

Edition Cranz

No. 823

P. J. M. PLUM

O. S. M.

Symphonie Eucharistique

pour grand orgue

Op. 115

Organ

SOLE SELLING REPRESENTATIVE
HENRI ELKAN MUSIC PUBLISHER
PHILA. 7, PA.

EDITION CRANZ

No. **Piano à 2 mains.**
Adam, A. C., Ouverturen siehe Boieldieu und Adam.
Alberti, H., op. 8. Fantaisies faciles de tous les Opéras de Rich. Wagner: Rheingold, Walküre, Siegfried, Götterdämmerung, Lohengrin, Parsival, Rienzi, Tristan und Isolde, Meistersinger von Nürnberg, Tannhäuser, Fliegende Holländer. Compl. — op. 44. **Le Petit classique.** 24 petites Fantaisies. Vol. I, II, III.
Album Classique.
Album de Concert. Vol. I. No. 1. Godard, B., op. 83. Au matin. No. 2. Carlier, X., op. 31. Scherzo. No. 3. Hackh, O., op. 105. Rose d'automne. Romance. No. 4. Leschetizky, Th., op. 22. Valse chromatique. No. 5. Bendel, Fr., op. 122. No. 1. Idylle. No. 6. Liszt, Fr., Le Rossignol. No. 7. Carlier, X., op. 24. Chant du soir. No. 8. Fischhof, R., op. 48. Sérénade No. 3. No. 9. Joseffy, R., Arie von Pergolesi.
Album de Concert. Vol. II. No. 1. Leschetizky, Th., op. 2 No. 1. Les deux Alouettes. No. 2. Godard, B., op. 90. Deuxième Nocturne. No. 3. Liszt, F., Transcription des Ständchens (von Shakespeare) von Fr. Schubert. No. 4. Fischhof, R., op. 48. Menuet. No. 5. Joseffy, R., Polka noble. No. 6. Rubinstein, A., op. 45. Barcarolle. No. 7. Brandts-Buys, Jan., op. 9 No. 3. Auf der Wanderschaft. No. 8. Haberbier, E., op. 59 No. 8. Les Cloches enchantées. No. 9. Carlier, X., op. 25. Enjurement.
Album de Salon. Vol. I. No. 1. Lange, G., op. 32. Herzensklänge, Melodie. No. 2. Dreyschock A., op. 92 No. 3. Un doux entretien. Idylle. No. 3. Jungmann, A., op. 342. Mein liebes Heimatland. No. 4. Hackh, O., op. 109. Barcarolle espagnole. No. 5. Wachs, P., Passons au Salon. Valse. No. 6. Leberre, O., op. 28. Belle de nuit. Mazurka. No. 7. Kölling, C., op. 136. Zitherklänge. No. 8. Carlier, X., op. 34. Pastorale. Romance sans paroles.
Album de Salon. Vol. II. No. 1. Bachmann, G., Succès-Valse. No. 2. Hackh, O., op. 104. Le Chant de la Filieuse (Spinnlied). No. 3. Kölling, C., op. 83. Les quatre Lanciers. No. 4. Doppler, J. H., op. 131. Je pense à toi. No. 5. Gobbaerts, L., op. 207. Saltarelle. Nr. 6. Alberti, H., op. 80. Sons du Cœur. No. 7. Kafka, J., op. 32. Souvenir de Steinbach. Idylle. No. 8. Wachs, P., Coquette. Caprice.
Album de Danse. (Das tanzende Wien.) 15 Danses choisies.
Auber, D. F. E., Ouverturen. No. 1. Fra Diavolo. No. 2. Maurer und Schlosser. No. 3. Der Feensee. No. 4. Der schwarze Domino. No. 5. Das eberne Pferd. No. 6. Die Krondiamanten. No. 7. Der erste Glückstag. No. 8. Die Stimme von Portici. No. 9. Gustav oder: Der Maskenball. No. 10. Des Teufels Anteil.
Bach, Joh. Seb., 15 Inventionen à 2 voix.
 — 15 Inventionen à trois voix.
 — 12 petits Préludes ou Exercices pour les commençants.
 — Das wohltemperierte Klavier. Bd. III.
 — Die erste Bekanntschaft. (Oac. Neessig).
Beethoven, L. van, 5 Concertos (J. Epstein).
Ouverturen. (Oelschlegel) No. 1. Die Geschöpfe des Prometheus. No. 2. Coriolan. No. 3. Leonore (No. 1). No. 4. Leonore (No. 2). No. 5. Leonore (No. 3). No. 6. Leonore (No. 4. Fidelio). No. 7. Egmont. No. 8. Die Ruinen von Athen. No. 9. Zur Namensfeier. No. 10. König Stephan. No. 11. Die Weihe des Hauses.
 — op. 51. Deux Rondos. (J. Epstein).
 — Sonates. Vol. I, II (J. Epstein).
 — Sämtliche Symphonien. Bd. I (No. 1—5), Bd. II (No. 6—9).
Bellini, V., Ouverturen siehe Cherubini und Bellini.
Bendel, Fr., op. 14. Mozart, Andante, Menuet, Adagio.
 — op. 37. Feuillettes d'Album. No. 1. Valse. No. 2. Plainte. No. 3. Scherzetto.
Borens, H., op. 61. Nouvelle Ecole de la Vélocité. (Neneste Schule der Geläufigkeit.) Cah. I, II, III, IV.
 — op. 81. 6 Sonates enfantines. (6 Kinder-Sonaten.) opit.
 — op. 88. Gammes, Accords et Ornaments. (Die Schule der Tonleitern, Akkorde und Verzierungen.) Cah. I, II, III.
 — op. 89. Die Pflege der linken Hand. Cah. I. 46 Übungsstücke.
Bertini, H., op. 29. 25 Etudes doigtées. Heft I

No. **Piano à 2 mains.**
Bertini, H., op. 32. 25 Etudes doigtées. Heft II.
 — op. 100. 25 Etudes faciles et progressives.
Biehl, A., op. 27. Etudes préparatoires. (Vorbereitende Etüden für junge Klavierspieler).
 — op. 30. Les éléments du jeu de Piano. (Die Elemente d. Klavierspiels.)
 — op. 31. 50 petites Etudes nouvelles pour les commençants. (50 neue Passagenübungen für Anfänger).
Boieldieu und Adam, Ouverturen. No. 1. Boieldieu, A., Die weiße Dame. No. 2. Johann von Paris. No. 3. Der Kalif von Bagdad. No. 4. Adam, A. C., Die Nürnberger Puppe. No. 5. Si j'étais Roi. No. 6. Der Postillon von Lonjumeau. No. 7. Der König von Yvetot. No. 8. Giralda.
Brandts-Buys, J., op. 13. Etudes modernes. Cah. I, II, III.
Calvini, A., op. 21. Méthode des gammes et accords. (Schule der Tonleitern.)
Cherubini u. Bellini, Ouverturen. No. 1. Cherubini, C., Loggésiska. No. 2. Medea. No. 3. Der Wasserträger. No. 4. Anacreon. No. 5. Die Abencerragen. No. 6. Bellini, V., Die Nachtwandlerin. No. 7. Norma. No. 8. Romeo und Julie. No. 9. Die Puritaner.
Chopin, F., Valses.
 — Polonaises.
 — Mazurkas.
 — Nocturnes.
 — Préludes. (op. 28, 45).
 — Scherzos. (op. 20, 31, 39, 54).
 — Fantaisies, Impromptus. (op. 13, 29, 36, 49, 51, 66).
 — Ballades. (op. 23, 38, 47, 52).
 — Etudes. (op. 10. op. 25. 3 nouvelles Etudes.)
 — op. 11 u. 21. Concertos.
 — Sonates.
Clementi, M., 12 Sonatines.
 — Gradus ad Parnassum H. III.
 — Sonaten Bd. I, II.
Cramer, J. B., 84 Etudes H. I, II.
Czerny, C., op. 92. Toccata.
 — op. 139. 100 Exercices pour la jeunesse. (100 Übungsstücke f. d. Jugend).
 — op. 163. 6 Sonatines faciles et graduées. (6 leichte Sonatinen in fortschreitender Ordnung).
 — op. 261. Etudes élémentaires. (Passagen-Übungen).
 — op. 299. Ecole de la Vélocité. (Schule der Geläufigkeit.) opit.
 — do. Cah. I, II, III, IV.
 — op. 335. Die Schule des Legato u. Staccato. 50 Übungsstücke.
 — op. 337. 40 Exercices journaliers. (40 tägliche Übungen).
 — op. 365. Ecole de la Virtuosité. (Schule der Virtuosität.) Cah. I, II.
 — op. 399. Schule der linken Hand.
 — op. 453. 110 Exercices faciles et progressifs. 110 leichte und fortschreitende Übungen).
 — op. 481. 50 Exercices. (50 Übungsstücke für Anfänger).
 — op. 499. Le premier maître. (Erster Lehrmeister).
 — op. 636. Petite école de la Vélocité. (Vorschule zur Fingerfertigkeit).
 — op. 740. L'art de délier les doigts. (Die Kunst der Fingerfertigkeit).
 — op. 748. 25 leichte Übungen.
 — op. 777. 24 Melodies pour le cinq doigts. (24 Fünf-Finger-Melodien).
 — op. 802. Prakt. Fingerübungen Heft I u. II.
 — op. 821. 160 Exercices de huit mesures. (160 achttaktige Übungen).
 — op. 834. Le Degré supérieur de la virtuosité. (D. höh. Stufe d. Virtuosität).
 — op. 848. 32 neue tägliche Übungen für kleine Hände).
 — op. 849. 30 Nouvelles Etudes de Mécanisme. (30 kleine Etüden für den Mechanismus).
Daneau, N., Petite Suite. No. 1. Mazurka. No. 2. Berceuse. No. 3. Sérénade. No. 4. Air de Ballet.
Diabelli, A., 11 Sonatines. (op. 151, 168).
Donizetti, G., Ouverturen. No. 1. Anna Bolena. No. 2. Belisario. No. 3. Die Favoritin. No. 4. Der Liebestrank. No. 5. Linda di Chamomix. No. 6. Lucia di Lammermoor. No. 7. Lucrezia Borgia. No. 8. Die Regimentstochter. No. 9. Don Pasquale.
Dussek, J. L., op. 20. 6 Sonatines.
 — 6 Morceaux (Cannonetta. La Martinée. Les Adieux. Ma barque légère. La Chasse. La Consolation).
 — Sonates. Vol. I. op. 9 No. 1, 10. No. 2, 23, 35 No. 2).
 — do. Vol. II. (op. 35 No. 3, op. 39 No. 2/3).
Ellenberg, R., Album de six morceaux choisis. Vol. I. No. 1. J'y pense. No. 2. Sans peur et sans reproche. (Ohne Furcht und Tadel. Marsch.) No. 3. Sous les palmiers. Valse. No. 4. Mon compliment. No. 5. En traineau. (St. Petersburger Schlittenfahrt.) No. 6. Sérénade mauresque.

