

An ophicleide repertoire

Appendix and comments to the repertoire itself

Taideyliopiston Sibelius-Akatemia  
Wind – Orchestral Instruments  
July 2014  
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## Introduction

I started get some interest in ophicleide in june 2012. I first got the opportunity to try a friend's instruments and got immediatly fasinated. I then started to read disserations, articles, time newspapers, and searched over the web in order to understand the influences of this instrument. In fact, most of the articles and dissertations I got to read were speaking about the same composers : Berlioz and Mendelssohn. In the best case, some well intentioned people have been making some preliminary ophicleide repertoire research, but it was really basic (the work list was not exceeding 50 titles), and the sources were not mentionned. By speaking about it with ophicleide and tuba players around me, I noticed that no one did hear about research or more full repertoire. So I decided to take a chance : I needed anyway to make a research for my Master degree in Sibelius Academy in Finland.

Initially, the repertoire was supposed to be only a part of my research, I had more interest on the reasons to use, or not use ophicleide in orchestra. But since the list grew and grew I decided to make it as a research itself. This ophicleide catalogue will included a list of works for orchestra, religious music, wind band, chamber music and methodes. For each work, I have been trying to find details such as : year of composition, instrumentation and sources.

This research made me "rediscover" about 1500 works including orginally ophicleide. I was not expecting to find more than 300-500... By reading dissertations, and discovering other uses of this instrument in opera orchestras, churches, and as bass for dance music, I realized that this instrument is more than a short-time predecessor of the tuba : it is part of the 19th century orchestra sound.

## How I did proceed

For making this catalogue, I took work lists for ophicleide I found on the web and inside the Tuba Family Book by Clifford Beavan<sup>1</sup>. This helped me to make a frame to this work, and gave me the really first hints.

Then I read a lot of dissertations and older research made around ophicleide. This permitted me to get an idea of the instrument itself, but also discover some composers that composed works scoring ophicleide.

The next step was to find out libraries or online databases that give possibilities to make a search by word. By typing "ophicleide" in the "search box", I did find out a lot of things.

I also spent some time reading 19th century news papers. This way of proceeding is really easy, since the computer is searching everything that is close to "ophicleide" (or ofikleide, ophyicleide and all the variants..) It was interesting to read these - mostly concert reviews - work editions, instrument for sale, etc..., but unfortunately and surprisingly, in the case of concert reviews, it was not always mentioned precisely which work was performed. For example in the case of Colasanti (an ophicleide virtuose) it is written that he played really amazingly with great virtuosity without the precision of the piece he performed<sup>2</sup>. Since quite often it was this kind of review, and because of my limited amount of languages knowledge, I restricted this news paper reading to Finland, Switzerland and a part of the German and French ones. There is probably a lot of interesting articles, but I noticed that it was not the best way for doing this catalogue.

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<sup>1</sup> Bevan, C., *The Tuba Family*, Piccolo Press Winchester 1978/2000, ISBN 1-8722-0330-2.

<sup>2</sup> D.R., *Neue Berliner Musikzeitung*, Elfter Jahrgang no. 52 (23 December 1857): 413

Having the sources is what is the most important to me. So when I didn't had a source (for example works that came from websites) I just typed in google the composer name and "ophicleide". At this point the list became bigger and bigger : I discovered, by complete luck, databases I didn't know and that were including an enormous amount of works.

I tried very hard to keep my working process systematic. This methodic way of working allowed me to add the work to my list and cross - use a lot of different databases. I have to mention that a lot of time, I did discover things by luck : I didn't know some databases, or by googling and persisting through the results landed on some antique – book online shop !

After digging out all the works I had in my list, I turned myself to the composer catalogues. This is a really good and reliable complement to the internet databases. Some works are in the composer catalogue and not in the internet and the opposite. This method is the most complete possible with the possibilities I have here : internet and physical libraries in Music-House in Helsinki. I am aware that there are probably plenty of works stored in carton boxes at the very bottom of some libraries. But it is the best I could do with my scope.

Finally, I did search on the Groove Music Online the composers name, and when there was a composition list, I copied it in my file. So if a composer has a work list of 100 pieces, and that in my list there is only one or two, it signifies that there is a big chance that some other works might include ophicleide as well.

I also got some rare chances to converse (over Skype and emails) with ophicleide interested people around the world. Unfortunately too rarely I didn't get any answer to my questions...

## Difficulties encountered for making this repertoire :

- A lot of scores are available on the net, too often, it's "only" the vocal score<sup>3</sup>.
- For some pieces, there is many different versions – an Italian and German one – it just made more difficult to know if instrumentation was the same or not<sup>4</sup>.
- In some occasions, I could find out ophicleide is mentioned as present in a database, but not in the composer catalogue, or on another database. This means that either there is a mistake somewhere, or that there are different versions of the same work in different places and that they have not been put together<sup>5</sup>.
- Editors or copyists, are also making a bunch of things less clear : Some do modify and correct things "in the way they thought it should have been done". This means that some might have added ophicleide on the score for replacing the serpent (or other instruments) or also that they might have added tuba to substitute the ophicleide (or might have written a full part one octave lower...) In the first case, it is quite easy to notice the problems : the work was composed before 1817, and therefore it is impossible to have scored an instrument that was not invented yet. In the 2nd case, it is more difficult, because ophicleide was already invented<sup>6</sup>.
- I tried to establish contact with different composer's foundations or associations, music editions. Often I didn't get any answer, or got an answer more than 2 months after I sent email. Although I took notes and lists to know to whom I wrote, it makes things difficult.
- I experimented as well with webpages. Worldcat shows once in a while : "An error has occurred. Please try your search again later". I encountered such troubles with this page

<sup>3</sup> See [imslp.org](http://imslp.org) – Works by Bellini "Beatrice di Tenda" for example.

<sup>4</sup> Works by Rossini, Bellini, Meyerbeer etc.

<sup>5</sup> Beethoven Mass in C for example.

<sup>6</sup> Tom S. Wotton, *The Scores of Berlioz and Some Modern Editing Author(s)*. The Musical Times, Vol. 56, No. 873 (Nov. 1, 1915), pp. 651-656

everytime I tried to read it. So at some point (8th of June 2014) I gave up.

- Some sources are manuscript selling websites. It can be that it was my only source<sup>7</sup>.
- Italian composers : Bellini – Verdi – Rossini: cimbasso is most of time mentionned. Since tuba arrived in Italy only in 1880's. Cimbasso was the term used for the brass instrument that could play the part<sup>8</sup>.
- Some pieces have many different names. Makes it difficult to know if yes or not it is the same music without the parts<sup>9</sup>.
- For some reasons, some smaller libraries, are not taken in consideration by bigger libraries<sup>10</sup>.
- I couldn't access to a lot of dissertations made in mid 20th century. I really think that some of these are containing a lot of informations.

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7 Wohanka – abebooks.de

8 Renato Meucci and William Waterhouse. *The Cimbasso and Related Instruments in 19th-Century Italy*. The Galpin Society Journal, Vol. 49 (Mar., 1996), pp. 143-179

9 Music by Cherubini

10 For example "Swissbib" doesn't show results of the Geneva Conservatory library.

## Description of databases I used :

As I wrote higher, the finding library - database process, was hazardous. I found them sometimes by luck. Which is somehow logical, because I guess it is how things happen by making such reacherch, but also somehow disappointing : I might have missed some additional results. Anyway : here is the list of the one I found. I didn't mention the one that didn't give any interesting results. Because it is absolutely not interesting to read what didn't give satisfaction. Also a big amount of libraries, have the fantastic by Berlioz, but nothing else... Which is absolutely not what I was – and am – looking for.

