannes Hamburg 1833—1897 Vienna

745m **op. 102, Concerto** for Violin and Violoncello, A minor.....*Sim.*
Soli—2, 2, 2, 2—4, 2—Tymp.—Str. **33**
comp. summer 1887; 1st perf. Cologne, Oct. 18, 1887, Brahms conducting, Joachim and Hausmann soloists

‡B.G. and following numeral in all cases refer to Bach-Gesellschaft and volume number of their complete edition of Bach's works

CHEREPNIN, see **TCHEREPNIN(e)**

DELAUNEAY, R.

Amoureuse Causerie, for Clarinet and Violin, see **Part II**

DELIUS, Frederick Bradford (England) 1863—

722m **Concerto** for Violin and Violoncello ..... *Augener*
Soli—2, 2, 2, 2—4, 2, 3, 1—Tymp.—Harp—Str.
comp. 1915

EMBORG, Jens Laursön Ringe (Denmark) 1876—

551m **op. 51, Concerto grosso**, G minor, for Oboe, Violin and Violoncello and String orchestra..... *Kistner & S.*
comp. 1922; 1st perf. Vordingborg 1923 **17**

FAIRCHILD, Blair Belmont, Mass. 1877—

718m **op. 26, Concerto de Chambre** for Violin, Piano and String quartet (Cb. ad lib.)..... *Augener*

GANNE, Louis (Gaston)

Extase, Rêverie for Violin and Violoncello Solo, Harp and orchestra
see **Part Ia**

HÄNDEL, Georg Friedrich

Concerto grosso No. 11 for Violin and Violoncello Soli, see **Part IV**

HAYDN, Franz Joseph Rohrau, Lower Austria 1732—1809 Vienna

594m **op. 84, Sinfonie Concertante** for Violin, Violoncello, Oboe and Bassoon, B♭ major; rev. by Hans Sitt..... *B. & H.*
Soli—1, 2, 0, 1—2, 2—Tymp.—Str. **22**
comp. before 1792; 1st perf. London, May 3, 1792, Haydn conducting; Salomon, Menel, Harrington, Holmes soloists

HOLST, Gustav (Theodore) Cheltenham (England) 1874—

596m **op. 40, No. 2, A Fugal Concerto** for Flute and Oboe (or 2 Solo Violins) with String orchestra..... *Novello*
comp. 1923 on an American tour; 1st perf. same year at Queen's Hall, London **10**

HUBER (Georg) Walter Leipzig 1874—

610m **op. 10, Meditation** for orchestra with Violin and Harp obligato .... *Zimm.*
Soli—2, 2, 2, 2—4, 2, 3—Tymp.—Str. **10**
comp. 1900, 1st perf. Frankfurt-on-Main 1901, Kaempfert conducting

d'INDY (Paul Marie Théodore) Vincent Paris 1851—1931 ib.

563m **op. 89, Concerto** for Piano, Flute and Violoncello and String orchestra..... *Rouart, Lerolle*

JUON, Paul Moscow 1872—

719m **op. 45, Concerto (Episodes Concertantes)** for Violin, Violoncello and Piano..... *Schles.*
Soli—2, 2, 2, 3—4, 2, 3, 1—Tymp., Triangle, Glockenspiel—Str.
Wind parts, Perc. in MS

KIRCHBACH, Max

723m **Traumbild** [Vision] for Violin, Viola and Violoncello Soli..... *Hug* (?)
Soli—2, 2, 2, 2—2 Horns—Harp—Str.

KLENGEL, Julius Leipzig 1859—

717m **op. 61, Concerto** for Violin and Violoncello ..... *B. & H.*
Soli—2 (2nd alt. Picc.), 2, 2, 2—4, 2, 3—Tymp., Triangle—Str. **25**
comp. 1924 for the celebration of the composer's fiftieth anniversary as a member of the Leipzig Gewandhaus Orchestra; 1st perf. on that occasion, Oct. 9, 1924, Furtwängler conducting

LACOMBE, Paul Carcassonne, Pyrenees (France) 1837—1927 ib.