No. **Piano à 2 mains.**
Ellenberg, R., Album. Vol. II. No. 1. Le Moulin de la Forêt Noire. (Die Mühle im Schwarzwald.) Idylle. No. 2. Gavotte Joséphine. No. 3. Un doux rêve. Valse No. 4. A toi seule. Sérénade. No. 5. La Chasse au lièvre. Galop. No. 6. De Pied ferme. (Immer fest.) Marche.
Field, J., 18 Nocturnos.
Flotow, Fr. v., 5 Ouvertüren.
Gillet E., Album de six morceaux choisis. Vol. I. No. 1. Au village. No. 2. Bonheur perdu. Valse. No. 3. Evocation. No. 4. Le rouet de grand' maman. No. 5. Sérénade de Pierrot. No. 6. La Coquette.
 — Album de six morceaux choisis. Vol. II. No. 1. Vous êtes charmante. Valse lente. No. 2. La belle Polonoise. Mazurka. No. 3. Pomponnette. Polka Marche. No. 4. Nikita Valse. No. 5. A la Hongroise. No. 6. Ventre-à-terre. Galop de Concert.
Gilson, P., Petite Suite. No. 1. Le Chevrier. Matines No. 2. Récit. No. 3. Marche fantasque. No. 4. Nocturne. No. 5. Danse rustique. Par les routes Suite No. 5.
Guritt, C., op. 50. Le Début. 24 Etudes mélodiques pour les commençants. (24 melodische Etüden für Anfänger.) Cah. I, II.
 — op. 51. Le Progrès. 24 Etudes mélodiques. (24 melodische Etüden für geübtere Spieler.) Cah. I, II.
 — op. 52. Ecole de la mesure et de l'expression. (20 Etüden zur Bildung des Taktgefühls und des musikalischen Ausdrucks.) Cah. I, II.
 — op. 53. Etudes de la Vélocité. (20 Studien zur Förderung der Fingerfertigkeit.) Cah. I, II.
 — op. 54. Six Sonatines. Cah. I, II.
 — op. 62. Jugend-Album.
 — op. 78. Six Sonatines.
 — op. 78. Exercices journaliers. (Tägliche Repetitionsübungen).
 — op. 82. Le premier Pas du Pianiste. 100 Exercices faciles pour les commençants. (Die ersten Schritte des jungen Klavierspielers.) Cah. I, II.
 — op. 83. La petite Vélocité. (Die leichtesten Geläufigkeits-Etüden.) Cah. I, II.
 — op. 83. Velocity Studies for beginners, english fingering. Bk. I, II.
L'Art de délier les doigts. (Der Weg zur Meisterschaft.) Ie Suite: op. 85. Gammes et Arpeggios. (Tonleitern und Arpeggien.) Cah. I, II.
 — IIe Suite: op. 86. 24 Etudes pour élèves avancés. (24 Etüden für vorgerückte Schüler.) Cah. I, II.
 — IIIe Suite: op. 87. 24 Etudes de perfectionnement. (24 Etüden zur höheren Ausbildung.) Cah. I, II.
 — op. 90. 50 Exercices journaliers faciles en forme de Canon. (50 leichte Übungsstücke in Canonform).
 — op. 91. 160 Etudes journalières, chacune de 8 mesures. (160 achttaktige Übungen.) Cah. I, II.
 — op. 93. 118 Etudes de Division. (118 Einteilungs-Übungen).
 — op. 100. Cah. I. Etudes en Tierces. (Terzschulen).
 — Cah. II. Etudes en Sixtes. (Sextensulen).
 — Cah. III. Etudes en Octaves. (Oktavensulen).
 — op. 142. Ecole du trille. (Triller-schule.) 16 Etudes. Cah. I, II.
 — op. 143. Ecole pour la main gauche. (Schule für die linke Hand.) Cah. I, II.
 — op. 144a. Etudes préliminaires pour l'Ecole des Arpeggios. (Vorstudien zur Arpeggienschule).
 — op. 144. Ecole des Arpeggios. (Arpeggienschule.) Cah. I, II.
 — op. 145. L'Ecole des Agréments. (Die Schule der Verzierungen.) Cah. I, II, III.
Haberbier, E., op. 53. Etudes Poésies. (Poet. Studien.) Cah. I, II, III.
Händel, G. F., Six grandes Fugues. — Six Fughettes.
 — Six Suites. Vol. I (No. 1—8).
 — Vol. II (No. 9—16).
Haydn, Jos., 34 Sonaten. Bd. I-IV.
Henselt, A., op. 15. Frühlied.
Hiller, Ferd., op. 69. Konzert (Fis-moll).
 — Album. No. 1. op. 144 No. 2. Alla Polacca. No. 2. op. 144 No. 5. Alla Marcia. No. 3. op. 144 No. 1. Preludio. No. 4. op. 198. Dudelsackstücklein (Musette). No. 5. op. 137. All' Antico. No. 6. op. 97. Zur Guitarre. No. 7. Ständchen. No. 8. op. 146. Aus dem Soldatenleben. No. 1. Rekruten. No. 2. Auf der Wacht. No. 3. Einquartier. No. 4. Auf Patrouille. No. 5. Bestattung.
Hummel, op. 85 et 89. Concertos.
Kéler Béla, 12 Ouvertüren.
Keller, O., Klavierschule für Anfänger.

No. **Piano à 2 mains.**
Kirchner, Th., op. 105. 36 rhythmische u. melodische Etüden. Heft I, II, III.
 — op. 106. Vorbereitungsstudien zur Einführung in die Werke neuer Meister. Heft I, II.
Köhler, L., op. 50. Die ersten Etüden.
 — op. 83. Drei Rondinos.
 — op. 85. Etudes des Passages. (Etüden i. leichten Passagen.) Cah. I, II.
 — op. 109. 12 Récréations du petit Pianiste. (12 Erholungsstücke für Anfänger).
 — op. 128. Neue Geläufigkeitsschule. Heft I, II.
 — op. 151. Die leichtesten Etüden.
 — op. 167. 15 leichte Geläufigkeitsübungen.
 — op. 182. Kleine Geläufigkeits-Etüden.
 — op. 189. Anfängerstücke für den Unterricht.
 — op. 219. Zehn Etüden für die Mittelstufe.
 — op. 242. Kleine Schule der Geläufigkeit ohne Oktavenspannung. Komplet.
 — do. Cah. I, II.
Kuhlau, Fr., Sonatines, Liv. I (op. 20, 55, 59).
 — Sonatines, Liv. 2 (op. 61, 88).
Lazarus, Gust., op. 137. 9 leichte lyrische Stücke.
 — op. 138. 5 leichte melodische Vortragsstücke für den ersten Klavierunterricht.
 — op. 139. 15 melodische Studien. Heft I, II.
 — op. 140. Im Sommer. 6 Fantasiestücke.
 — op. 151. 8 leichte Fantasiestücke.
 — op. 152. Maiblumen. 8 instruktive und melodische Stücke.
 — op. 153. Feldblumen. 5 leichte melodische Stücke.
 — op. 154. 24 moderne und melodische Studien. Heft I u. II.
 — op. 163. Kleine Oktavenschule. 10 Charakterstücke zur speziellen Ausbildung der Oktaven-Technik.
 — op. 165. Der moderne Pianist. Studiengang f. Ausbildung v. Technik, Stil und Geschmack. Band I. Vom Anfang bis zur leichten Stufe.
 — Band II. Leicht bis zur mittelschweren Stufe nebst Anhang: Tonleitern und Akkorde.
 — Band III. Mittelschwer bis zur höheren Stufe.
 — Band IV. Höhere bis zur schwierigen Stufe.
 — do. Komplet.
Lemoine, H., op. 37. 50 Etudes en moyenne force (G. Lazarus).
Liszt, Franz, Album. Polonoise 1. Polonoise No. 2. Gnomensreigen. Waldesrauschen. Le Rossignol. Venezia e Napoli. No. 1. Gondoliere. No. 2. Canzone. No. 3. Tarantella.
 — Les Préludes.
Schubert-Lieder. Band I. Sei mir gegrüßt. Auf dem Wasser zu singen. Du bist die Ruh! Erlkönig. Meeresstille. Die junge Nonne. Frühlingsglanz. Gretchen am Spinnrad. Ständchen (von Shakespeare). Rastlose Liebe. Der Wanderer. Ave Maria.
Schubert-Lieder. Band II. (Schwanengesang No. 1—6). Die Stadt. Das Fischer mädchen. Aufenthalt. Am Meer. Abschied. In der Ferne.
Schubert-Lieder. Band III. (Schwanengesang No. 7—14). Ständchen (Leise flehen). Ihr Bild. Frühlings-Sehnsucht. Liebesbotschaft. Der Atlas. Der Doppelgänger. Die Taubenpost. Kriegers Ahnung.
Schubert-Lieder. Band IV. (Winterreise No. 15—24b). Gute Nacht. Die Nebensonnen. Mut. Die Post. Erstarrung. Wasserflut. Der Lindenbaum. Der Leiermann. Täuschung. Das Wirtshaus. Der stürmische Morgen. Im Dorfe.
Schubert-Lieder. Band V. (Winterreise No. 25 u. 26). Lob der Tränen. Die Rose (6 Melodien No. 1 bis 6). Lebe wohl (Adieu). Des Mädchens Klage. Das Sterbgebildlein. Trockne Blumen. Ungeduld Die Forelle.
Rhapsodien. Band I (No. 1—5).
 — do. Band II (No. 6—10).
 — do. Band III (No. 11—16).
Schubert, Solrés de Vienne. Band I (No. 1—5).
 — do. Band II (No. 6—9).
Lortzing, A., Ouverturen. No. 1. Zar und Zimmermann. No. 2. Der Wildschütz. No. 3. Die beiden Schützen. No. 4. Hans Sachs. No. 5. Die Opernprobe. No. 6. Undine. No. 7. Der Waffenschmied.
Marler, A., Suite pittoresque. No. 1. Pas de ballet. No. 2. Feuille d'Album. No. 3. Simple poème. No. 4. Scherzvolle. No. 5. Madragal. No. 6. Marche nuptiale romantique.



P. J.-M. PLUM o.s.m.



Symphonie Eucharistique
pour grand orgue
op. 115



Tous droits de reproduction, d'exécution, d'arrangements et de représentation réservés
All rights of reproduction, arrangements, representation and public performance reserved
● Alle Vervielfältigungs-, Arrangements- und Ausführungsrechte vorbehalten ●

Eigentum der Verleger für Deutschland,
Oesterreich, Tschechoslowakei
Aug. Cranz G.m.b.H., Leipzig

Publishing Rights owned by
Cranz & Co., Ltd, London
for British Empire

Propriété de l'Editeur pour
tous les autres Pays
A. Cranz, Bruxelles

Symphonie Eucharistique

pour Grand Orgue

I

CIBAVIT

P. J. M. Plum, O. S. M.
Op. 115

Moderato, ben declamato (♩ = 80)

Manuel

Tir. I, II (Fonds 16, 8, 4).