(Shorten database or library name as used in the catalogue – date of end of search – number of results – comment – and weblink)

- Aamr – 19.07.2014 - 3 results – part of the classical Music Reference Library  
<http://bakr.alexanderstreet.com.ezproxy.uniarts.fi/>
- Abebooks – 22.07.2014 – 37 results - <http://www.abebooks.com>
- Amicus – 8.072014 - 57 results – Canadian library  
<http://amicus.collectionscanada.ca/aaweb/aaloginf.htm>
- Archive – 19.07.2014 – 9 results – Can find PDF that are not on imslp<sup>11</sup> [www.archives.org](http://www.archives.org)
- Bayern Gateway – 21.07.2014 - 90 results - cannot access everything but contains PDF that are nowhere else - <http://www.gateway-bayern.de/>
- Bnf – 8.06.2014 - 184 results – A lot of methodes an music accessible in PDF – [bnf.fr](http://bnf.fr)
- cmusge – 19.07.2014 - 12 results – strangly is not taken inside the "swissbib" library –  
<http://catalogue.cmusge.ch/biblio/cmg/QBEquick.htm>

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<sup>11</sup> Searching by work title

- CNSM – 22.07.2014 - 6 results -  
<http://mediatheque.cnsmdp.fr/opacwebaloes/opac/index.aspx>
- Copac – 31.05.2014 - 67 results - <http://copac.ac.uk/>
- Emusicinprint – 31.05.2014 - 35 results - <http://www.emusicinprint.com.ezproxy.uniarts.fi/>
- European – 30.05.2014 - 400 results - <http://Theeuropeanlibrary.org/>
- Grove online – 21.07.2014 - 63 results -  
<http://www.oxfordmusiconline.com.ezproxy.uniarts.fi/subscriber/>
- Hofmeister XIX – 21.07.2014 - 11 results -  
<http://www.hofmeister.rhul.ac.uk/2008/index.html>
- Imslp – 31.05.2014 - 49 results – needs to have "ophicleide" in the description for getting the result out by making a search<sup>12</sup> – [imslp.org](http://imslp.org)
- musicsales classical – 19.07.2014 - 3 results – one of the editions that makes it possible to search by instruments <sup>13</sup>
- NYPL – 19.07.2014 - 15 results – Also containing things that are not in imslp. -  
<http://catalog.nypl.org/>
- sbn - fin recherche 20 juillet - 8 results - [http://www.sbn.it/opacsbn/opac/iccu/change.jsp?](http://www.sbn.it/opacsbn/opac/iccu/change.jsp?language=en)  
language=en
- Opc4 - Fin recherche 31 mai 2014 - 51 results - <http://opc4.kb.nl/>
- piccolopress – 20.07.2014 - 6 results - <http://www.piccolopress.info/>
- Porbase – 20.07.2014 - 8 results - <http://www.porbase.org/>
- RSF– 20.07.2014 - 7 results - <http://www.ums3323.paris-sorbonne.fr/SYMPHONIES/index.php>

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<sup>12</sup> This means that some parts I found by luck or by looking for something else. For example the Boston collection of instrumental music.

<sup>13</sup> Kalmus orchestra library for example is not possible to make a search for ophicleide. Possibly because ophicleide is not present in their catalogue. But for this issue, look at (6) .

- RISM – 21.05.2014 - 1221 results – my main source. Is containing a lot of doubles.

Rism.org

- Searcharchives – 31.05.2014 - 20 results - <http://searcharchives.bl.uk>
- Stanford – 21.07.2014 - 14 results – <http://library.stanford.edu/>
- Sudoc – 22.07.2014 – 13 results – <http://www.sudoc.abes.fr>
- Swissbib – 21.05.2014 - 88 results - <https://www.swissbib.ch/>
- WH Bell – 19.07.2014 - 7 results – <http://www.lib.uct.ac.za/music/>
- Uetz – 22.07.2014 – 11 results - <http://www.uetz.de/music.html>
- Worldcat – 08.06.2014 – parts 324 results – [worldcat.org](http://worldcat.org)
- Zvab – 31.05.2014 - 10 results – <http://www.zvab.com/index.do>
- There are some associations websites, and some other different places where I found some scattered results.

## About the list of works that might contain ophicleide <sup>14</sup>

The goal of this list, is to give an idea of the material that might have ophicleide in. It doesn't seem so interesting, and even not capital. But it shows that the list of works that included ophicleide for sure, is extremely small, and proves that it might be only the tip of the iceberg. I did copy them straight from groove (Apart otherwise stated). Also it has to be remembered that a big amount of composers do not have yet their full work list in groove.

Anyway, for making it shorter, I did proceed to the following operations :

- every work that was composed before 1817
- most of them that I know are not containing ophicleide. I couldn't go through everything.

This list is really giant.

- Lost material.

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<sup>14</sup> See Appendix 2

## Other use of ophicleide

Because ophicleide is not only an instrument used in french churches and opera houses, here's a exhaustive list of it's different use. I did find out these by reading old dissertations and news papers.

- In circus :

The makeup of these bands are as yet unknown. An 1893 newspaper article quotes a player from the 1833 Bailey's Circus as mentioning that "clarionet bands" (generally 7–10 piece bands of clarinets, natural horns, and serpent or ophicleide) were used.

*[http://www.oxfordmusiconline.com.ezproxy.uniarts.fi/subscriber/article/grove/music/A2083864?q=William+Perry+ophicleide&search=quick&pos=1&\\_start=1](http://www.oxfordmusiconline.com.ezproxy.uniarts.fi/subscriber/article/grove/music/A2083864?q=William+Perry+ophicleide&search=quick&pos=1&_start=1)*

- It's use in Brazilia :

Since choro at first referred to instrumental ensembles, the term became associated with instrumental music. The early choro ensembles played polkas, waltzes, schottisches, quadrilles, mazurkas and other dances. They played for parties, weddings, balls, and other social gatherings. The pioneering Choro Carioca, led by the virtuoso flautist Joaquim Antonio da Silva Callado (1848-1880), was the most popular choro ensemble in the 1870s and one of the first known choros.<sup>18</sup> The group established a standard format of guitars, cavaquinho and flute (or another wind instrument such as clarinet). Other instruments were added subsequently to this basic group, including the trombone, ophicleide and, quite a bit later, the pandeiro (tambourine).

*The Guitar in the Brazilian Choro: Analyses of Traditional, Solo, and Art Music. By Richard Elbert Miller Washington, D. C. 2006*

- Church Music :

Balthasar de Freitas was a composer, copyist, conductor, singer, and multi-instrumentalist. According to his descendants, he was able to play organ, piano, euphonium, guitar, cello, flute, clarinet, trombone, saxophone, and ophicleide. The wind ensemble for which most of the manuscripts from the sub-collection were written could be as small as eight to ten musicians or as big as forty to fifty players. The instruments found in these wind bands are requintas, Bb clarinets, pistons, sax-horns and French horns, trombones, euphoniums, helicons, ophicleides, bombardons, tubas, bass drums, cymbals, and snare drums.

The melodic part was usually transcribed for two wind bass instruments: one in Bb, usually atuba or an ophicleide,<sup>498</sup> and one in Eb, that could be a helicon, a bombardon, or a contrabass. On the other hand, the chords indicated by the figures in the basso continuo parts were distributed among two or three brass instruments. When two instruments were used, one would be a saxhorn or a French horn, and the other a trombone. In the cases where the chords were distributed for three instruments, they usually would be one saxhorn or French horn and two trombones. These horn and trombone parts have a strict harmonic function. These bass parts were probably performed by whatever bass instrument the conductor had at hand, ranging from violoncello or double bass to ophicleide or helicon.

*Sacred music in goias (1737-1936) and balthasar de freitas's collection by Marshal Gaioso Pinto*

- Popularity in France and England :

The ophicleide's timbre, full and resonant, was characteristic of both the saxophone (which developed from it) and the euphonium (which replaced it). The ophicleide, considered the baritone/bass voice in the ensemble, was even at times called the euphonion or euphonium. It flourished in France until the 1870's. In England the ophicleide's decline began in the 1860's when "the best ophicleidists were presented with euphoniums as contest prizes."

*The "golden age" of euphonium playing by Gretchen Renae Bowles*

- It's use in Philippines :

Joseph Montano, Voyage aux Philippines et en Malasie (1886) in his travels in 1879 described the use of a quartet of instruments-"ophicleide, guitare de dimensions invraisemblables, et deux flutes" (p.62-63) in connection with rice planting in Abucay.

*Musicology in the Philippines Author(s): Corazon C. Dioquino Source: Acta Musicologica, Vol. 54, Fasc. 1/2 (Jan. - Dec., 1982), pp. 124-147*

- In Cuba :

Martin was a dealer of musical instruments in Paris between 1855 and 1876. The address stamped on the bell of this ophicleide dates the instrument between 1868 and 1873. The ophicleide is almost never used in contemporary Cuban ensembles but was often used in the orquestas típicas even as they transitioned into charangas.

*Cuban charanga: class, popular music and the creation of national identity by Ruth m. "sunni" Witmer*

The orquesta típica is a Latin American ensemble that integrates "typical" or regional instruments with standard European orchestral instruments in performances of folk and

popular music. Probably its first published use was in Cuba in the 1870s, to describe Miguel Faílde's danzón band, consisting of a cornet, a valve trombone, a figle (ophicleide), two C clarinets, two violins, a contrabass, timbales, and a güiro.

*From Grove music online*

- In USA :

A set of uncut parts, all manuscript, for a Grand March, a Waltz, and a Quickstep. The instrumentation is similar to the above, although the Waltz is written for four Bb clarinets with parts for corno-peans and ophicleides. A set of roughly sewed books containing three manuscript works: Grand March, March, and Col. Vose's Grand March for the following instrumentation: selections are not in his copy, indicating that he probably played much of the repertoire by memory. The following books are in the collection: Inette. Instrumentation is uniform, engraving is excellent, and the repertoire is distinguished, including selections from von Suppe, Fr. Abt, Large drum. It is possible that the Bb tenor parts were for trombones. Eb tenor is a misnomer for alto. Probably Eb Scoring is complete for the brass section; piccolo and clarinet are simply additional melodic instruments. It is uncertain what instruments were used on the Bb soprano parts, the melodic and duet lines, but they were probably saxhorns. Instrumentation of the period reflected the practice of various European countries; it consisted of an accumulation of instruments often ill-suited to each other and not encopied of those held at the Library of Congress. Number an forty-five, titled I Would That My Love. The Eb Clarinette part, marked ad libitum Piccolo in Eb Eb Clarinet 1st Clarinet 2nd Bb Clarinet Kent Bugle in Bb It is 1st horn in Eb 2nd horn in Eb Trombone Ophicleide Bass drum.