571m **op. 47, Sérénade (d'automne)** for Flute and Oboe ..... *Hamelle*
Soli—Horn (ad lib.)—Str.

LE BORNE, Fernand Charleroi (France) 1862—

721m **op. 37, Symphonie-Concerto,** E major, for Violin, Piano and orchestra..... *Joanin*
Soli—2 (2nd alt. Picc.), 2 (2nd alt. Engl. H.), 2, 2—2, 2, 3—Tymp., Triangle—Str.

LOEFFLER, Charles Martin (Tornov)
op. 14, A Pagan Poem, see **Part Ia**

MANÉN, Joan de Barcelona 1883—

720m **op. 22, Suite** for Violin and Piano concertino..... *Sim.*
1. Preludio, 2. Scherzo, 3. Catalana, 4. Finale
Soli—2, 2, 2, 2—2, 2, 3—Tymp., Triangle—Str.
comp. 1898
See foot-note to Manén's works in Part IV

MARIOTTE, Antoine Avignon (France) 1875—

826m **En montagne** [In the mountains], Pièce en Trio..... *Enoch*
Soli: 2 Vl., Vc.; or Ob., Oboe d'amore, Engl. H. (orig. form); or Ob., Clar., Bn. with String orchestra accompaniment Score in MS

MASSENET, Jules (Emile Frédéric)
Crépuscule, Flute, Violin, Violoncello Soli and Strings, see **Part II**

MERIKANTO, Aarre Helsingfors 1893—

505m **Concerto** for Violin, Clarinet, Horn and String-sextet..... *Schott*
Soli—Str.: Vl. I/II, Va. I/II, Vc. I/II **18**
comp. 1923; 1st perf. at the Donaueschingen Music Festival, Summer 1925

MOÓR, Emanuel Kecskemét (Hungary) 1863—

816m **op. 70, Triple Concerto** for Piano, Violin and Violoncello..... *Kistner & S.*
Soli—2, 2, 2, 2—4, 3, 3, 1—Tymp., Cymb., Triangle—Str. **23**
publ. July 1908 Score in MS

MOZART, Wolfgang Amadeus Salzburg 1756—1791 Vienna

619m **Concertantes Quartett** for Oboe, Clarinet, Horn and Bassoon (K. Suppl. I, No. 9)‡, E♭ major..... *B. & H.*
Soli—2 Ob., 2 Horns—Str. **25**
comp. at Paris 1778

524m **Concerto** for Flute and Harp (K. 299), C major ..... *B. & H.*
Soli—2 Ob., 2 Horns—Str. **26**
comp. at Paris 1778; probably 1st perf. there

716m **Symphonie Concertante,** op. 104, for Violin and Viola (K. 364), E♭ major (Solo Viola written in D major; therefore tuned a halftone higher).. *André*
Soli—2 Ob., 2 Horns—Str.: Vl. I/II, Va. I/II, Vc., Cb. **35**
not comp. before 1776, probably 1780

‡The numbers preceded by the letter K and enclosed in brackets follow Köchel's chronologic-thematic index of Mozart's works (1st edition)

MÜLLER, Bernhard Ed.

598m **op. 15, Serenade** for Flute and Horn.....*Merseburger*
Soli—0, 2, 2, 2—2 Horns—Tymp.—Harp—Str. Score in MS

RADOUX, Jean-Théodore Liège 1835—1911 ib.

815m **Lamento,** for Violin and Violoncello Soli with orchestra.....*?*
Soli—1, 1, 2, 2—2, 2, 3—Tymp.—Harp—Str.
Score and parts in MS

RIBIOLLET, Edmond

617m **Ondée Printanière** [Vernal shower], Melody for Violin and Cello; orch. by N. Gervasio.....*Decourcelle*
Soli—1, 1, 2, 1—Bells—Str.