Pédale

f Fonds 8, 4 p.

First system of musical notation, featuring three staves (treble, middle, and bass clefs) with various musical notes and rests.

Second system of musical notation, continuing the piece with three staves.

Third system of musical notation, continuing the piece with three staves.

a tempo
rit. un poco
mf (Fonds doux)
Ped.(16.8) Tirasse II

Fourth system of musical notation, including performance instructions such as *a tempo*, *rit. un poco*, *mf*, (Fonds doux), and Ped.(16.8) Tirasse II.

First system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains a series of eighth-note chords and single notes, while the treble line is mostly silent.

Second system of musical notation. The bass line continues with eighth-note patterns. The word *legato* is written above the bass line. The treble line has some notes with slurs.

Third system of musical notation. The bass line features a more complex eighth-note pattern. The treble line has some notes with slurs.

a tempo
Boîte fermée
Fonds 16, 8 + Hautbois

Fourth system of musical notation, including a key signature change to D major and a time signature change to 3/4. It features dynamic markings: *rit.*, *ten.*, *pp*, *espressivo*, *rit.*, and *mf*. The word *ten.* appears multiple times. A Roman numeral *III* is also present.

mf
8 p, sans 16 Pieds

Andante cantabile (♩ = 96)

(8, 4, 3, 2)

p staccato

simili

simili

p(Flûte et Bourdon)*il canto sostenuto*

Tir III (Violons 8 et 4) - Hautbois

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the melodic and accompaniment lines from the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including performance instructions: "Tous les Fonds 16, 8. Ped et I".

Fifth system of musical notation, including performance instructions: "(+ Violon 16)", "p con delicatezza", and "accouplez". Dynamic markings include "f deciso".

II III (Anches 8, 4, 16)

pp

f allargando

les claviers, mettez toutes les tirasses

Detailed description: This system contains two musical systems. The upper system is a grand staff with a treble clef and a bass clef. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). It features several triplet markings (indicated by a '3' and a bracket) over eighth notes. A dynamic marking of *pp* (pianissimo) is placed below the staff. The bass staff is mostly silent, with a few notes appearing later in the system. The lower system consists of a single bass staff with a common time signature (C) and a key signature of one flat (Bb). It contains the instruction "les claviers, mettez toutes les tirasses" written in a simple sans-serif font.

Molto largo (♩ = 66)

Tutti à tous les Claviers

ff

ff marcato

Detailed description: This system contains three musical systems. The upper system is a grand staff with a treble clef and a bass clef. The treble staff has a key signature of one flat (Bb) and a common time signature (C). It starts with a dynamic marking of *ff* (fortissimo) and includes various chordal textures and melodic lines. The middle system is a grand staff with a treble clef and a bass clef. The bass staff features a complex rhythmic pattern with many triplet markings (indicated by a '3' and a bracket) and is marked with *ff marcato*. The lower system is a grand staff with a treble clef and a bass clef. The treble staff has a key signature of one flat (Bb) and a common time signature (C). It features a melodic line with a long slur and various articulations. The bass staff continues the complex rhythmic pattern from the middle system.

First system of musical notation, consisting of three staves (treble, middle, and bass). The music is in a key with two flats and a 3/4 time signature. It features a variety of note values, including eighth and sixteenth notes, and rests.

Second system of musical notation, consisting of three staves. It continues the piece with similar rhythmic patterns. Dynamic markings such as *v* (vibrato) and *f* (forte) are present.

Third system of musical notation, consisting of three staves. It is marked with *ff* (fortissimo) and *32 p.* (32 pedale). The instruction "Aj. Octaves graves et aigües" is written below the middle staff. The music features complex chordal textures and octaves.

Fourth system of musical notation, consisting of three staves. It is marked with *Vivace* and *Largamente*. The system concludes with a double bar line and repeat signs.

Symphonie Eucharistique

pour Grand Orgue

II

SACERDOTES

P. J. M. Plum, O. S. M.
Op. 115

Adagio, con calma (♩ = 63)

Cor de nuit et Flûte 8 p.

Manuel

Soubasse seule

Pédale

Musical score for the first system, featuring piano and bass staves with various notes and rests.

Andante con moto e deciso (♩ = 152)

Musical score for the second system, including piano and bass staves with performance instructions like "Claviers accouplés" and "Montre 8 p. III: Violon 8 p.".

Musical score for the third system, including piano and bass staves with performance instructions like "Tir. I et II" and dynamic markings "mf" and "f".

Musical score for the fourth system, including piano and bass staves with performance instructions like "Désaccouplez Claviers", "Fonds et Violon 8 a tempo", and "Cor de nuit, Flûte 8 et 4".

Musical score for the fifth system, including piano and bass staves with performance instructions like "(Bourdon et Flûte 8)" and "cresc.".

First system of musical notation. It consists of three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a rhythmic accompaniment, and a bass clef staff with a lower melodic line. The key signature has two sharps (F# and C#). The dynamic marking *mf* is present in the grand staff.

Second system of musical notation, continuing the three-staff arrangement from the first system. It features similar melodic and rhythmic patterns.

Third system of musical notation. It includes the instruction "Accouplez claviers" above the first staff. The grand staff contains the instruction "cresc." and the dynamic marking *f*. Above the second staff, the instruction "+ Fonds 8 p. (Montre et Gambe)" is written. Above the third staff, the instruction "+ Fonds 16 p." is written.

Fourth system of musical notation, primarily consisting of block chords and sustained notes in the treble and grand staves, with a rhythmic line in the bass staff.

Fifth system of musical notation. The grand staff contains the instruction "-16p" above the first staff, "-Montre" above the second staff, and "-Gambe" above the third staff. The system concludes with a double bar line.

Musical score system 1. It consists of three staves: Treble, Middle, and Bass. The Treble staff begins with a dynamic marking of *mf* and contains a melodic line with a slur over the first few measures. The Middle staff is marked *p staccato* and contains a rhythmic accompaniment. The Bass staff starts with a dynamic marking of *p* and contains a simple bass line. The system concludes with a *legato* marking in the Bass staff.

Musical score system 2. It consists of three staves. The Treble staff has a *legato* marking and a dynamic marking of *p*. The Middle staff continues the rhythmic accompaniment. The Bass staff has a dynamic marking of *mf* and contains a bass line with some grace notes.

Musical score system 3. It consists of three staves. The Treble staff has a dynamic marking of *p subito* and contains a melodic line with a slur. The Middle staff continues the rhythmic accompaniment. The Bass staff has a dynamic marking of *mf* and contains a bass line. The instruction "Tirasse II" is written below the Bass staff.

Musical score system 4. It consists of three staves. The Treble staff has a dynamic marking of *p* and contains a melodic line with a slur. The Middle staff continues the rhythmic accompaniment. The Bass staff has a dynamic marking of *p* and contains a bass line.

Musical score system 5. It consists of three staves. The Treble staff has a *ritardando* marking and contains a melodic line with a slur. The Middle staff continues the rhythmic accompaniment. The Bass staff has a dynamic marking of *p* and contains a bass line. The instruction "-Tirasse II" is written below the Bass staff.

Tempo I (♩ = 63)

Cor de nuit et Flûte 8p

II *p*

III *mp* (Dulciana 8 et Quintat 16) *espressivo*

(Soubasse seule)

p

This system contains the first system of music. It features a grand staff with three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the bassoon. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The first two staves have a dynamic marking of *p* and a fingering of II. The third staff has a dynamic marking of *mp* and the instruction *espressivo*. A note above the third staff indicates '(Dulciana 8 et Quintat 16)'. Below the grand staff, the bassoon part is labeled '(Soubasse seule)' with a dynamic marking of *p*.

II *p*

p

This system contains the second system of music. It features a grand staff with three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the bassoon. The key signature has three flats. The first two staves have a dynamic marking of *p* and a fingering of II. The bottom staff has a dynamic marking of *p*.

-Quintaton 16

III *mp* *espressivo*

mf Fonds

Tir. I.

mf

This system contains the third system of music. It features a grand staff with three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the bassoon. The key signature has three flats. The first two staves have a dynamic marking of *mp* and the instruction *espressivo*. The middle staff has a dynamic marking of *mf* and the instruction 'Fonds'. The bottom staff has a dynamic marking of *mf* and the instruction 'Tir. I.'

3

This system contains the fourth system of music. It features a grand staff with three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the bassoon. The key signature has three flats. The top staff has a triplet of eighth notes marked with a '3' above it.

II *mp*

III *mp*

This system contains the fifth system of music. It features a grand staff with three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the bassoon. The key signature has three flats. The first two staves have a dynamic marking of *mp* and a fingering of II. The third staff has a dynamic marking of *mp* and a fingering of III.

Symphonie Eucharistique

pour Grand Orgue

III QUOTIESCUMQUE

Allegretto $\text{♩} = 160$
Flûtes 8 et 4, Quinte 3

P. J. M. Plum, O. S. M.
Op. 115

Manuel

Pédale

Soubasse 16 et basse 8 (doux)

(Voix céleste et Bourdon 8)

molto sostenuto (Voix céleste)

Bourdon 8

mf

più f

This system contains three staves. The top staff has a treble clef and a key signature of three flats. It begins with a dynamic marking of *mf* and features a continuous eighth-note pattern. The middle staff has a treble clef and contains a melodic line with various rhythmic values and slurs. The bottom staff has a bass clef and contains a rhythmic accompaniment of eighth notes.

più f

più f ancora

più f ancora

This system contains three staves. The top staff has a treble clef and a key signature of three flats. It begins with a dynamic marking of *più f* and features a melodic line with slurs and ties. The middle staff has a bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff has a bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings *più f ancora* appear in the top and bottom staves.

II

+Principal 4

Tir. III

p legato

This system contains three staves. The top staff has a treble clef and a key signature of three flats. It begins with a dynamic marking of *p* and features a melodic line with slurs and ties. The middle staff has a bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff has a bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings *p* and *p legato* are present. Section markers II and Tir. III are also visible.

Otez Tir. III

This system contains three staves. The top staff has a treble clef and a key signature of three flats. It begins with a dynamic marking of *p* and features a melodic line with slurs and ties. The middle staff has a bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff has a bass clef and contains a rhythmic accompaniment of eighth notes. A dynamic marking *p* is present. The section marker Otez Tir. III is visible.