*Early Band Music in the United States (Part II) Author(s): Francis N. Mayer Source: Music*

*Educators Journal, Vol. 45, No. 4 (Feb. - Mar., 1959), pp. 40+42*

- British Military Bands :

British military bands began to use the bass horn in the early nineteenth century, some times simultaneously with the serpent. It was a popular bass to the brasses until the mid- 1830s when it was superseded by the ophicleide.

Apparently, professional ophicleide performers were neither interested in the tuba nor sufficiently challenged by tuba players to restrain themselves. The ophicleide died out by 1880

along with their players. *British military band journals from 1845 through 1900: an investigation of instrumentation and content with an emphasis on Boose's military journal.*

*by James C. Moss*

- Ophicleide use to replace bassoon :

It is that of brass were ever formed unlikely quintets keyed in the Victorian period. They came in to being before there was such a thing as formal band instrumentation. If a bandmaster could not find a bassoon, an ophicleide or a serpent would do.

*19th-Century Keyed Brass Author(s): John Webb Source: The Musical Times, Vol. 127, No. 1716 (Feb., 1986), pp. 83-85*

- Or contra-bassoon :

L'exécution instrumentale a été plus qu'irréprochable : elle a été étourdissante, il est seulement fâcheux que dans une capitale comme Paris, on ne puisse trouver des artistes pour jouer la contrebasse qu'on a dû remplacer par un ophicléide.

The musical performance was more than blameless : it was amazing, it is only annoying that in a capital like Paris, it is not possible to find an artiste for playing the double bass that we

needed to substitute by an ophicleide.

*Le Menestrel* 16.2.1851

ERRATUM du 23 février 1851 : Le ménestrel "C'est contrebasson qu'il faut lire au lieu de contrebasse" – Reed contra fagott instead of double bass.

- England as a band with key instruments :

A photograph probably taken by Mr. Robert Crawshaw between 1850 and 1860. This shows a band of twenty-one players three keyed bugles, four cornets two tenor horns, four trombones one euphonium, one ophicleide two valved basses, two unidentified brass instruments, side drum and bass drums.

*Instruments of the Cyfarthfa Band Author(s): Trevor Herbert and Arnold Myers Source: The Galpin Society Journal, Vol. 41 (Oct., 1988), pp. 2-10*

## Result of this reasearch project : <http://ophi.referata.com>

Once I did end this research, I wanted to find a way to make it public. My first idea, and obligation, was to deliver something to the academy office. The big trouble I had, was that the result itself, the interesting part for the ophicleide community, is contained in an excel file which has itself 33 sheets, and 18351 cells. If I would print it out like it is, it would be 288 pages. The major problem is that by printing it out like that would make it bearily unreadable and therefore helpless.

So I figured out that the best thing to do would be a website. Easy to read, easy to search, easy to make known all over the world, but not easy to do. I did then contact a really good friend of mine – D. Crisinel - that is familiar with webpages-doing. After speaking about what I wanted, what kind of concept I had in mind etc., he did find the wiki-media pages. In order to import all the datas in the website in an easy way, I modified my file and he did something so that it's possible to import everything on the page in one-click ! Of course, I needed afterwards to check things trough, and fill the page with extra infos etc.

It was really easy to spread the word about this page. I putted it on the facebook ophicleide players on earth group, I send about 20 personal e-mail to people I knew would have interest for this page. And I used some tools that google offers for new webpages. If you type ophicleide repertoire in google, it comes as first result in the list ! In our days, the page is accessed 1-3 times a day, which is – considered how specific the subject is – quite decent. According to google analytics, about 75% of people acceeding the webpage are new visitors. Which means that the interest is growing, and that people are using it for planing performances and finding informations on this subject.

For the future of this page, I have some work to do. I already have some friends, that are sending me messages when they find new pieces. The french national library is adding things on the page every day. I would like to add new section with the composer I am searching information on. I strongly wish it would be more participativ. It is really easy to add new works, and infos, but for some reasons, people seem to be scared of that.

## Conclusion

This ophicleide catalogue should be taken carefully :

- In this time composers and performers did with the resources they had. It means that sometimes, the composers would have liked to have a bass – tuba (or a bass saxhorn or a french tuba), but the instrument was not available or the performer was not able to play bass – tuba so he might have played it on ophicleide.
- I did this catalogue by being as methodic, and precise as possible. But it might be possible that some mistakes might have snicked in. Especially in year of composition and instrumentations.
- Some composers scored ophicleide or tuba on the same score<sup>6</sup> for the reason that they knew their works are played in foreign countries, where ophicleide (or tuba) was not used any more. It allowed people to perform the work with they instrument they masters or owned.
- The small chapter that discribes the difficulies I had for making this research should be well remembered : it might explain some differences, or mistake in this list.
- I am sure that despite of the 21st century technology and all efforts I did to find out this repertoire, some works are missing.

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6 Tom S. Wotton, *The Scores of Berlioz and Some Modern Editing Author(s)*. The Musical Times, Vol. 56, No. 873 (Nov. 1, 1915), pp. 651-656

This catalogue should open the eyes on a repertoire that was really in fashion in this time. (This doesn't mean that it would still be appreciated by the audiences in our days.) It has also to be mentioned that a lot of music is lost<sup>14</sup>. Music that is remaining might only be a small heritage of the ophicleide repertoire.

Although this list will probably grow in the future, it shows how important ophicleide was in 19th century. I hope this will be a decent basis for further and more advanced researches.

22nd of July 2014 – Åbo - Nicolas Indermuehle

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14 Some pieces by Berlioz for example – see "conflict" part of the repertoire.

## Appendix 1:

## Bibliography and comments.

1. Bevan, C., *The Tuba Family*, Piccolo Press Winchester 1978/2000, ISBN 1-8722-0330-2.
2. D.R., *Neue Berliner Musikzeitung*, Elfter Jahrgang no. 52 (23 December 1857): 413
3. See [imslp.org](http://imslp.org) – Works by Bellini "Beatrice di Tenda" for example.
4. Works by Rossini, Bellini, Meyerbeer etc.
5. Beethoven Mass in C for example.
6. Tom S. Wotton, *The Scores of Berlioz and Some Modern Editing Author(s)*. *The Musical Times*, Vol. 56, No. 873 (Nov. 1, 1915), pp. 651-656
7. Wohanka – [abebooks.de](http://abebooks.de)
8. Renato Meucci and William Waterhouse. *The Cimbasso and Related Instruments in 19th-Century Italy*. *The Galpin Society Journal*, Vol. 49 (Mar., 1996), pp. 143-179
9. Music by Cherubini
10. For example "Swissbib" doesn't show results of the Geneva Conservatory library.
11. Searching by work title
12. This means that some parts I found by luck or by looking for something else. For example the Boston collection of instrumental music.
13. Kalmus orchestra library for example is not possible to make a search for ophicleide. Possibly because ophicleide is not present in their catalogue. But for this issue, look at (6) .
14. Some pieces by Berlioz for example – see "conflict" part of the repertoire.

In Appendix 3 (p.112) it's the list of Jstor database results till end of may 2014.