RIETZ, Julius Berlin 1812—1877 Dresden

677m **op. 41, Concertstück (Idyllische Scene)** [Concert piece, Idyllic scene] for Flute, Oboe, Clarinet, Bassoon and Horn Soli.....*Ries & E.*
Soli—1, 1, 1, 1—3, 2—Tymp.—Str. **30**
Piano conductor instead of score
comp. 1870; 1st perf. Dresden, 1871, the composer conducting

RONGÉ, Jean Baptiste de Liège 1825—1882 ib.

709m **Berceuse** [Lullaby] for Trumpet and Trombone.....*?*
Soli—1, 1, 1, 2—4 Horns—Tymp.—Str.
Score and parts in MS

SAINT-SAËNS (Charles) Camille Paris 1835—1921 Algiers

517m **op. 6, Tarantelle** for Flute and Clarinet.....*Durand*
Soli—Picc., 2, 0, 2—2, 2, 2—Tymp.—Str. **6**
comp. 1857; 1st perf. secretly at Rossini's home in Paris

724m **op. 132, La Muse et le Poéte** [The muse and the poet], for Violin and Violoncello.....*Durand*
Soli—2, 2, 2, 2—2, 2, 3—Tymp.—Harp—Str.
comp. at Luksor 1909; 1st perf. London, June 7, 1910, Ysaye and Hollmann soloists

SANDRÉ, Gustave

823m **op. 48, Sous la feuillée** [Under the bower], Morning serenade for Flute and Clarinet with String accompaniment.....*Enoch*
Score in MS

SCHUBERT — WALTHER

Wiegenlied "Schlafe, holder, süsser Knabe", Violon, Violoncello and Horn with String orchestra, see **Part II**

TCHEREPNIN(e), Alexander (Nicolaievich) (or TSCHEREPNIN) Petersburg 1899—

608m **op. 33, Kammer-Konzert** [Chamber concerto], D major, for Flute and Violin with accompaniment of a small orchestra.....*Schott*
Soli—2 Horns, 2 Corn.—Tymp.—Str. **12**
comp. 1924; 1st perf. at the Donaueschingen Music Festival, summer 1925

VUIDET, Gaston

Ave Maria, Flute and Violin Soli and Strings, see **Part II**

Musiciens ambulants, Piccolo and Clarinet Soli and Strings, see **Part II**

WIEDEMANN, Ludwig

784m **op. 13, Jägers Abschied** [Hunter's farewell], Serenade for Clarinet and Horn Soli with orchestra.....*Benj.*
Soli—0, 1, 1, 2—Horn—Tymp.—Str.

WOLFERMANN, Albert

750m **op. 5, Notturno** for Horn (or Violoncello) and Violin (or Flute) with small orchestra.....*Hoffarth*
Soli—1, 1, 2, 2—Tymp.—Str. Score in MS



THE EDWIN A. FLEISHER COLLECTION OF ORCHESTRAL MUSIC IN THE FREE LIBRARY OF PHILADELPHIA

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— Grove's Dictionary of Music and Musicians, 5th Ed.

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— Howard Taubman, New York Times, *Sunday, December 5, 1954*

In 1929, two years after the Central Library opened its doors, Edwin A. Fleisher, member of a noted Philadelphia philanthropic family and himself a patron of music, made a gift of over 4,000 orchestral compositions to The Free Library. Over the years, through the continued support of Mr. Fleisher and the efforts of The Free Library, this collection has become the largest of its kind in the world, now housing more than 12,000 compositions, each with a conductor's score and a complete set of instrumental parts.

The entire standard repertoire is contained in the Collection covering all schools of musical thought from the pre-classic to the most modern. The extent and range of the content offer a rich resource for exploration, discovery and re-discovery.