Lento, molto sostenuto (♩ = 46)

f Montre, Flûte et Bourdon

+ Contrebasse 16
Tirasse I

f

- Montre

+ Montre (3)

mf

mf

- Montre

(3)

rit. molto

ten.

ten.

p

Tempo I (Allegretto) ♩ = 160

ten. - Contrebasse 16, ôtez Tir. I

p

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two flats and a 3/4 time signature. The first measure has a dynamic marking of *mf*. The grand staff features a complex melodic line with many beamed notes, while the bass staff has a simpler accompaniment.

Second system of musical notation, continuing the grand staff and bass staff from the first system. The dynamic marking *mf* is present in the first measure of the grand staff.

Third system of musical notation. The grand staff and bass staff continue. A new section begins with the instruction *molto sostenuto (Voix célestes)* above the grand staff. The dynamic marking *p* is used in the first measure of the grand staff.

Fourth system of musical notation. The grand staff and bass staff continue. The dynamic marking *più f* is used in the first measure of the grand staff. A woodwind entry is indicated by the text *-Flûte 8* below the grand staff. The system concludes with the dynamic marking *più f* in the bass staff.

Symphonie Eucharistique

pour Grand Orgue

IV

LAUDA SION

P. J. M. Plum, O. S. M.

Op. 115

Vivace (♩ = 84a 88)

Manuel

fff Tutti

Pédale

fff

The musical score is presented in three systems. Each system consists of three staves: the top staff is for the Manual (treble clef), the middle staff is for the Pedal (treble clef), and the bottom staff is for the Pedal (bass clef). The music is in 4/4 time and features a complex, rhythmic melody in the Manual part, often marked with slurs and sixteenth notes. The Pedal part provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *fff* (fortissimo) and *Tutti*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The top staff features a complex melodic line with many sixteenth notes. The middle staff contains chords with rests. The bottom staff has a bass line with accents.

Second system of musical notation, continuing the three-staff format. The top staff continues the melodic line. The middle staff has chords with rests. The bottom staff has a bass line with accents.

Third system of musical notation. The top staff continues the melodic line. The middle staff has chords with rests. The bottom staff has a bass line with accents. The dynamic marking *sempref* appears in the middle staff.

Fourth system of musical notation. The top staff continues the melodic line. The middle staff has chords with rests. The bottom staff has a bass line with accents. The dynamic marking *sempref* appears in the middle staff.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a continuous eighth-note melody. The middle staff is a treble clef with a piano accompaniment of eighth notes and rests. The bottom staff is a bass clef with a piano accompaniment of eighth notes and rests.

The second system of music consists of three staves. The top staff continues the eighth-note melody. The middle staff has a piano accompaniment. The bottom staff has a piano accompaniment. Performance instructions are present: *con brio, non legato* is written above the middle staff, and *legato il basso* is written below the bottom staff.

The third system of music consists of three staves. The top staff features a treble clef with a melody of eighth notes, some with accents. The middle staff is a treble clef with a piano accompaniment of eighth notes and rests. The bottom staff is a bass clef with a piano accompaniment of eighth notes and rests.

The fourth system of music consists of three staves. The top staff features a treble clef with a melody of eighth notes, some with accents. The middle staff is a treble clef with a piano accompaniment of eighth notes and rests. The bottom staff is a bass clef with a piano accompaniment of eighth notes and rests.

First system of musical notation, piano accompaniment. It consists of three staves: two for the right hand (treble and alto clefs) and one for the left hand (bass clef). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include accents and *mf*.

Second system of musical notation, piano accompaniment. It consists of three staves. The music continues with complex rhythmic patterns. A dynamic marking of *rit. molto e dim.* is present. The system concludes with a key signature change to two sharps (D major) and a time signature change to 4/4.

Larghetto (♩=60)

Claviers séparés
(Hautbois)

Third system of musical notation, starting with the tempo and performance instructions. It consists of three staves. The right hand part begins with a dynamic marking of *mf*. The left hand part has a dynamic marking of *p*. Performance instructions include "Fonds 8 + 4" and "16 + 8 sans tirasse".

Fourth system of musical notation, piano accompaniment. It consists of three staves. The music continues with a dynamic marking of *p* in the right hand.

mf
p

rit.

Tempo I (Vivace) (♩ = 84 à 88)

III p scherzando
Trompette et Clairon soli
I Flûte et Bourdon, Tir. I et II
un poco marcato

-Trompette et Clairon
Accouplez tous les Claviers
II Fonds 8 et 4
III Fonds 8 et 4, Violon 8, 4
mf
I + Montre
mf marcato e sciolto

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are bass clefs. The middle staff contains the text "+ Gambe I" above a series of notes. The bottom staff contains a series of notes with some rests.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle and bottom staves are bass clefs. The middle staff contains the text "+ Anches Pos." above a series of notes. The bottom staff is empty.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle and bottom staves are bass clefs. The middle staff contains a series of notes with some rests. The bottom staff contains a series of notes with some rests. There are fingerings 1, 2, 3, 4, 1, 2, 6 indicated above the notes in the middle staff.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle and bottom staves are bass clefs. The middle staff contains the text "+ Anches III staccato" above a series of notes. The bottom staff contains the text "+ Tir. III, 16, 8, 4 p." above a series of notes. The text "più f" is written below the middle staff. The text "en dehors" is written below the bottom staff.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a continuous, rapid sixteenth-note melody. The middle staff is a treble clef with the same key signature and time signature, featuring a series of chords, each preceded by a grace note. The bottom staff is a bass clef with the same key signature and time signature, containing a simple bass line with quarter and eighth notes.

The second system of musical notation consists of three staves. The top staff continues the rapid sixteenth-note melody from the first system. The middle staff continues the chordal accompaniment with grace notes. The bottom staff continues the bass line, showing some chromatic movement and a change in rhythm.

The third system of musical notation consists of three staves. The top staff continues the rapid sixteenth-note melody. The middle staff continues the chordal accompaniment. The bottom staff continues the bass line, maintaining the same rhythmic pattern.

The fourth system of musical notation consists of three staves. The top staff continues the rapid sixteenth-note melody. The middle staff continues the chordal accompaniment, with a double bar line appearing above the staff in the second measure. The bottom staff continues the bass line, ending with a final note and a fermata.

Tutti II et III

Musical score system 1, first system. It consists of three staves. The top staff has a piano part with chords and a dynamic marking of *ff*. The middle staff has a melodic line with the instruction *più fancora senza ritardare*. The bottom staff has a bass line with a *pressez* marking.

Musical score system 2, second system. It consists of three staves. The top staff has a melodic line with *pressez* markings and a *ff* dynamic. The middle staff has a bass line with *pressez* markings. The bottom staff has a bass line with *ff* and *Tutti I - Bombarde 16* markings.

Musical score system 3, third system. It consists of three staves. The top staff has a melodic line with *tr* markings and an *A tempo* marking. The middle staff has a bass line with *fff* and *+ Bombarde 16* markings. The bottom staff has a bass line with *fff* and *+ Bombarde 16* markings.

Musical score system 4, fourth system. It consists of three staves. The top staff has a melodic line with *simili* markings. The middle staff has a bass line with *fff* and *+ Bombarde 16* markings. The bottom staff has a bass line with *fff* and *simili* markings.

936999

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in a minor key and features a complex, rhythmic melody in the upper staves and a more rhythmic accompaniment in the lower staff.

The second system of musical notation consists of three staves, continuing the piece from the first system. It maintains the same instrumental and key arrangement.

The third system of musical notation consists of three staves, continuing the piece from the second system. It maintains the same instrumental and key arrangement.

The fourth system of musical notation consists of three staves. It includes performance instructions: "+ Octaves" above the top staff, "fff" below the top staff, "+ Bombarde 32" above the bottom staff, and "rit," above the bottom staff. The system concludes with a triplets of notes in the bottom staff, marked with "fff" and a "3" below them.