## Appendix 2 :

Abert Johann – Joseph ,,,

””

List from grove,,,

””

'Anna von Landsron (4, C. G. Nehrlich), Stuttgart, 19 Dec 1858, D-SI',,1858,

'König Enzo (4, A. B. Dulk), Stuttgart, 4 May 1862, SI; rev. as Enzo von Hohenstaufen, Stuttgart, 11 April 1875, SI\*',,1862,

'Ekkehard (5, after J. V. von Scheffel), Berlin, 11 Oct 1878, vs (Leipzig, 1879), SI',,1878,

'Die Almohaden (4, A. Kröner, after D. J. Palon y Col: Die Glocke von Almudaina), Leipzig, 13 April 1890, SI',,1890,

””

Werkverzeichnis from From Abert Society,zusammengestellt von Widmar Hader - (Stand: 3. März 1993),Complete list with details on separat document,

””

1.1 Anna von Landskron,Große Oper in vier Akten. Text von C.G. Nehrlich.,1858,

1.2 König Enzo,Große Oper in vier Akten. Text von Albert B. Dulk.,1862,

1.4 Enzo von Hohenstaufen,Große Oper in vier Akten. Text von A. B. Dulk.,1875,

1.5 Ekkehard,Oper in fünf Akten. Nach J. V. von Scheffels gleichnamigem Roman frei bearbeitet.,1878,

1.6 Die Almohaden,Oper in vier Akten. Text mit freier Benutzung des Dramas „Die Glocke von Almudaina“ von Don Juan y Col von A. Kröner.,1890,

2.1 Melodramatische Fantasie.,1856,

3.1 Deutschlands Triumphgesang,'Gedicht von J.P. Glöckler. Komponiert für 5 Solostimmen, Chor und Blasorchester.',1871,

3.2 Schillerkantate: „Ein König über deinem Volke“,Komponiert für gemischten Chor und Orchester. Dem Stuttgarter Liederkranz gewidmet. ,1883,

4.2 Der 100. Psalm,Für Männerchor und Blasorchester. Partitur Manuskript 1881.,1881,

4.3 Trauermotette,für 4- bis 5-stimmigen Chor und Orchester.,1870,

'6.1 Sinfonie Nr.1 h - Moll, Op. 3',,für großes Orchester (Johann Friedrich Kittl gewidmet),1852,

'6.2 Sinfonie Nr.2 c - Moll, ',für großes Orchester,1854,

6.3 Sinfonie Nr.3 A - Dur,für großes Orchester,1856,

'6.4 Sinfonie Nr.4 "Columbus", Op. 31',Musikalisches Seegemälde in Form einer Sinfonie,1864,

6.5 Sinfonie Nr.5 c - Moll,für großes Orchester,1870,

6.6 Sinfonie Nr.6 d - Moll („Lyrische Sinf.") für großes Orchester.,1894,

6.7 Sinfonie Nr.7 C - Dur ,("Frühlingssinfonie"),1890,

6.9 Ouvertüre c - Moll (C - Dur),für großes Orchester.,1851,

6.10 Jubel - Ouvertüre Op. 12,über die österreichische Volkshymne,1855,

6.11 a Festouvertüre E - Dur,'für großes Orchester,',1858,

6.11 b Festouvertüre D - dur,'für großes Orchester,',1874,

6.12 Konzert - Ouvertüre E - Dur,für großes Orchester.,?,

6.13 Trauermarsch f-Moll,'für Orchester,',1866,

6.14 Huldigungsmarsch,für Orchester,1889,

6.15 Festmarsch,für Harmoniemusik,1863,

- 6.16 Musik zu J. G. Fischers "Friedrich von Hohenstaufen", Partitur Manuskript. 1863., 1883,  
 7.1 a Polonaise und Introduction, für Kontrabaß und Orchester., 1848,  
 7.2 Variationen und Rondo (C-Dur), Op.1., für Kontrabaß und Orchester., ?,  
 7.3 Introduction und Polonaise, für Kontrabaß und Orchester., 1849,  
 7.4 Concertino (F-Dur), für Kontrabaß und Orchester., 1851,  
 7.5 Rondeau (C-Dur), 'pour le Contrabasse avec accompagnement d'orchestre.', 1852,  
 7.6 Variationen, für Kontrabaß und Orchester., 1855,  
 Arr. F. Mendelssohn-Bartholdy: Rondo capriccioso., bearbeitet für großes Orchester., 1871,

'''  
 Adolphe Adam,,,'

- '''  
 'Pierre et Marie, ou Le soldat ménétrier (1), PG, 22 Jan 1824',,,  
 'Le baiser au porteur (1), PG, 9 June 1824',,,  
 'Le bal champêtre (1), PG, 21 Oct 1824',,,  
 'La haine d'une femme (1), PG, 14 Dec 1824',,,  
 'L'exilé (2), PVD, 9 July 1825',,,  
 'La dame jaune (1, P.F.A. Carmouche and E.J. Mazères), PVD, March 1826',,,  
 'L'oncle d'Amérique (1, E. Scribe and Mazères), PG, 14 March 1826',,,  
 'L'anonyme (2, A.F. Jouslin de la Salle, C.D. Dupeuty and F. de Villeneuve), PVD, 29 May 1826',,,  
 'Le hussard de Felsheim (3, Dupeuty, Villeneuve and A. Vilain de Saint-Hilaire), PVD, 9 March 1827',,,  
 'L'héritière et l'orpheline (2, T. Anne and J. Henry de Tully), PVD, 12 May 1827',,,  
 'Perkin Warbeck, ou Le commis marchand (2, M. Théaulon, Brazier and Carmouche), PG, 15 May 1827',,,  
 'Mon ami Pierre (1, A. Dartois), PN, 8 Sept 1827',,,  
 'Monsieur Botte (3, Dupeuty and Villeneuve), PVD, 15 Nov 1827',,,  
 'Le Caleb de Walter Scott (1, Dartois and F.A.E. Planard), PN, 12 Dec 1827',,,  
 'Le mal du pays, ou La batelière de Brientz (1, Scribe and Mélesville [A.-H.-J. Duveyrier]), PG, 28 Dec 1827, vs (?1828)',,,  
 'Lidda, ou La jeune servante (1, Anne), PN, 16 Jan 1828',,,  
 'La reine de seize ans (2, J.F.A. Bayard), PG, 30 Jan 1828',,,  
 'Le barbier châtelain, ou La loterie de Francfort (3, Anne and Théaulon), PN, 7 Feb 1828',,,  
 'Les comédiens par testament (1, B. Picard and J.B.P. Laffite), PN, 14 April 1828',,,  
 'Les trois cantons, ou La Confédération suisse (3, Villeneuve and Dupeuty), PVD, 16 June 1828',,,  
 'Valentine, ou La chute des feuilles (2, Saint-Hilaire and Villeneuve), PN, 2 Oct 1828',,,  
 'Le clé (3, M.F. Leroi and Hyppolyte), PVD, 5 Nov 1828',,,  
 'Le jeune propriétaire et le vieux fermier, ou La ville et le village (3, Dartois), PN, 6 Feb 1829',,,  
 'Pierre et Catherine (2, J.-H. Vernoy de Saint-Georges), POC (Feydeau), 9 Feb 1829 (?1829)',,,  
 'Isaure (3), PN, 1 Oct 1829',,,  
 'Danilowa (3, J.B. Vial and N.P. Duport), POC (Ventadour), 23 April 1830 (?1830)',,,  
 'Rafaël [pasticcio] (3), PN, 26 April 1830',,,  
 'Trois jours en une heure (1, Gabriel [J.J.G. de Lurieu] and A.M.B.G. Masson), POC (Ventadour), 21 Aug 1830, collab. H. Romagnesi',,,  
 'Les trois Catherine (3), PN, 18 Nov 1830, collab. C. Gide',,,  
 'Joséphine, ou Le retour de Wagram (1, Gabriel and F. Delaboullaye), POC (Ventadour), 2 Dec 1830 (?1830)',,,  
 'Le morceau d'ensemble (1, Carmouche and F. de Courcy), POC (Ventadour), 7 March 1831 (?'