In company with the masters will be found music of lesser known composers. In their own time they enjoyed reputations as first-rate solid craftsmen whose music appeared regularly in the concert repertoire of their era. Unfortunately, in the passage of time they were overshadowed by newer talents.

It has been stated that each age produces many good composers and it remains for time to skim off the dross. Yet, it is now evident that some composers were treated unjustly by time and public caprice, and shunted aside to become part of a conglomeration of references in the dictionaries of musicians.

Music resurrected through Fleisher Collection's efforts is presently being heard in live concerts and on recordings and there is no doubt, on rehearing some of these works, that we have been denying ourselves considerable variety and pleasure by neglecting compositions deserving a place on today's concert programs.

Composers from almost every part of the world are represented. For anyone perusing the catalog, the names and places read like a veritable United Nations roster and one's imagination must surely be stirred when coming across Eak Tai Ahn, of Pyengyang, Korea; Harry Adjip, born in Malaysia; Jacob Avshalomov, born in Tsingtao, China, of a composer father, Aaron, who came to China from Nikolaievsk, Siberia; or Hassid Ferid Alnar, Istanbul, and Anis Fuleihan from Kyrenia, Cyprus. In addition to music of the Italian, German, French and English schools there are works by Russians, Balkans, Scandinavians and even compositions by an Icelandic composer, Jon Leifs.

Of major importance is the outstanding section of Americans, early and late: William Henry Fry and George Frederick Bristow of the middle 19th century; John Knowles Paine, George Whitfield Chadwick and others reaching into the 20th century.

In the Nineteen-thirties, The Free Library, in cooperation with the Works Projects Administration, undertook a music copying project which copied out by hand, almost 2,000 compositions of 20th century composers at a time when no other performance material was available. Compositions by Aaron Copland, Virgil Thomson, William Schuman, Paul Creston, Roy Harris and others were copied long before they reached their present importance.

At the same time works by Latin American composers were also being added and, during World War II, The Free Library was called on by the State Department to furnish performance material of these for short-wave broadcast to South America.

In addition to being a repository of scarce and difficult to obtain scores and parts, the Collection is a viable force in the musical life of this country. In the Greater Philadelphia area alone there are over thirty orchestras — beginning with our own Philadelphia Orchestra — which are helped by Fleisher Collection either entirely or in part. Community orchestras, colleges, universities and conservatories of music throughout the country avail themselves of the services. Music has been lent for broadcast over foreign radio and television systems; recording companies turn to the Collection for music not found elsewhere. The Society for the Preservation of the American Musical Heritage culled the holdings for most of its series of recordings and the National Educational Television network has borrowed music for some of their special broadcasts.

"Everything you are doing is of great importance for 20th century music and its performance."

— Leopold Stokowski in a letter to the Curator, March 16, 1970



ARCHIVAL PRESERVATION

"It was apparently the intention of Mr. Fleisher to acquire for this collection every piece of serious music written for orchestra which could be purchased; and in some cases he has gone further than this, for certain works in the collection, not published but which he desired to possess have been copied . . . Where no scores were available, manuscript scores were made from parts, so that every work in the collection is complete with score and parts."

— Library Journal, *April 15, 1933*

In recent decades a large quantity of printed orchestral music has disappeared from publishers' catalogs. The closing of publishing firms and the extensive destruction of music plates during World War II were primary causes for this situation. More recently, high publishing costs have prevented republication so that many of these complete sets are now to be found only in Philadelphia on the shelves of the Fleisher Collection.

Programming of many compositions is often cyclical, so that when a revived work is recorded or broadcast it tends to be played by others in rapid succession, then may lie dormant for years. The variety of music in the Collection has more than adequately served the changing tastes of successive generations of conductors, instrumentalists and audiences.

Preservation of these works is the responsibility of a small professional staff of assistants and music copyists who maintain the material in condition for performance. The search for compositions to fill gaps is constant; in many instances it is necessary to resort to mechanical reproduction processes and hand copying to prepare scores and parts.