EDITION CRANZ

No.	Piano à 2 mains.	No.	Piano à 2 mains.	No.	Piano à 4 mains.	No.	Piano et Violon.
169.	Mendelssohn-Bartholdy, F. , op. 72. Pièces pour les enfants. (6 Kinderstücke.)		Ddur. Berens, op. 81 No. 2. Gdur. Diabelli, op. 168 No. 4. Bdur. Gurliitt, op. 54 No. 6. Esdur. Kuhlau, op. 60 No. 2. Adur. Dussek, op. 20 No. 3. Fdur.	340.	Auber, D. F. E. , Ouverturen. (Inh. siehe Klavier zu zwei Händen.)	1.	Album moderne. Vol. I. No. 1. Barber, Berceuse. No. 2. Ellenberg, R., Carmen Sylva. No. 3. Newell, Réverie. No. 4. Laub, Canzonetta. No. 5. Hauser, Valse. No. 6. Gillet, Au Village. No. 7. Eberhardt, Deutsch. No. 8. Waldteufel, Invitation à la Gavotte. No. 9. Egerer, Réverie. No. 10. Hauser, Ungarisch.
116.	— Chansons sans Paroles. (Lieder ohne Worte.) (J. Epstein.) Kpl. 296.	355.	Sonatinen-Album. Band II. Clementi, op. 36 No. 1. Cdur. Berens, op. 81 No. 4. Fdur. Czerny, op. 163 No. 6. Bdur. Dussek, op. 20 No. 6. Esdur. Diabelli, op. 168 No. 5. Ddur. Beethoven, Sonatine. Gdur. Kuhlau, op. 59. No. 1. A dur, Gurliitt, op. 54. No. 5. Fdur. Kuhlau, op. 60 No. 1. Fdur. Diabelli, op. 168 No. 6. Gdur.	274.	Beethoven, L. van, 11 Ouverturen. (Oelschlegel.) (Inhalt siehe 2händige Ausgabe.)	2.	Album moderne. Vol. II. No. 1. Hauser, Romanze. No. 2. Ellenberg, Jy pense. No. 3. Egerer, Polacca. No. 4. Gaal, Sérénade. No. 5. Laub, Lied ohne Worte. No. 6. Gillet, Evocation. No. 7. Eberhardt, Nordisch. No. 8. Gillet, Le rouet de grand'maman. No. 9. Newell, Les ailes. No. 10. Roth, Elégie.
336.	— Ausgewählte Kompositionen. Bd. I. op. 5. Capriccio. op. 7. Sieben Charakterstücke. op. 14. Rondo capriccioso. op. 16. Drei Phantasien. op. 33. Drei Capricen. op. 72. Sechs Kinderstücke. Andante cantabile und Presto agitato.	87.	Strauss-Album. 9 ausgewählte Tänze. No. 1. op. 388. Rosen aus dem Süden. Walzer. No. 2. op. 448. Diplomaten-Polka. No. 3. op. 427. Donauweibchen. Walzer. No. 4. op. 491. Der Klüßere giebt nach. Polka-Mazurka. No. 5. op. 200. Schleier und Krone. Wz. No. 6. op. 415. Annina. Polka-Mazurka. No. 7. op. 245. Lyra. Polka. No. 8. op. 416. Eine Nacht in Venedig. Quadrille. No. 9. op. 432. Mutig voran. Galopp.	248.	— Symphonien, Vol. I. No. 1—5. (Oelschlegel.)	350.	Album moderne. Band III. No. 1. Bachmann, Gigue. No. 2. Eberhardt, Schlußmarch. No. 3. Eberhardt, Prélude de Chopin. No. 4. Egerer, Etude mélod. d'après Haydn. No. 5. Ellenberg, A toi seule. No. 6. Gillet, Sérénade de Pierrot. No. 7. Vermaire, Ière Romance sans paroles. No. 8. Wieniawski, op. 17. Légende. No. 9. Wagner, R., Lied des Steuermanns.
436.	— Ausgewählte Kompositionen. Bd. II. op. 22. Capriccio. op. 25. I. Konzert. op. 29. Rondo brillant. op. 40. II. Konzert. op. 43. Serenade und Allegro giocoso.	135.	Strauss, Joh., Ouverturen. (Fledermaus. Prinz Methusalem. Cagliostro. Der Carneval in Rom. Indigo. Blindekuh.)	180/181.	Brandts-Buys, J. , op. 17. Airs et Danses. (Tänze u. Weisen.) Cah. I, II.	550.	Album moderne. Band IV. No. 1. Bachmann, Danse bretonne. No. 2. Ellenberg, Bonjour Philippe. No. 3. Raff, Cavatine. No. 4. Wagner, R., Lied an d. Abendstern. Wagner, R., Siegmunds Liebeslied. No. 6. Tosca, Romance. No. 7. Laub, Bonheur perdu. No. 8. Wagner, R., Ballade der Senta. No. 9. Eberhardt, Gavotte.
276.	— Ouverturen. (Oelschlegel.) No. 1. Die Hochzeit des Camacho. No. 2. Ein Sommernachtstraum. No. 3. Die Hebriden oder: Die Fingalshöhle. No. 4. Meeresstille und glückliche Fahrt. No. 5. Die schöne Melusine. No. 6. Athalia. No. 7. Die Heimkehr aus der Fremde. No. 8. Ruy Blas. No. 9. Ouverture für Harmoniemusik. No. 10. Trompeten-Ouverture.	119.	Strauss, Jos., Tanz-Album. No. 1. op. 263. Mein Lebenslauf ist Lieb' und Lust. Walzer. No. 2. op. 166. Frauenherz. Polka-Maz. No. 3. op. 228. Victoria. Polka. No. 4. op. 164. Dorfschwalben aus Oesterreich. Walzer. No. 5. op. 259. Velocipède. Galopp. No. 6. op. 266. Die tanzende Muse. Polka-Mazurka. No. 7. op. 220. Hesperus-Ländler. No. 8. op. 218. Wiener Leben. Polka. No. 9. op. 236. Dithyrambe. Polka-Mazurka. No. 10. op. 157. Herold-Quadrille.	313.	Cherubini u. Bellini, Ouverturen. (Inh. s. Klavier zu 2 Händen.)	551.	Album moderne. Band V. No. 1. Bachmann, Danse bretonne. No. 2. Ellenberg, Bonjour Philippe. No. 3. Raff, Cavatine. No. 4. Wagner, R., Lied an d. Abendstern. Wagner, R., Siegmunds Liebeslied. No. 6. Tosca, Romance. No. 7. Laub, Bonheur perdu. No. 8. Wagner, R., Ballade der Senta. No. 9. Eberhardt, Gavotte.
339.	Mozart, W. A., 18 Sonates. (Rauch.)	395/396.	Stroabogg, L. , op. 274. 24 petites Etudes expressives. Cah. I, II. — Album No. 1 u. 2.	464.	Diabelli, A., Sonatinen Band I (op. 24 ^a , 54, 58, 60).	557.	Bach, J. S., Konzert No. 1. A moll (Portnoff).
53.	— Ouverturen. (Oelschlegel.) No. 1. Idomeneus. No. 2. Die Entführung aus dem Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Così fan tutte. No. 6. Die Zauberköche. No. 7. Titus. No. 8. Der Schauspielfeldherr. No. 9. Die Gärtnerin aus Liebe. No. 10. Il Ré pastore.	412/413.	Volkman, R. , op. 17. Romances sans paroles. (Buch der Lieder.)	465.	— do. Band II (op. 32, 33, 37).	456/57.	— Sonates. H. III.
362.	Nessig, Oscar, Die erste Bekanntschaft mit unserem Altmeister Joh. Seb. Bach.	206.	Wachs-Album. No. 1. Pavane. No. 2. Coquette, Caprice. No. 3. Le retour du Pâturage, paysannerie. No. 4. Menuet Pompadour. No. 5. Très drôle, Bonfonnerie musicale. No. 6. Joyeux carillon. No. 7. Cœur léger, Chanson humoristique. No. 8. Marche des Braves.	25.	— op. 149. 28 Etudes mélodiques sur cinq notes. (28 melodische Übungsstücke im Umfange von 5 Tönen.)	275a.	Beethoven, L. van, op. 40 n. 50. — op. 61. Concerto. (Hellmesberger.) — Ouverturen. (Oelschlegel.) Vol. I. No. 1. Die Geschöpfe des Prometheus. No. 2. Egmont. No. 3. Coriolan. No. 4. Fideïo (Leonore No. 4). No. 5. Leonore (No. 3).
34.	Olsen, Ole., Petite Suite. No. 1. Fanitül. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse Caprice norvégienne. No. 5. Papillons.	140.	Waldteufel, E., Album de six Danses choisies. Vol. I. No. 1. Ange d'amour. No. 2. Deux à deux. No. 3. Née d'oiseaux. No. 4. Retour du printemps. No. 5. Souveraine, Mazurka. No. 6. Un doux poème.	324.	— op. 149. 28 Etudes mélodiques sur cinq notes. (28 melodische Übungsstücke im Umfange von 5 Tönen.)	551.	Album moderne. Band IV. No. 1. Bachmann, Danse bretonne. No. 2. Ellenberg, Bonjour Philippe. No. 3. Raff, Cavatine. No. 4. Wagner, R., Lied an d. Abendstern. Wagner, R., Siegmunds Liebeslied. No. 6. Tosca, Romance. No. 7. Laub, Bonheur perdu. No. 8. Wagner, R., Ballade der Senta. No. 9. Eberhardt, Gavotte.
341.	Ouverturen-Album. 12 ausgewählte beliebte Ouverturen. No. 1. Spohr, L., Jessonda. No. 2. Spohr, L., Zemire und Azor. No. 3. Gluck, Ch. W. von, Iphigenia in Aulis. No. 4. Gluck, Ch. W. von, Iphigenia in Tauris. No. 5. Gluck, Ch. W. von, Orpheus und Eurydice. No. 6. Nicolai, O., Die lustigen Weiber von Windsor. No. 7. Reissiger, C. G., Die Felsenmühle. No. 8. Balfe, M. W., Die Zigeunerin. No. 9. Kreutzer, C., Das Nachtlager in Granada. No. 10. Herold, F., Zampa. No. 11. Marschner, H., Hans Heiling. No. 12. Maillart A., Das Glöckchen des Eremiten.	12.	Waldteufel, E., Album de six Danses choisies. Vol. I. No. 1. Ange d'amour. No. 2. Deux à deux. No. 3. Née d'oiseaux. No. 4. Retour du printemps. No. 5. Souveraine, Mazurka. No. 6. Un doux poème.	498.	Flotow, F. von, Martha. Klav.-Auszug.	557.	Bach, J. S., Konzert No. 1. A moll (Portnoff).
39.	Pabst, Louis, Miniaturbilder. (op. 15, 20.)	199.	— Album Vol. II. No. 1. Tout Paris. Valse. No. 2. Invitation à la Gavotte. No. 3. La Fiancée, Valse. No. 4. Zickzack, Polka. No. 5. Longchamps fleur. Valse. No. 6. Sous la voûte étoilée, Valse.	512.	— 5 Ouverturen. (Inhalt siehe Klavier zu zwei Händen.)	456/57.	— Sonates. H. III.
117.	Reinecke, C. , op. 88. Mädchenlieder.	297.	Weber, C. M. von, Kompositionen. op. 7. Sechs Variationen, Cdur. op. 12. Momento capriccioso, op. 21. Große Polonaise. op. 40. Neun Variationen, C moll. op. 62. Rondo brillant. op. 65. Aufforderung zum Tanz. op. 72. Polacca brillante. op. 79. Konzertstück.	204.	Gurliitt, C. , op. 57. Trois Sonatines.	200.	Beethoven, L. van, op. 40 n. 50. — op. 61. Concerto. (Hellmesberger.)
547.	Rorich, C. , op. 60. Elementare Vorstudien z. polyphonen Klaviersp.	389.	Weihnachtslieder. Fantasie über beliebte Weihnachtslieder.	205.	— op. 69. Trois Sonatines.	275a.	— Ouverturen. (Oelschlegel.) Vol. I. No. 1. Die Geschöpfe des Prometheus. No. 2. Egmont. No. 3. Coriolan. No. 4. Fideïo (Leonore No. 4). No. 5. Leonore (No. 3).
346.	— Materialien für den theoretischen Unterricht. (s. a. u. Theoret. Werke.)	86.	Ziehrer-Album. 10 ausgewählte Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder. Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht, Polka. No. 4. op. 450. Liebestelephon. Polka-Maz. No. 5. op. 438. Großstädtisch. Galopp. No. 6. op. 462. Meerleuchten. Walzer. No. 7. op. 437. Durch die Blume. Polka-Mazurka. No. 8. op. 442. Diesen Kuß der ganzen Welt. Walzer. No. 9. op. 433. Nervös. Polka. No. 10. op. 451. Mir nach, Galopp.	319/322.	Haydn, Jos., 24 Symphonien. Band I-IV.	275b.	— do. Vol. II. No. 6. Leonore (No. 1). No. 7. Leonore (No. 2). No. 8. Die Ruinen von Athen. No. 9. Zur Namensfeier. No. 10. König Stephan. No. 11. Die Weihe des Hauses.
293.	Rossini, G., Ouverturen. No. 1. Der Barbier von Sevilla. No. 2. Diebische Elster. No. 3. Tancred. No. 4. Wilhelm Tell. No. 5. Italienerin in Algier. No. 6. Belagerung v. Corinth. No. 7. Othello. No. 8. Semiramis.	251.	— Ouverturen. (Oelschlegel.) No. 1. Peter Schmolli. No. 2. Turandot. No. 3. Silvana. No. 4. Abu Hassan. No. 5. Der Beherrscher der Geister (Rübezahl). No. 6. Jubel-Ouverture. No. 7. Preciosa. No. 8. Freischütz. No. 9. Euryanthe. No. 10. Oberon.	385.	Kuyper, Elisabeth, op. 8. Serenade.	415.	— Sonaten.
364.	Rubinstein, A., Polnische Tänze (Polonaise, Cracovienne, Mazurka u. Mazurka-Fantasie.)	389.	Weihnachtslieder. Fantasie über beliebte Weihnachtslieder.	408.	Lazarus, Gust., op. 155. Zu Zweien. 3 Fantasiestücke.	560.	Bellini, V., Ouverturen. Siehe Cherubini und Bellini.
90/91.	Schmitt, Al. , op. 16. Etudes. L.II. — Exercices préparatoires.	297.	Weber, C. M. von, Kompositionen. op. 7. Sechs Variationen, Cdur. op. 12. Momento capriccioso, op. 21. Große Polonaise. op. 40. Neun Variationen, C moll. op. 62. Rondo brillant. op. 65. Aufforderung zum Tanz. op. 72. Polacca brillante. op. 79. Konzertstück.	338.	Lortzing, A., Ouverturen. (Inhalt siehe Klavier zu zwei Händen.)	573.	Beriot, Ch. de, Air varié No. 3 et 7. Scene de Ballet.