- 1831)',,,  
 'Le grand prix, ou Le voyage à frais communs (3, Gabriel and Masson), POC (Ventadour) 9 July 1831 (?1831)',,,  
 'Casimir, ou Le premier tête-à-tête (2), PN, 1 Dec 1831',,,  
 'His First Campaign (military spectacle, 2), London, CG, 1 Oct 1832',,,  
 'The Dark Diamond (historical melodrama, 3), London, CG, 5 Nov 1832',,,  
 'Le proscrit, ou Le tribunal invisible (3, Carmouche and J.X.B. Saintine), POC (Bourse), 18 Sept 1833 (?1833)',,,  
 'La marquise (1, Saint-Georges and Leuven), POC (Bourse), 28 Feb 1835 (1835)',,,  
 'Micheline, ou L'heure d'esprit (1, Saint-Hilaire, Masson and Villeneuve), POC (Bourse), 29 June 1835 (1835)',,,  
 'Régine, ou Les deux nuits (2, Scribe), POC (Bourse), 17 Jan 1839 (?1839)',,,  
 'La reine d'un jour (3, Scribe and Saint-Georges), POC (Bourse), 19 Sept 1839 (?1839)',,,  
 'Die Hamadryaden (opéra-ballet, 2, T. Pernot de Colombey), Berlin, Court Opera, 28 April 1840',,,  
 'La rose de Péronne (3, de Leuven and A.P. d'Ennery [A. Philippe]), POC (Favart), 12 Dec 1840',,,  
 'La main de fer, ou Le mariage secret (3, Scribe and de Leuven), POC (Favart), 26 Oct 1841, vs (? 1841)',,,  
 'Lambert Simnel (3, Scribe and Mélesville), POC (Favart), 14 Sept 1843, vs (1843) [completion of work begun by H. Monpou]',,,  
 'Richard en Palestine (opéra, 3, P.H.L. Foucher), Opéra, 7 Oct 1844, vs (?1844)',,,  
 'La bouquetière (opéra, 1, H. Lucas) Opéra, 31 May 1847, vs (?1847)',,,  
 'Les premiers pas (scène-prologue, G. Vaëz [J.N.G. van Nieuwenhuysen] and A. Royer), Opéra National, 15 Nov 1847, collab. Auber, Carafa and Halévy',,,  
 'Le toréador, ou L'accord parfait (2, T. Sauvage), POC (Favart), 18 May 1849 (?1849)',,,  
 'Le Fanal (opéra, 2, Saint-Georges), Opéra, 24 Dec 1849, vs (?1849)',,,  
 'La faridondaine (drama with songs, 5, Dupeuty and E. Bourget), Porte-St-Martin, 30 Dec 1852, collab. L.A. de Groot',,,  
 'Le sourd, ou L'auberge pleine (3, F. Langlé and de Leuven, after P.J.B. Choudard Desforges), POC (Favart), 2 Feb 1853, vs (?1853)',,,  
 'Le roi des halles (3, de Leuven and Brunswick), PL, 11 April 1853, vs (?1853)',,,  
 'Le muletier de Tolède (3, d'Ennery and L.F. Clairville), PL, 16 Dec 1854, vs (1854)',,,  
 'A Clichy (1, d'Ennery and E. Grangé), PL, 24 Dec 1854, vs (c1855)',,,  
 'Le houzard de Berchini (2, J.B. Rosier), POC (Favart), 17 Oct 1855, vs (1855)',,,  
 'Falstaff (1, Saint-Georges and de Leuven, after W. Shakespeare: The Merry Wives of Windsor), PL, 18 Jan 1856, vs (1856)',,,  
 'Mam'zelle Geneviève (2, Brunswick and Beauplan), PL, 24 March 1856',,,  
 'Les pantins de Violette (operetta, 1, L. Battu), Bouffes-Parisiens, 29 April 1856, vs (?1856)',,,  
 'Le dernier bal (oc, 3, ?Scribe), 1856, unperf.',,,  
 Ballets first performed in Paris unless otherwise stated,,  
 'La chatte blanche, Nouveautés, 26 July 1830, collab. C. Gide',,,  
 'Faust (3, A. Deshayes), London, King's, 16 Feb 1833',,,  
 'La fille du Danube (2, F. Taglioni and E. Desmares), Opéra, 21 Sept 1836',,,  
 'Les mohicans (2, A. Guerra), Opéra, 5 July 1837',,,  
 'Morskoï razboïnik [L'écumeur de mer] (2), St Petersburg, 21 Feb 1840',,,  
 'La jolie fille de Gand (3, Saint-Georges and Albert [F. Decombe]), Opéra, 22 June 1842; later presented as Beatrice di Gand, ovvero Un sogno',,,  
 'Le diable à quatre (2, de Leuven and Mazillier), Opéra, 11 Aug 1845, 10 nos. arr. pf (London,

- 1846)',,,  
 'The Marble Maiden (3, Saint-Georges and Albert) London, Drury Lane, 27 Sept 1845',,,  
 'Orfa (2, H. Trianon and Mazillier), Opéra, 29 Dec 1852 (c1860)',,,  
 'Rilla (?1 and prologue, L. Petipa), Milan, Scala, 1855–6, collab. J.B. Rochefort',,,  
 Many excerpts and arrs. pubd separately,,,  
 'Agnès Sorel (Viellard), 1824',,,  
 'Ariane à Naxos (J.A. Vinaty), 1825',,,  
 'Les nations (Banville), Paris, Opéra, 6 Aug 1851',,,  
 'La fête des arts (Méry), Paris, OC (Favart), 16 Nov 1852, vocal score (?1853)',,,  
 'Victoire (M. Carré), Paris, OC (Favart) and Théâtre-Lyrique, 13 Sept 1855 (1855)',,,  
 'Cantata (E. Pacini), Paris, Opéra, 17 March 1856',,,  
 'Messe solennelle, 4 solo vv, chorus, perf. 1837 (1837)',,,  
 'Messe de Ste Cécile, solo vv, chorus, orch, perf. 1850 (c1855)',,,  
 'Messe de l'orphéon, 4 male vv, orch, perf. 1851 (?n.d.) [collab. Halévy, Clapisson, A. Thomas];',,,  
 'Grand marche religieuse de l'Annociation [n.d.]',,,  
 'O salutaris, vv, org, orch (?n.d.); others',,,  
 'La marche républicaine, 4 male vv, orch, 1848 (n.d.)',,,  
 'c200 light works, incl. potpourris and fantasias on operatic airs or melodies, arrs., transcrs.',,,  
 Arrangements and reorchestrations,,,  
 'Grétry: Richard Coeur-de-lion, Zémire et Azore',,,  
 'Monsigny: Félix, Aline, Le déserteur',,,  
 Dalayrac: Gulistan,,,  
 Solié: Le diable à quatre,,,  
 Nicolo: Cendrillon,,,  
 Donizetti: Betly [recits],,,  
 ,,,  
 Johann Anton André,,,  
 ,,,  
 'Vater unser, op.50, 2 choruses, orch (1827)',,,  
 'TeD, op.60, solo vv, chorus, orch (1829)',,,  
 'Grande sinfonie, op.41 (1820)',,,  
 'Die Hussiten vor Naumburg, characteristic ov., op.36 (c1818);',,,  
 'Concertante in Form einer Ouverture, op.37 (1819)',,,  
 Numerous dances for orch and other works,,,  
 ,,,  
 'Balfe, Michael William',,,  
 ,,,  
 'Il naufragio di La Pérouse (ballet pantomimo serio), Milan, Cannobiana, aut. 1825)',,,  
 'The Siege of Rochelle (grand op, 2, E. Fitzball, after Comtesse de Genlis:Le siège de La Rochelle),  
 LDL, 29 Oct 1835 (1836)',,,  
 'The Maid of Artois (grand serious op, 3, A. Bunn, after A.-F. Prévost:L'histoire du Chevalier des  
 Grioux et de Manon Lescaut), LDL, 27 May 1836 (1837)',,,  
 'Adelwina, between 1836 and 1843, inc.',,,  
 'Catherine Grey (grand op, 3, G. Linley), LDL, 27 May 1837 (1837)',,,  
 'Joan of Arc (grand op, 3, Fitzball, after R. Southey), LDL, 30 Nov 1837 (1839)',,,  
 'Diadesté, or The Veiled Lady (opéra bouffe, 2, Fitzball, after L. Pillet and Marquis de St Hilaire),  
 LDL, 17 May 1838, 1 song (1838)',,,

- 'Falstaff (ob, 2, S.M. Maggioni), Her Majesty's, 19 July 1838 (?1845)',,,  
 'Elfrida (Maggioni) begun 1840, inc.',,,  
 'Le puits d'amour (oc, 3, E. Scribe and A. de Leuven), Paris, OC (Favart), 20 April 1843 (Paris, 1843); as Geraldine, or The Lover's Well (G. Soane), Princess's, 14 Aug 1843, selections (1843)',,,  
 'Les quatre fils Aymon (oc, 3, de Leuven and Brunswick [L. Lhérie]), Paris, OC (Favart), 15 July 1844 (Paris, 1844); as The Castle of Aymon, or The Four Brothers (Fitzball), Princess's, 20 Nov 1844',,,  
 'The Daughter of St Mark (grand serious op, 3, Bunn, after Saint-Georges: La reine de Chypre), LDL, 27 Nov 1844 (1845)',,,  
 'The Enchantress (grand op, 3, Bunn, after Saint-Georges), LDL, 4 May 1845 (1845)',,,  
 'The Bondman (grand op, 3, Bunn, after Mélesville [A.-H.-J. Duveyrier]: Le chevalier de Saint-George), LDL, 11 Dec 1846 (1847)',,,  
 'The Maid of Honour (grand op, 3, Fitzball), LDL, 20 Dec 1847 (1848)',,,  
 'The Sicilian Bride (4, Bunn, after Saint-Georges), LDL, 6 March 1852, selections (1852)',,,  
 'The Devil's in it (comic op, prol, 3, Bunn, after C. Coffey: The Devil to Pay), Surrey, 26 July 1852; as Letty, the Basket-Maker (prol, 3, J.P. Simpson), Gaiety, 14 June 1871 (1873)',,,  
 'Pittore e duca (op, prol, 3, F.M. Piave), Trieste, Comunale, 21 Nov 1854, lost; as Moro, or The Painter of Antwerp (grand op, prol, 3, W.A. Barrett), Her Majesty's, 28 Jan 1882 (1882), MS lost',,,  
 'The Rose of Castille (op, 3, A.G. Harris and E. Falconer, after A.P. d'Ennery and Clairville: Le muletier de Tolède), Lyceum, 29 Oct 1857 (1858)',,,  
 'Satanella, or The Power of Love (romantic op, 4, Harris and Falconer, after A.R. Lesage: Le diable boiteux), LCG, 20 Dec 1858 (1876)',,,  
 'Bianca, or The Bravo's Bride (4, Simpson, after M.G. Lewis: Rugantino), LCG, 6 Dec 1860',,,  
 'The Puritan's Daughter (op, 3, J.V. Bridgeman), LCG, 30 Nov 1861 (1861)',,,  
 'Blanche de Nevers (op, 4, J. Brougham, from his The Duke's Motto, after M. Feval: Le bossu), LCG, 21 Nov 1862 (1864)',,,  
 'The Armourer of Nantes (grand romantic op, 3, Bridgeman, after Hugo: Marie Tudor), LCG, 12 Feb 1863 (1863)',,,  
 'The Sleeping Queen (operetta, 1, H.B. Farnie), Gallery of Illustration, 31 Aug 1864 (1874); 2-act version (1868)',,,  
 'The Knight of the Leopard (op, 3, A. Matthison, after W. Scott: The Talisman), inc.; arr. M. Costa as Il talismano (G. Zaffira), LDL, 11 June 1874 (1874); as The Talisman, New York, 10 Feb 1875; MS as The Talisman',,,  
 Miscellaneous opera sketches,,,  
 'Mazeppa (J. Rankin), S, G, T, Bar, SATB, orch, vs (1862)',,,  
 'Orch: Country-Dance, Waltzes, Galop and Dance, F, 1836–43, GB-Lbl; Ov., G, 23 April – 8 May 1840, Lbl',,,  
 ,,,  
 'Barbieri, Carlo Emanuele',,,  
 ,,,  
 'for full list of 16 operas see GroveO (M. Tartak) – Didn't manage to access it (!!!)',,,  
 ,,,  
 'La casa dei matti (op, 2), Vienna, Kärntnertor, 16 Sept 1843',,,  
 'Finette, das Gärtnermädchen, oder Mit dem Feuer spielen ist gefährlich (vaudeville, 3, I.F. Castelli, after E. Scribe), Vienna, An der Wien, 15 Feb 1845',,,  
 'Cristoforo Colombo (op, 4, F. Romani), Berlin, Königstädtisches, 20 Dec 1848',,,  
 'Arabella (op, 3, A. de Lauzières), Turin, Angennes, 20 May 1857',,,