THE PUBLISHED CATALOG

"The scheme of the catalog as embodied in the (second) volume is comprehensive but lucid. In fine, this volume represents a radically different approach from anything we know in this country to both the science of music cataloging and its fundamental purpose. Here we have biographical information about composers whose names are quite unknown even to Thompson's 'Cyclopedia', coupled with the strictly practical purpose of making their music known by performance."

— Music and Letters, *London, Vol. XXVII, No. 3, July 1946*

The printed book catalog is as world famous as the Collection itself. It is unique for the content and quantity of information found in no other single source. The scheme organizes the holdings into twenty-one categories listing music for Large Orchestra, Small Orchestra, works for one or more Solo

Instruments with Orchestral Accompaniment, Chamber and Wind Orchestra . . . down to Percussion Music and Fanfares.

For each composer the following information is given: dates of birth and death with place of each; title of composition in the original language with English translation; duration of performance; complete list of instrumentation; arrangers and editors; date of composition; date and place of first performance and the performing organization, soloist and conductor. Where pertinent there are annotations on music written for another medium or on obscure origins and arrangements. There is a complete index of composers.

The catalog has been declared indispensable by conductors, students, scholars, music publishers, the recording industry, radio and television stations and program annotators, and it is of special interest to performing groups as an encyclopedia of orchestral literature. Now temporarily out of print, the two volumes may be consulted in major libraries throughout the world and in the libraries of all major orchestras.

A matching card catalog in the Collection's quarters is, additionally, kept up-to-date with comprehensive lists of music available commercially but not necessarily in the Collection's holdings. Thus, the Collection has become an information center and is called on frequently to supply up-to-date information on publishers, additional arrangements, sources for purchase or rental of particular works, American agents of foreign publishers and copyright status.

" . . . a valuable book of reference containing an immense amount of information in an unbelievably condensed form."

— Library Journal, *April 15, 1933*

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COLLECTION OF TAPE AND DISC RECORDINGS

The Fleisher Collection has been designated as one of seven repositories in this country to receive non-commercial tape recordings of contemporary works. Known as the Recording Guarantee Project, it is administered by the American International Music Fund, Inc., the United States affiliate of the International Music Fund founded by Serge Koussevitzky in conjunction with UNESCO. Music by living composers of all nations has been recorded by leading orchestras on several hundred tapes which are not available commercially.

Similarly, the Belgian Government, through the Centre Belge de Documentation Musicale, has been depositing phonodiscs of contemporary Belgian music in the Collection. And the Donemus Foundation, which is supported by Holland's Ministry of the Arts, has also been sending discs.

An effort is made to acquire copies of commercial recordings when these are made from music of lesser-known composers found in the Fleisher Collection. Since these do not enjoy the sustained popularity of the masters, they usually drop from the catalogs of record companies after a year or two, hence this attempt at preservation.

The Collection contains scores for almost all these recordings, thus providing further reference and study facilities as well as being an invaluable aid to conductors and other performing artists.

LENDING POLICY

Originally deposited as a reference collection, numerous requests to borrow music not available from commercial sources resulted in liberalization of the regulations concerning use. Frequently, the Collection is the only source in the world for music needed for performance, and were it not for the enduring distinctive labor of the staff members many a world premiere would never have taken place.

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ADVISORY SERVICE

A qualified staff assists conductors and music directors in planning programs. Information on neglected works of quality, programs built around central topics, literary associations, historical periods or geographical and national areas is available.

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A *Supplementary List, 1945-1966,* to the catalog is available for sale. It contains approximately 4,000 titles added to the Collection since the publication of the basic catalog. Short entries include composer, title and an indication of the medium.

A printed copy of the *Conditions of Loan* may be obtained upon request. Inquiries should be addressed to:

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Arthur Bronson, The American Mercury, *April 1946*