89.	Schröder, C. , op. 62. 12 Etudes journalières pour donner de la force au 4ieme et au 5ieme doigt. (12 tägliche Etüden zur Kräftigung des vierten und fünften Fingers.)	389.	Weihnachtslieder. Fantasie über beliebte Weihnachtslieder.	277.	Mendelssohn-Bartholdy, F. 10 Ouverturen. (Oelschlegel.) Inhalt siehe 2händige Ausgabe.	574.	— op. 32. 2. Konzert.
57.	— op. 66. 14 Etudes pour le mouvement latéral des doigts. (14 Etüden für die Seitenbewegung der Finger.)	86.	Ziehrer-Album. 10 ausgewählte Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder. Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht, Polka. No. 4. op. 450. Liebestelephon. Polka-Maz. No. 5. op. 438. Großstädtisch. Galopp. No. 6. op. 462. Meerleuchten. Walzer. No. 7. op. 437. Durch die Blume. Polka-Mazurka. No. 8. op. 442. Diesen Kuß der ganzen Welt. Walzer. No. 9. op. 433. Nervös. Polka. No. 10. op. 451. Mir nach, Galopp.	270.	Mozart, W. A., 10 Ouverturen. (Oelschlegel.) Inh. s. 2händ. Ausgabe.	571.	— op. 76. 7. Konzert.
142.	Schubert, F., Impromptus et Moments musicaux. (op. 90, 94, 142.)	297.	Weber, C. M. von, Kompositionen. op. 7. Sechs Variationen, Cdur. op. 12. Momento capriccioso, op. 21. Große Polonaise. op. 40. Neun Variationen, C moll. op. 62. Rondo brillant. op. 65. Aufforderung zum Tanz. op. 72. Polacca brillante. op. 79. Konzertstück.	342.	Ouverturen-Album, 12 ausgewählte beliebte Ouverturen. (Inh. siehe Klavier zu zwei Händen.)	572.	— op. 104. 9. Konzert.
328.	— Ouverturen. No. 1. In italienischen Style. No. 2. Pierrabras. No. 3. Alfonso u. Estrella. No. 4. Rosamunde.	251.	— Ouverturen. (Oelschlegel.) No. 1. Peter Schmolli. No. 2. Turandot. No. 3. Silvana. No. 4. Abu Hassan. No. 5. Der Beherrscher der Geister (Rübezahl). No. 6. Jubel-Ouverture. No. 7. Preciosa. No. 8. Freischütz. No. 9. Euryanthe. No. 10. Oberon.	294a.	Rossini, G., Ouverturen. Band I. No. 1. Der Barbier von Sevilla. No. 2. Diebische Elster. No. 3. Tancred. No. 4. Wilhelm Tell. — Band II. No. 5. Italienerin in Algier. No. 6. Belagerung von Corinth. No. 7. Othello. No. 8. Semiramis.	314.	Cherubini u. Bellini, Ouverturen. (Inhalt siehe Klavier zu zwei Händen.)
496.	Schulhoff, Jul., Salontänze.	389.	Weihnachtslieder. Fantasie über beliebte Weihnachtslieder.	294b.	Schubert, Fr., Ouverturen. (Inh. siehe Klavier zu zwei Händen.)	569.	Corelli, A., 2 Sonaten (H.v. Steiner)
284.	Schumann, Rob., op. 6. Die Davidsbündler.	86.	Ziehrer-Album. 10 ausgewählte Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder. Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht, Polka. No. 4. op. 450. Liebestelephon. Polka-Maz. No. 5. op. 438. Großstädtisch. Galopp. No. 6. op. 462. Meerleuchten. Walzer. No. 7. op. 437. Durch die Blume. Polka-Mazurka. No. 8. op. 442. Diesen Kuß der ganzen Welt. Walzer. No. 9. op. 433. Nervös. Polka. No. 10. op. 451. Mir nach, Galopp.	329.	Schubert, Fr., Ouverturen. (Inh. siehe Klavier zu zwei Händen.)	419.	Daneau, N., Suite en forme de Sonate.
279.	— op. 9. Carnaval.	251.	— Ouverturen. (Oelschlegel.) No. 1. Peter Schmolli. No. 2. Turandot. No. 3. Silvana. No. 4. Abu Hassan. No. 5. Der Beherrscher der Geister (Rübezahl). No. 6. Jubel-Ouverture. No. 7. Preciosa. No. 8. Freischütz. No. 9. Euryanthe. No. 10. Oberon.	310.	Schumann, Rob., Ouverturen. (Inh. siehe Klavier zu zwei Händen.)	367.	David, F., op. 5. Introduction et Variations sur le Thème: Je suis le petit Tambour (L. Portnoff).
356.	— op. 12. Fantasiestücke.	389.	Weihnachtslieder. Fantasie über beliebte Weihnachtslieder.	499/505.	Strauss-Album, Bd. II/VIII.	58.	Dont, J., op. 41. Konzertstück (Nowotny).
280.	— op. 16. Kreisleriana.	86.	Ziehrer-Album. 10 ausgewählte Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder. Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht, Polka. No. 4. op. 450. Liebestelephon. Polka-Maz. No. 5. op. 438. Großstädtisch. Galopp. No. 6. op. 462. Meerleuchten. Walzer. No. 7. op. 437. Durch die Blume. Polka-Mazurka. No. 8. op. 442. Diesen Kuß der ganzen Welt. Walzer. No. 9. op. 433. Nervös. Polka. No. 10. op. 451. Mir nach, Galopp.	135.	Strauss, Joh., Ouverturen.	197.	Dooren, Arthur van, op. 21. Sonate.
281.	— op. 17. Fantasie.	297.	Weber, C. M. von, Kompositionen. op. 7. Sechs Variationen, Cdur. op. 12. Momento capriccioso, op. 21. Große Polonaise. op. 40. Neun Variationen, C moll. op. 62. Rondo brillant. op. 65. Aufforderung zum Tanz. op. 72. Polacca brillante. op. 79. Konzertstück.	497.	Strauss, Joh., Ouverturen.	292.	Ernst, H. W., op. 23. Konzert (Fis moll).
298.	— op. 18. Arabesque und op. 19. Blumenstück.	389.	Weihnachtslieder. Fantasie über beliebte Weihnachtslieder.	252.	Weber, C. M. von, 10 Ouverturen. (Oelschlegel.) Inhalt siehe 2händige Ausgabe.	10.	Gurliitt, C. , op. 61. Trois Sonatines.
195.	— op. 21. Novellette.	86.	Ziehrer-Album. 10 ausgewählte Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder. Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht, Polka. No. 4. op. 450. Liebestelephon. Polka-Maz. No. 5. op. 438. Großstädtisch. Galopp. No. 6. op. 462. Meerleuchten. Walzer. No. 7. op. 437. Durch die Blume. Polka-Mazurka. No. 8. op. 442. Diesen Kuß der ganzen Welt. Walzer. No. 9. op. 433. Nervös. Polka. No. 10. op. 451. Mir nach, Galopp.	510a/b.	Abt-Album, 19 ausgewählte Lieder für 1 Singstimme und Piano, Band II für Sopran oder Tenor (Original), für Mezzo-Sopran od. Bariton.	548.	Händel, G. F., 6 Sonates.
285.	— op. 23. Nachstücke.	297.	Weber, C. M. von, Kompositionen. op. 7. Sechs Variationen, Cdur. op. 12. Momento capriccioso, op. 21. Große Polonaise. op. 40. Neun Variationen, C moll. op. 62. Rondo brillant. op. 65. Aufforderung zum Tanz. op. 72. Polacca brillante. op. 79. Konzertstück.	539/49.	Gilson, Solfèges, H. III.	414.	Haydn, Jos., 8 Sonaten.
537.	— op. 26. Faschingsschwank.	389.	Weihnachtslieder. Fantasie über beliebte Weihnachtslieder.	303a.	Gurliitt, C. , op. 55. Treffübungen für Sopran.	466.	Hellmesberger, Jos., op. 242. Drei Fantasien.
143.	— op. 68 et op. 15. Album pour la Jeunesse et Scènes enfantines.	251.	— Ouverturen. (Oelschlegel.) No. 1. Peter Schmolli. No. 2. Turandot. No. 3. Silvana. No. 4. Abu Hassan. No. 5. Der Beherrscher der Geister (Rübezahl). No. 6. Jubel-Ouverture. No. 7. Preciosa. No. 8. Freischütz. No. 9. Euryanthe. No. 10. Oberon.	303b.	— do. für Mezzo-Sopran.	467/68.	— op. 243. Airs variés faciles. Bd. III.
144.	— op. 82. Dans la forêt. op. 28. Romances.	389.	Weihnachtslieder. Fantasie über beliebte Weihnachtslieder.	15a.	— op. 56. 48 Etudes mélodiques pour le médium de la voix. (48 melodisch. Etüden für die mittlere Stimme.) Kpl.	175.	Jansa, L. , op. 54. Concertino.
309.	— Ouverturen. No. 1. Genoveva. No. 2. Die Braut von Messina. No. 3. Manfred. No. 4. Julius Caesar. No. 5. Festouverture über „Bekranzt mit Laub“. No. 6. Hermann und Dorothea. No. 7. Faust.	86.	Ziehrer-Album. 10 ausgewählte Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder. Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht, Polka. No. 4. op. 450. Liebestelephon. Polka-Maz. No. 5. op. 438. Großstädtisch. Galopp. No. 6. op. 462. Meerleuchten. Walzer. No. 7. op. 437. Durch die Blume. Polka-Mazurka. No. 8. op. 442. Diesen Kuß der ganzen Welt. Walzer. No. 9. op. 433. Nervös. Polka. No. 10. op. 451. Mir nach, Galopp.	1517.	Marchesi, M. de Castrone, op. 11. 12 Etudes de style. Sopran oder Mezzo-Sopran.	3a/5a.	— do. Cah. I, II, III.
354.	Sonatinen-Album, Band I. Kuhlau, op. 20 No. 1. Cdur. Beethoven, Sonatine. Fdur. Czerny, op. 163. No. 4. Gdur. Dussek, op. 20 No. 1. Gdur. Clementi, op. 36 No. 6.	251.	— Ouverturen. (Oelschlegel.) No. 1. Peter Schmolli. No. 2. Turandot. No. 3. Silvana. No. 4. Abu Hassan. No. 5. Der Beherrscher der Geister (Rübezahl). No. 6. Jubel-Ouverture. No. 7. Preciosa. No. 8. Freischütz. No. 9. Euryanthe. No. 10. Oberon.	303a.	Gurliitt, C. , op. 55. Treffübungen für Sopran.	11.	— op. 35. Quatre Sonatines très faciles. (4 sehr leichte Sonatinen.)
		389.	Weihnachtslieder. Fantasie über beliebte Weihnachtslieder.	1517.	— do. für Mezzo-Sopran.	542.	Kreutzer, R., 19me Concerto. D moll.
		86.	Ziehrer-Album. 10 ausgewählte Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder. Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht, Polka. No. 4. op. 450. Liebestelephon. Polka-Maz. No. 5. op. 438. Großstädtisch. Galopp. No. 6. op. 462. Meerleuchten. Walzer. No. 7. op. 437. Durch die Blume. Polka-Mazurka. No. 8. op. 442. Diesen Kuß der ganzen Welt. Walzer. No. 9. op. 433. Nervös. Polka. No. 10. op. 451. Mir nach, Galopp.	361.	Marchesi, M. de Castrone, op. 11. 12 Etudes de style. Sopran oder Mezzo-Sopran.	96.	Lipinski, C., Concert militaire. (Hellmesberger.)
		297.	Weber, C. M. von, Kompositionen. op. 7. Sechs Variationen, Cdur. op. 12. Momento capriccioso, op. 21. Große Polonaise. op. 40. Neun Variationen, C moll. op. 62. Rondo brillant. op. 65. Aufforderung zum Tanz. op. 72. Polacca brillante. op. 79. Konzertstück.	61.	— op. 21. L'art du Chant. (Die Kunst des Gesanges.) Methode pratique. Cpl. avec portrait.	8.	Locatelli di Bergamo, Sonate en fa mineur (F moll). (Zellner.)
		389.	Weihnachtslieder. Fantasie über beliebte Weihnachtslieder.	59.	— do. Vol. I. Exercices élémentaires et gradués.	114.	Mendelssohn-Bartholdy, F. , op. 64. Concert. (Hellmesberger.)
		86.	Ziehrer-Album. 10 ausgewählte Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder. Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht, Polka. No. 4. op. 450. Liebestelephon. Polka-Maz. No. 5. op. 438. Großstädtisch. Galopp. No. 6. op. 462. Meerleuchten. Walzer. No. 7. op. 437. Durch die Blume. Polka-Mazurka. No. 8. op. 442. Diesen Kuß der ganzen Welt. Walzer. No. 9. op. 433. Nervös. Polka. No. 10. op. 451. Mir nach, Galopp.	60.	— Vol. II. 30 Vocalises pour Mezzo-Sopran.	278a.	— Ouverturen. (Oelschlegel.) Vol. I. No. 1. Ein Sommernachtstraum. No. 2. Die Hebriden oder: Die Fingalshöhle. No. 3. Meeresstille und glückliche Fahrt. No. 4. Die schöne Melusine. No. 5. Ruy Blas.
		251.	— Ouverturen. (Oelschlegel.) No. 1. Peter Schmolli. No. 2. Turandot. No. 3. Silvana. No. 4. Abu Hassan. No. 5. Der Beherrscher der Geister (Rübezahl). No. 6. Jubel-Ouverture. No. 7. Preciosa. No. 8. Freischütz. No. 9. Euryanthe. No. 10. Oberon.	115.	— Vol. III. 12 Vocalises à deux voix. 6 Melodies avec paroles, pour Mezzo-Sopran.	278b.	— do. Vol. II. No. 6. Die Hochzeit des Camacho. No. 7. Athalia. No. 8. Die Heimkehr aus der Fremde. No. 9. Ouverture für Harmoniemusik. No. 10. Trompeten-Ouverture.
		389.	Weihnachtslieder. Fantasie über beliebte Weihnachtslieder.	134a/b.	Renner, M. , op. 2. Drei Duette für Sopran und Alt.	271a.	Mozart, W. A., Ouverturen. (Oelschlegel.) Vol. I. No. 1. Idomeneus. No. 2. Entführung a. d. Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Così fan tutte.