'Perdita, oder Ein Wintermärchen (op, 4, K. Gross, after W. Shakespeare: The Winter's Tale), Prague, Deutsches Theater, 11 Jan 1865',,,

'Die Federschlange (operetta, 1, F. Zell), Pest, Deutsches, 16 Feb 1867',,,  
10 other operas,,,

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Bazzini Antonio,,,

''''  
Francesca da Rimini – 1889-90,,,

'Concertino in E, op. 14 – 1843',,,

'Violin Concerto n°3, op. 29 – 1855',,,

'Violin Concerto, op. 42 – 1863',,,

'Violin Concerto n°4, op. 38 – 1865',,,

'Allegro Drammatico, op. 51 - ?',,,

Senacheribbo – 1875,,,

'Cantates, messe, etc...!',,,

''''  
Bellini Vincenzo,,,

''''  
Adelson e Salvini – 1825,'A.L. Tottola, after P. Delamarre','Naples, S Sebastiano Conservatory, Feb 1825',I-CATm\*

Zaira – 1829,'Romani, after Voltaire','Parma, Ducale, 16 May 1829','Nc\*'; fs (Catania, 1976), excerpts, vs (Milan, 1829; Milan, c 1894)'

I Capuleti e i Montecchi – 1830,'Romani, after L. Scevola: Giulietta e Romeo','Venice, Fenice, 11 March 1830','CATm\* (R1981: ERO, iii), Mr (with autograph markings), Vt; fs (Milan, c1955), vs (Milan, 1831)'

La sonnambula – 1831,'Romani, after E. Scribe and J.-P. Aumer','Milan, Carcano, 6 March 1831','Mr\* (R1934), Nc, sketches CATm\*, US-NYpm\*; fs (Milan, c1890), vs (Milan, 1831; London, 1849)'

Beatrice di Tenda – 1833,'Romani, after C. Tedaldi-Fores','Venice, Fenice, 16 March 1833','I-Nc, Rsc\*, Vt, sketches CATm\*; fs (Rome, c1840/R1980: ERO, v), vs (Milan, 1833)'

I puritani – 1835,'C. Pepoli, after J.-A.F.-P. Ancelot and Xavier [J.X. Boniface dit Saintine]: Têtes rondes et cavaliers','Paris, Italien, 24 Jan 1835','PLcom\* (R1983: ERO, vi), frags. CATm\*, Mr\*; fs (Milan, 1897, 2/c1960/R, vs (Milan, 1836)'

'Other: Incomplet Ernani, Nov–Dec 1830 (Romani, after V. Hugo: Hernani), not completed, frags. CATm\*',,,

Sacred – all works composed before 1825,,,

'Gallus cantavit, ?autograph I-CATc, Ky, Nc\*, Juravit, Nc\*; ',,,

'Mass (Ky–Gl), D, SSTB, orch, dated 1818, Nc\*',,,

'Mag, 4vv, orch, frag. F-Pn',,,

'Litanie pastorali in onore della B.V., 2S, org',,,

'Laudamus te, Nc\*',,,

'Gratias agimus, C, solo S, orch',,,

'Mass, a–A, S, A, T, B, 4vv, orch, inc. I-CATm\* (Milan, 1843)',,,

'Mass (Ky–Gl), G, SSTB, orch; ',,,

'Mass, g, solo vv, vv, orch, frags. CATm\*, Nc\*',,,

'Qui sedes, Nc\*; Qui tollis, Nc\*; Quoniam, Nc\*; ; Quoniam and Cum sanctis, I-Nc\*',,,

'facs. in Vincenzo Bellini: Composizioni giovanili inedite (Rome, 1941) ',,,

- '4 Tantum ergo and Genitori: B, solo S, orch, E, solo S, orch, vs (Florence and Rome, n.d.), F, 2S [Genitori, 4vv], orch, G, 4vv, orch',,,  
 'Salve regina, A, 4vv, orch, CATm\*',,,  
 'Quoniam, T, vv, orch, F-Pn\*',,,  
 '5 Tantum ergo: F, solo S, orch, vs (Florence and Rome, n.d.), D, solo A, orch, I-Nc\* dated 1823 (Milan, 1862), E, S, A, T, B, vv, orch, Nc\* dated 1823 (Milan, 1862), F, solo A, T, orch, Nc\* dated 1823 (Milan, 1862), G, solo S, orch, Nc\* dated 1823 (Milan, 1862); 2',,,  
 '2 TeD, C, E, 4vv, orch; ',,,  
 'Versetti da cantarsi il Venerdì Santo, 2T, orch, autograph in private collection Marusia Manzella, Rome, mentioned in F. Pastura: 'Le tre ore di agonia', Rivista del Comune di Catania (1953); Virgam virtutis, Nc\*',,,  
 'Other vocal – composed after 1825 1v,pf /other stated',,,  
 'Dolente immagine di Fille mia, arietta (Naples, c1824; Paris, n.d.), B, C, D, E, F, orch pts. I-Nc\*',,,  
 'E nello stringerti a questo core, aria, 1v, orch, before 1825, Nc\*',,,  
 'Imene, wedding cantata, S, T, T, vv, orch, ?1824, frags. I-CATm\*, US-NYpm\*, trio [Ombre pacifiche] pubd (Florence and Rome, n.d.)',,,  
 'No, traditor, non curo, aria, S, pf, before 1825, I-CATm [probably orig. with orch]',,,  
 'Si, per te, gran nume eterno, cavatina, S, orch, before 1825, I-Nc\*',,,  
 Instrumental : Orch (all composed before 1825),,,  
 ,,,  
 'Benedict, Sir Julius',,,  
 ,,,  
 'Giacinta ed Ernesto (L. Ricciutti), Naples, Fondo, 31 March 1827',,,  
 'The Gypsy's Warning (2, G. Linley, R.B. Peake), Drury Lane, 19 April 1838; pubd as Der Zigeunerin Warnung (Mainz, 1838); as Der Zigeunerin Weissagung, Berlin, 14 Oct 1840',,,  
 'The Brides of Venice (4, A. Bunn), Drury Lane, 22 April 1844 (1844); as Die Bräute von Venedig, Kassel, 20 Aug 1845',,,  
 'The Crusaders (3, Bunn, after J.-H. Vernoy de Saint-Georges), Drury Lane, 26 Feb 1846, selections (1846); as Der Alte vom Berge, Prague, May 1847',,,  
 'The Lily of Killarney (grand romantic op, 3, J. Oxenford and D. Boucicault, after Boucicault: The Colleen Bawn, or the Brides of Garryowen and G. Griffin: The Collegians, or The Colleen Bawn), CG, 10 Feb 1862 (1862)',,,  
 'The Bride of Song (1, H.B. Farnie), CG, 3 Dec 1864 (1864)',,,  
 'Adaptation of Flotow: Alessandro Stradella, Drury Lane, 1846',,,  
 'Adaptation of Weber: Oberon, Her Majesty's, 1860',,,  
 'Adaptation of Mozart: II seraglio, CG, 9 June 1881',,,  
 '2 syms.: g, op.101, fs (1874); C, ?1874–6, private collection, London\*',,,  
 'Festival, op.42 (c1850)',,,  
 The Octoroon (1862),,,  
 'Le ménestrel, op.76 (1876)',,,  
 'The Tempest, op.77 (1876)',,,  
 '2 pf concs.: A, op.90 (1867), 1st movt as Concertino no.1, op.18 (Leipzig, 1831); E, op.89 (1867), 1st movt as Concertino no.2, op.29 (Mainz, c1833)',,,  
 'Romeo and Juliet, incid music (1882)',,,  
 ,,,  
 'Beethoven, Ludwig van','WerkeVerzeichnis book checked, but nothing with ophicleide',,  
 ,,,