EDITION CRANZ

No. Piano et Violon.

271 b. **Mozart, W. A.,** Ouverturen. (Oelschlegel). Vol. II. No. 6. Die Zauberflöte. No. 7. Titus. No. 8. Der Schauspielfeldirektor. No. 9. Die Gärtnerin aus Liebe. No. 10. Le Ré pastore. — Sämtliche Sonaten.

408. **Muldermans, Ch.,** Aubade.

334. — Berceuse.

306. — Concertino No. 1.

156. — Concertino No. 2.

216. — Concertino No. 3.

217. — Concertino No. 4.

214. — Concertino No. 5.

215. — Concertino No. 6.

332. — La Fantasia.

330. — Petite Fantaisie.

286. — 1^e Récréation concertante.

287. — 2^e Récréation concertante.

288. — 3^e Récréation concertante.

289. — 4^e Récréation concertante.

290. — 5^e Récréation concertante.

291. — 6^e Récréation concertante.

333. — Romance sans paroles.

304. — Serenade No. 1.

305. — Serenade No. 2.

331. — Serenade No. 3.

307. — Vieille et Masette. Bonrrée.

23. **Newell, J. E.,** Le petit Violoniste. six esquisses faciles.

308. — Le Langage des Fleurs. Sechs Stücke.

24. — Six morceaux récréatifs (leicht).

196. — Six morceaux faciles.

227. — Six morceaux mignons.

317. **Paganini, N.,** op. 6. Konzert No. 1. (Hellmesberger.)

318. — op. 7. Konzert No. 2. (Hellmesberger.)

375. **Portnoff, Leo,** op. 43. Concertino No. 6. Ddur.

376. — op. 44. Concertino No. 7. Gdur.

377. — op. 45. Concertino No. 8. Dmoll.

435. — op. 80. Triller-Concertino No. 9.

558. **Rode, P.,** Konzert No. 1 Dmoll — Konzert No. 6. Bdur. (Hellmesberger.)

300. — Konzert No. 7. Amoll. (Hellmesberger.)

301. — Konzert No. 8. Emoll. (Hellmesberger.)

302. — Konzert No. 11. Ddur. (Hellmesberger.)

295 a/b. **Rossini, G.,** Ausgewählte Ouverturen Band I, II. (Inhalt siehe Klavier zu vier Händen.)

363. **Schubert, Fr.,** Ausgewählte Ouverturen. (Inhalt siehe Klavier zu zwei Händen.)

— Sonatines, op. 137 No. 1—3.

587. **Schumann, Rob.,** op. 105 u. 121. 2 Sonaten.

522. — op. 131. Fantasia.

523. — Ausgewählte Ouverturen. (Inhalt siehe Klavier zu zwei Händen.)

311. **Seiffert, H.,** op. 19. Concertino No. 1.

543. **Spohr, L.,** Concerto No. 1 A dur. — Konzert No. 2, 6, 7, 8, 9, 11, 12. (Hellmesberger.)

101/107. **Steiner, Hugo v.,** op. 50. Suite für Violine und Piano.

506/9. **Strauss-Album, Bd. II/V.**

489/91. — Bd. VI/VIII.

511. **Suppé, Franz von,** Marsch-Album.

7. **Tartini, G.,** Sonate in Gmoll.

549. — Grande Sonate No. 2 op. 1 Fdur.

578. **Vieuxtemps, H.,** Reverie für Violine und Piano. (Steiner.)

92. **Viotti, J. B.,** Konzert No. 22. Amoll. (Hellmesberger.)

93. — Konzert No. 23. Gdur. (Hellmesberger.)

94. — Konzert No. 28. Amoll. (Hellmesberger.)

95. — Konzert No. 29. Emoll. (Hellmesberger.)

9. **Vivaldi, Antonio,** Sonate en Rémineur. Dmoll. (Zellner.)

253a. **Weber, C. M. von,** Ouverturen. (Oelschlegel). Vol. I. No. 1. Der Freischütz. No. 2. Oberon. No. 3. Euryanthe. No. 4. Preciosa. No. 5. Jubelouverture.

253b. — do. Vol. II. No. 6. Turandot. No. 7. Peter Schmolli. No. 8. Silvana. No. 9. Abu Hassan. No. 10. Der Beherrscher der Geister (Rübezahl). — 6 Sonaten (L. Portnoff).

566. **Wienlawski, H.,** Album. Band I. (L. Portnoff) op. 6. Souvenir de Moscou. op. 12. zwei Mazurka de Salon. No. 1. Sielanka la Champêtre No. 2. Chanson Polonoise. op. 18. Scherzo-Tarantelle. op. 17. Légende. — Band II (L. Portnoff) op. 19. No. 1. Obertass. Mazurka. No. 2. Dudziarz. Le Menuisier. Mazurka. op. 21. Deuxième Polonoise brillante. op. 22. Second Concerto (Kuyawiak).

No. Violon seul.

407. **Alday, le jeune,** op. 4. 24 Etudes.

323. **Ernst, H. W.,** Six Etudes à plusieurs parties. (Schäfer.)

85. **Fiorenzo, F.,** 36 Etudes ou Caprices. (J. Hellmesberger.)

434. **Gaviniés, P.,** 24 Exercices (L. Portnoff).

Hellmesberger, J., Cours moderne de Violon. (Moderner Violinkursus.)

129/31. — op. 184. Duett-Etuden mit Rücksicht auf Rhythmus, Vorzeichnungen, Lagen, Stricharten u. Doppelgriffe. Heft I, II, III.

122. — op. 219. Exercices en forme de gammes. (Übungen in Tonleiterform.) (Se...)

123. — arn Vor He... Exc (Üb...)

124. **He... Exc (Üb...)**

125. — dernes dans les 1^{ere}, 2^{me} et 3^{eme} Positions. (Moderne Vorbereitungs-Etuden in den ersten 3 Lagen.)

126/128. — op. 220. Etudes de Perfection. (Ausbildungsstudien.) Cah. I, II, III.

409/11. **Jansa, L.,** op. 85. 60 Übungen. Abteilung I, II u. III.

174. **Kayser, H. E.,** op. 20. 36 Etudes élémentaires et progressives. (C. Nowotny.) Cplt.

315. — do. Cah. I, II, III.

494. — op. 37. Der erste Lehrmeister im Violinspiel. Tägliche Übungen für die allerersten Anfänger und für angehende Violinspieler (als Vorbereitung zu den 36 Etuden op. 20 einschl. einer 2ten Violine). Kompl. — op. 44. 50 kurze Übungen kompl. — op. 51. 18 Stücke. Studium der 2.—7. Lage.

470. — op. 62. Gammes. (Schule der Tonleitern.)

416. **Kreutzer, R.,** 42 Etudes. (J. Hellmesberger.)

27. — op. 1. 25 Etuden (Nowotny).

88. **Mazas, F.,** op. 36. Etudes mélodiques et progressives. Cah. I, II, III.

576. **Muldermans, Ch.,** op. 100. Gammes (Nowotny).

397/99. — 75 Etudes mélodiques et progressives. Cah. I, II, III.

386. **Portnoff, L.,** op. 35. Synkopen-Etuden.

391/93. — op. 49. Etuden als Vorbereitung zu berühmten Etuden von Kreutzer, Fiorillo und Rode. Heft I u. II.

387. — op. 50. Exercices avec doigts appuyés.

420/21. — op. 51. L'Art de Phraser.

437. — op. 52. Exercices avec doigts appuyés dans la 1^{ere} position.

388. — op. 61. Heft I. Melod. Etuden in der I. Lage.

445. — op. 61. Heft II. Melod. Etuden in der I. Lage.

422. — op. 61. Heft III. Melod. Etuden in der III. Lage.

423. — op. 61. Heft IV. Melod. Etuden in allen Lagen.

424. — op. 66. Etudes mélodiques.

425. — op. 68. Etudes mélodiques dans le changement des positions.

438. — op. 70. Exercices de Violon pour fortifier et étendre le 4^{ieme} doigt.

439. **Rode, P.,** 24 Caprices. (Hellmesberger.)

440. **Schneider, G.,** op. 10. Technique du violon. (Technische Grundlage des Violinspiels.) Cah. I. Gammes et accords. (Tonleitern und Akkordstudien.)

208. — do. Cah. II. Etudes de Vélocité. (Gelaugheitsübungen.)

172. — op. 12. Ecole d'agilité pour le doigt et l'archet. (Schule der Finger- und Bogentechnik.) Cah. I. Etude de Gammes. (Studium der Tonleitern.)

173. — op. 12. Cah. II. Exercices pour les doigts et l'archet basés sur des gammes variées. (Finger- u. Bogenübungen.)

187. — op. 12. Cah. III. Etude des accords. (Studium der Akkorde.)

188. — op. 12. Cah. IV. Etude de tierces et de sixtes. (Studium der Terzen und Sexten.)

189. — op. 12. Cah. V. Etude d'octaves et de diximes. (Studium der Oktaven und Decimen.)

190. **Schradieck, H.,** Ecole de la Technique. (Die Schule der Technik.) Cplt.

191. — do. Cah. I. Exercices pour s'affermir dans les différents positions. (Übungen zur Befestigung in den verschiedenen Lagen.)

151. — do. Cah. II. Exercices de doubles cordes. (Übungen in Doppelgriffen.)

150a. — do. Cah. III. Exercices pour les différents coups d'archet. (Übungen in verschiedenen Stricharten.)

150b. — do. Cah. I. Exercices de doubles cordes. (Übungen in Doppelgriffen.)

150c. — do. Cah. III. Exercices pour les différents coups d'archet. (Übungen in verschiedenen Stricharten.)

No. Violon seul.

394. **Schubert, Frz. (de Dresde),** op. 3. Neuf Etudes.

382. **Spohr, L.,** 12 Etuden (Nowotny).

213. **Vallent, M.,** A travers les tonalités. Majeur et Mineur. (Durch Dur und Moll)

Deux Violons.

108. **Gebauer, J.,** 12 Duos. (Hellmesberger.)

129/131. **Hellmesberger, J.,** op. 184. Etudes. Cah. I, II, III.

176. **Kayser, H. E.,** op. 20. 36 Etudes élémentaires et progressives. (C. Nowotny.) Cplt.

6 petits Duos. es. H. VIII. Heft III.

6 petits Duos. (Hellmesberger.)

98. — op. 23. 6 Duos. (Hellmesberger.)

99. — op. 48. 6 petits Duos. (do.)

100. — op. 59. 6 Duos faciles. (do.)

459. **Viotti, J. B.,** op. 19. Duos. Heft I.

535. — op. 20. Duos. Heft II.

Piano et Viola (Alto).

349. **Steiner, H. von,** op. 43. Concerto.

Viola (Alto) seul.

492. **Kreutzer, R.,** 42 Etuden und Capricen.

72. **Schradieck, H.,** Ecole de la Technique. (Schule der Technik.) Cah. I. Exercices pour s'affermir dans les différentes positions. (Übungen zur Befestigung in den verschiedenen Lagen.)

73. — Cah. II. Exercices de doubles cordes. (Übungen in Doppelgriffen.)

74. — Cah. III. Exercices pour les différents coups d'archet. (Übungen in den verschiedenen Stricharten.)

Piano et Violoncelle.

374. **Album classique.** 22 Transcriptions von J. W. Slatter. No. 1. Spohr, La Rose. No. 2. Cherubini, Ave Maria. No. 3. Spohr, Larghetto. No. 4. Pergolesi, Nina. No. 5. Schenck, Sarabande. No. 6. Mendelssohn-Bartholdy, Adagio (Elias). No. 7. Mendelssohn-Bartholdy, Orest in the Lord. No. 8. Mendelssohn-Bartholdy, Gondellied. No. 9. Schumann, Traumerei. No. 10. Lull, Sarabande. No. 11. Schumann, Abendlied. No. 12. Chopin, Fragment. No. 13. Couperin, L'Ausouienne. No. 14. Gluck, Aria. No. 15. Händel, Andante. No. 16. Giorgetti, Romance. No. 17. Hummel, Romance. No. 18. Couperin, La Bandoline. No. 19. Zupoli, Sarabande et Gigue. No. 20. Veracini, Sarabande. No. 21. Stradella, Aria. No. 22. Leclair, Aria.

207. **Corelli, A.,** Sonate. (J. van Lier.)

11a. **Kayser, H. E.,** op. 35. Quatre Sonatines très faciles.

471. **Lee, Seb.,** Souvenir des anciens maitres. 6 Stücke. — 4 Transkriptionen.

472. **Muldermans, Ch.,** Berceuse.

Violoncelle seul.

357. **Kummer, F. A.,** op. 125. 60 Exercices journaliers.

383. **Millar Craig, D.,** Exercices.

79/80. **Nölek, Aug.,** op. 3. 24 Etudes de Concert. Cah. I, II.

152/153. — op. 16. 24 Etudes préparatoires aux Etudes de Concert. (24 Vorübungen zu den Konzert-Etuden.) Cah. I, II.

154. — op. 21. 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Daumenaufsatz.) 2^{eme} Suite.

155. — op. 24. 10 Etudes ayant particulièrement trait à la 1^{ere} Position. (10 Etuden mit spezieller Berücksichtigung der ersten Lage.)

81. — 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Daumenaufsatz.) 1^{ere} Suite.

Contrabass und Piano.

381. **Kayser, H. E.,** op. 20. 36 Etuden komplett (L. Winsel).

378/80. — do. do. Heft I, II, III.

No. Streich-Quartette u. -Quintette.

552. **Daneau, N.,** Quintett en 2 Violinen, Viola, Cello u. Piano.

553. — Quatuor en Ré für Violoncello und Violoncello.

390. **Seyffardt, E. H.,** op. 12. Quintett (Es dur) für 2 Violinen, Viola und Violoncello.

366. **Vermeire, Oso.,** Quartett (Cdur) für 2 Violinen, Viola und Violoncello.

384. — op. 25. Quintette-Symphonie für 2 Violinen, Viola, Cello und Pianoforte.

Mandoline seule.

139. **Graziani-Walter, Ch.** Méthode de Mandoline, compl.

137/138. — do. Vol. I, II.

Trombone ou Tuba

347. **Slama, Anton,** 66 Etudes toutes les tonalités majeures mineures.

Flûte seule.

2021. **Popp, G.,** op. 411. Etudes de la cité. (Gelaugheits-Etuden.) Cah. I.

1819. — op. 413. Etudes journalières. (Tägliche Übungen.) Cah. I, II.

Flöte und Piano.

562. **Popp, W.,** Klassisches Album.

Clarinette und Piano

427. **Daneau, N.,** Suite en forme de Sonate No. 2. Réverie (Lento).

Harmonium.

358. **Blehl, E.,** op. 28. Transcript de Morceaux célèbres.

84. **Wachs, P.,** L'Orgue au Sacre (Berceuse, Chanson guillerette, Réverie, Gavotte, Pastorale, Marche séraphique.)

Orgue.

358. **Blehl, E.,** op. 28. Transcript de Morceaux célèbres.

373. **Bossi, C. A.,** op. 37. Six Morceaux. No. 1. Prélude. No. 2. Méditation. No. 3. Trio ancien No. 4. Scherzo. No. 5. Noël St. Grand Chœur.

426. — op. 38. Six Morceaux. Cah. No. 1. Entrée solennelle. No. 2. Geste processionnel. No. 3. Sa No. 4. Offertoire. No. 5. Prière No. 6. Sortie.

325. **Fauchey, P.,** 10 Pièces.

113. **Schwencke, J. F.,** 24 Stücke verschiedenen Charakters in allen Tonarten und 24 Übungen.

118. **Wachs, P.,** Six Morceaux. No. 1. Introduction. No. 2. Méditation No. 3. Trio classique. No. 4. Fugue pastorale. No. 5. Andante religieux No. 6. Entrée triomphale.

Violine und Orgel.

423. **Bossi, C. A.,** op. 38 No. 5. Contemplation (Prière).

Klavierauszüge mit und ohne Text.

446. **Flotow, Fr. v.,** „Martha“, Op. mit Text.

447. — do. zweihändig ohne Text.

448. — „Stradella“, Oper mit Text.

449. — do. zweihändig ohne Text.

Theoretische Werke.

575. **Keller, Oswin,** Klavierschule für Anfänger.

547. **Rorich, Carl,** op. 60. Elementare Vorstudien zum polyphonen Klavierspiel.

346. — Materialien für den theoretischen Unterricht.

Orchester-Partituren.

570. **Strauß, Joh.,** Drei Walzer. Blaue Donau; Wein, Weib u. Gesar Du und Du. Partitur f. gr. Orchester.