Bennet William Sterndale,,,

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'Symphony no.1, E, completed 6 April 1832 op.20',,,

'The Tempest, ov., Dec 1832 op.22',,,

'Piano Concerto no.1, d, 1832 (1833)',,,

'Symphony no.2, d, Nov 1832–Feb 1833 op.23',,,

'Overture, d, Oct 1833 op.24',,,

'Piano Concerto no.2, E, July–Nov 1833 (1835)',,,

'Symphony no.4, A, Dec 1833–Feb 1834, ed. in *The Symphony 1720–1840*, ser. E, vii (New York, 1982) op.28',,,

'The Merry Wives of Windsor, ov., May 1834 op.25',,,

'Adagio, g, pf, orch, 24 Sept 1834 op.27',,,

'Piano Concerto no.3, c, July–Oct 1834 (1836)',,,

'Parisina, ov., completed 20 March 1835 (1836), ed. in *The Symphony 1720–1840*, ser. E, vi (New York, 1984)',,,

'Concerto, C, 2 pf, 1835; collab. G. Macfarren op.29',,,

'Dramatic Overture, A, Jan 1836 u5',,,

'Symphony no.5, g, Oct 1835–Feb 1836, ed. in *The Symphony 1720–1840*, ser. E, vii (New York, 1982) op.31',,,

'Piano Concerto, f, 12 Feb–4 May 1836; orig. 2nd movt 'A Stroll through the Meadows', wo37, replaced 1 July 1836 by 'Barcarole' op.32',,,

'The Naiades, ov., May–Sept 1836 (Leipzig, 1837), ed. in *The Symphony 1720–1840*, ser. E, vi (New York, 1984)',,,

'A Stroll through the Meadows, pf, orch, 1836, orig. 2nd movt of wo32, lost; rev. 1838 as 2nd movt of op.19',,,

'Caprice, E, pf, orch, 1836–8 (Leipzig, 1840)',,,

'Piano Concerto no.4, f, July–Sept 1838 (London and Leipzig, 1839); orig. 2nd movt rev. version of wo37, replaced by 'Barcarole' from wo32',,,

'Die Waldnympe (The Wood Nymph), ov., Nov 1838 (London and Leipzig, 1839)',,,

'Piano Concerto (Concert-Stück), a, 1841–3, rev. 1848 op.48',,,

'Marie du Bois, ov., 1842–3, rev. 1844; later incl. in *The May-Queen*, op.39',,,

'Paradise and the Peri, fantasia-ov., July 1862 (Leipzig, 1870)',,,

'Symphony, g, Aug 1863 – 21 June 1864, addl movt, Romanza, 1867; Minuetto and Trio (1865), full score (Leipzig, 1872), ed. in *The Symphony 1720–1840*, ser. E, vii (New York, 1982)',,,

'In radiant loveliness (canzonet, J. Montgomery), S, June 1834, vs (c1835)',,,

'Chorale (textless), A major, SSATB, 19 May 1839',,,

'Zion (orat), 1839–44; 2 choruses in *The Woman of Samaria*, op.44',,,

'Ode Written Expressly for the Opening of the International Exhibition, 1862 (A. Tennyson), 4vv, Dec 1861–April 1862 (1862)',,,

'Cambridge Installation Ode (C. Kingsley), S, T, 4vv, 1862',,,

'The Woman of Samaria (sacred cant. Bennett), S, A, T, B, 4vv, Birmingham Festival, 28 Aug 1867; with addl chorus, Therefore with joy, and quartet, God is a spirit, London, St James's Hall, 21 Feb 1868 (1868) [incl. 2 choruses from Zion,u14]',,,

'Ajax (incid music, Sophocles, trans. H. Snow): ov., 1871–2; funeral march chorus, TB, Aug 1873–Aug 1874, inc.',,,

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Berlioz Hector , 'Took list off, because of : ISBN 3761804490',,

””  
 Bizet Georges,,,  
 ””  
 Le docteur Miracle,1856,,  
 Parisina,—,,  
 [untitled],—,,  
 Don Procopio,1858–9,,  
 Esmeralda,—,,  
 Le tonnelier de Nuremberg,—,,  
 Don Quichotte,—,,  
 L’amour peintre,1860,,  
 La prêtresse,—,,  
 La guzla de l’émir,1862,,  
 Ivan IV,1862–5,,  
 Les pêcheurs de perles,1863,,  
 Nicolas Flamel,—,,  
 La jolie fille de Perth,1866,,  
 Marlborough s’en va-t-en guerre,1867,,  
 Les templiers,—,,  
 [untitled],—,,  
 La coupe du roi de Thulé,1868–9,,  
 Noé,1868–9,,  
 Vercingétorix,—,,  
 Calendal,—,,  
 Rama,—,,  
 Clarissa Harlowe,1870–71,,  
 Grisélidis,1870–71,,  
 Djamileh,1871,,  
 L’arlésienne,1872,,  
 Sol-si-ré-pif-pan,1872,,  
 Don Rodrigue,1873,,  
 Carmen,1873-4,,  
 'Overture, a-A',c1855,,  
 'Symphony, C',1855,,  
 Symphony,1859,,  
 'Scherzo et Marche funèbre, f',1860–61,,  
 'La chasse d’Ossian, ov.',1861,,  
 'Roma, sym., C',1860–68, rev. 1871',,  
 'Marche funèbre, b',1868–9,,  
 Petite suite,1871,,  
 'L’arlésienne, suite no.1',1872,,  
 'Patrie, ov.',1873,,  
 Valse,1855,,  
 'L’ange et Tobie, cant.',?1855–7,,  
 'Herminie, cant.',?1855–7,,  
 'Loyse et Montfort, cant.',?1855–7,,  
 'Le retour de Virginie, cant.',?1855–7,,

- 'Le chevalier enchanté, cant.', ?1855–7,,  
 Choeur d'étudiants, ?1855–7,,  
 'David, cant.', 1856,,  
 'Clovis et Clotilde, cant.', 1857,,  
 Te Deum, 1858,,  
 'Ulysse et Circé, ode-symphonie', —,,  
 'Vasco de Gama, ode-symphonie', 1859–60,,  
 Carmen saeculare, 1860,,  
 'Les noces de Prométhée, cant.', 1867,,  
 La mort s'avance!, 1869,,  
 'Geneviève de Paris, orat', 1875,,  
 ""  
 Bergson Michael,,,  
 ""  
 Salvator Rosa (op),,,  
 'Livorno, Rossini, 7 Feb 1847',,,  
 'Vocal: Luisa di Montfort, op.82 (op, 4)',,,  
 ' Qui va à la chasse perd sa place (operetta), Paris, 1859',,,  
 ""  
 'Carafa, Michele',,,  
 ""  
 'Il fantasma (oss, 2), Naples, private theatre of the Prince of Caramanico, 1805, I-Nc [cant., according to lib.]',,,  
 'Il prigioniero (oss), Naples, 1805, Nc\*',,,  
 'La musicomania (op comica, 1, anon., after R.C.G. de Pixérécourt), Paris, 1806, Nc\*',,,  
 'Il vascello l'occidente (melodramma, 2, A.L. Tottola), Naples, Fondo, 14 June 1814, Nc\*',,,  
 'La gelosia corretta (commedia per musica, 1, Tottola), Naples, Fiorentini, carn. 1815, Nc\*'; as Mariti, aprite gli occhi, Nc\*',,,  
 'Gabiella di Vergy (os, 2, Tottola), Naples, Fondo, 3 July 1816, Nc\*, copies Bc, Fc, vs (Vienna, c1820); rev. version Mr',,,  
 'Ifigenia in Tauride (melodramma serio, 2), Naples, S Carlo, 19 June 1817, Nc',,,  
 'Adele di Lusignano (melodramma serio, 2, F. Romani), Milan, Scala, 27 Sept 1817, Mc, Mr, Nc, excerpts (Paris, 1817; Milan, 1818; Florence, n.d.)',,,  
 'Berenice in Siria (azione tragica, 2, Tottola), Naples, S Carlo, 29 July 1818, Nc\*, excerpts (Milan, n.d.; Naples, n.d.)',,,  
 'Elisabetta in Derbyshire, ossia Il castello di Fotheringhay (azione eroica, 2, A. Peracchi), Venice, Fenice, 26 Dec 1818, Nc\*, excerpts (Paris, Naples, Rome, Milan, London)',,,  
 'Il sacrificio d'Epito (dramma, 2, D. Tindario [G. Kreglianovich]), Venice, Fenice, 26 Dec 1819, Nc, excerpts (Milan, 1820); as Aristodemo, Naples, 1821, Mr',,,  
 'I due Figaro, o sia Il soggetto di una commedia (dramma buffo, 2, Romani, after Martelly), Milan, Scala, 6 June 1820, Mr\*',,,  
 'La festa di Bussone (farsa, 2, ?S. Pellico), Milan, Re, 28 June 1820',,,  
 'Jeanne d'Arc à Orléans (dl, 3, E.G. Théaulon de Lambert and F.V.A. d'Artois de Bournonville), POC (Feydeau), 10 March 1821, Nc\* (Paris, ?1821)',,,  
 'La capricciosa ed il soldato, o sia Un momento di lezione (melodramma giocoso, 2, J. Ferretti), Rome, Apollo, 26 Dec 1821, Nc\*, excerpts (Rome, n.d.)',,,  
 'Le solitaire (oc, 3, F.A.E. de Planard), POC (Feydeau), 22 Aug 1822, Nc\* (Paris, ?1822)',,,

- 'Eufemio di Messina (melodramma eroico, 2, Ferretti), Rome, Argentina, 26 Dec 1822, excerpts Bsf, Mc, Nc, Rsc, Rvat, excerpts (Paris, Milan, Rome, Florence)',,,
- 'Abufar, ossia La famiglia araba (melodramma eroico, 2, Romani), Vienna, Kärntnertor, 28 June 1823, Nc, excerpts (Paris, London, Naples)',,,
- 'Le valet de chambre (oc, 1, E. Scribe and Mélesville [A.H.J. Duveyrier]), POC (Feydeau), 16 Sept 1823, Nc\* (Paris, ?1823)',,,
- 'Tamerlano (os, 3, Ferretti), written for Naples, S Carlo, 1823–4, unperf.',,,
- 'L'auberge supposée (oc, 3, Planard), POC (Feydeau), 26 April 1824, Nc\*',,,
- 'Il sonnambulo (oss, 2, Romani), Milan, Scala, 13 Nov 1824, Mr, Nc',,,
- 'La belle au bois dormant (opéra féerie, 3, Planard), Paris, Opéra, 2 March 1825, Nc\*',,,
- 'Gl'italici e gl'indiani (melodramma, 3, ?Tottola), Naples, S Carlo, 4 Oct 1825, Nc\*',,,
- 'Il paria (melodramma tragico, 2, G. Rossi), Venice, Fenice, 4 Feb 1826',,,
- 'Sangarido (oc, 1, Planard and J.B. Pellissier de Laqueyrie), POC (Feydeau), 19 May 1827, Nc\*',,,
- 'Les deux Figaro (oc, 3, V. Tirpenne), Paris, Odéon, 22 Aug 1827, collab. Leborne',,,
- 'Masaniello, ou Le pêcheur napolitain (dl, 4, C.F.J.B. Moreau de Commagny and A.M. Lafortelle), POC (Feydeau), 27 Dec 1827, Nc\* (Paris, ?1828)',,,
- 'La violette (oc, 3, Planard, after Comte de Tressan: Gérard de Nevers), POC (Feydeau), 7 Oct 1828, Nc\* (Paris, ?1828) [finales to Acts 1 and 2 by Leborne]',,,
- 'Jenny (oc, 3, J.-H. Vernoy de Saint-Georges), POC (Ventadour), 26 Sept 1829, Nc\*',,,
- 'Le nozze di Lammermoor (oss, 2, L. Balocchi, after W. Scott), Paris, Italien, 12 Dec 1829, Nc\*, vs (Paris, ?1829)',,,
- 'L'auberge d'Auray (oc, 1, Moreau de Commagny and J.-B.V. d'Epagny), POC (Ventadour), 11 May 1830 (1830); collab. F. Hérold',,,
- 'Le lure de l'hermite (oc, 2, Planard and P. Duport), POC (Ventadour), 11 Aug 1831, Nc\*',,,
- 'La marquise de Brinvilliers [ov., Act 2 finale only] (dl, 3, Scribe and Castil-Blaze [F.-H.-J. Blaze]), POC (Ventadour), 31 Oct 1831 (Paris, 1831), ov. (Berlin, n.d.); collab. Auber, Batton, H.-M. Berton, Blangini, A. Boieldieu, Cherubini, Hérold and Paer',,,
- 'L'orgie (ballet-pantomime, Scribe and Coralli), Paris, Opéra, 18 July, 1831, Nc',,,
- 'La prison d'Edimbourg (oc, 3, Scribe and Planard, after Scott: The Heart of Midlothian), POC (Bourse), 20 July 1833, Nc\* (Paris, ?1833)',,,
- 'La maison du rempart, ou Une journée de la Fronde (oc, 3, Mélesville), POC (Bourse), 7 Nov 1833, Nc\*',,,
- 'La grande duchesse (dl, 4, Mélesville and P.F.C. Merville and [P.F. Camus]), POC (Bourse), 16 Nov 1835, Nc\*',,,
- 'Thérèse (oc, 2, Planard and A. de Leuven), POC (Bourse), 26 Sept 1838, Nc\*',,,
- 'Les premiers pas [recit., aria only] (scène-prologue), Paris, Opéra-National, 15 Nov 1847, Nc\*; collab. A. Adam, Auber, F. Halévy',,,
- 'Nathalie, ou La laitière suisse (2, F. Taglioni), Paris, Opéra, 7 Nov 1832, collab. Gyrowetz; F-Po',,,
- 'Other short ballets, incl. Ackbar, gran mogul, Milan, La Scala, excerpt (Milan, ?1819); Arsène; Le rossignol; Telemacco; some nos. in Viganò's ballets La vestale, La spada di Kenneth, I titani; ballet music in Rossini: Sémiramis, Paris, 1860',,,
- 'Cants.: Achille e Deidamia, 3vv, orch, 1802, I-Nc\*; Il natale di Giove, ?1802; Calipso, solo v, pf, Nc\* (Vienna, ?1825); Soeur Agnès, ou La religieuse (Scribe), scène lyrique, S, pf (Paris, ?1840)',,,
- 'Sacred: Messa di Gloria, 4vv; Requiem; Kyrie, 4 solo vv, 4vv, in La maîtrise, ii (1858–9); Sanctus, 3vv, org, Vnm; Stabat mater; Ave Maria, S, orch, Nc\* (Paris, 1857); Ave verum, T, vv, orch, Nc\* (Paris, n.d.)',,,
- 'Other vocal: numerous songs, arias etc, some Nc\*, some pubd (Milan, Paris, London, Vienna)',,,

'Inst: numerous pieces for military band, Nc\*, incl. Marche funèbre pour la translation des cendres de Napoléon; pieces for ob, bn, cornet, fl, cl, acc. pf or insts, Nc\*; 3 syms., D, Bc, F, Bgc, B, Ac',,,

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Catalani Alfredo',,,

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'La falce (egloga orientale, 1, A. Boito), Milan, Conservatory, 19 July 1875, vs (1875)',,,  
'Elda (dramma fantastico, 4, C. d'Ormeville, after the Lorelei legend), Turin, Regio, 31 Jan 1880, vs (1876, 2/1877); rev. as Loreley (azione romantica, 3, A. Zanardini and others, after d'Ormeville), Turin, Regio, 16 Feb 1890, I-Mr\*, vs (1889)',,,  
'Dejanice (dramma lirico, 4, Zanardini), Milan, Scala, 17 March 1883, Mr\*, vs (1883)',,,  
'Edmea (3, A. Ghislanzoni, after Newsy [A. Dumas fils and P. de Corvin Kroukowsky]: Les Danicheff), Milan, Scala, 27 Feb 1886, Mr\*, vs (1886)',,,  
'La Wally (dramma musicale, 4, L. Illica, after W. von Hillern: Die Geyer-Wally), Milan, Scala, 20 Jan 1892, Mr\*, vs (1892); fs (1942)',,,  
'Sinfonia a piena orchestra, 1872',,,  
'Il mattino, sinfonia romantica (1874)',,,  
'Contemplazione, B, Mr, arr. pf (1878), fs ed. P. Spada (Milan, 1988)',,,  
'La notte, sinfonia descrittiva (1874)',,,  
'Scherzo, A, 1878, Li, arr. pf (1878)',,,  
'Ero e Leandro, sym. poem, Mr\* (1884); Andantino, A, Li',,,  
'Mass, 4vv, orch, 1872',,,  
'O rea Gomorra, o Sodoma perversa, v, orch, c1875',,,  
'La primavera, A, 4vv, orch, c1877',,,  
'Inno degli alpinisti, 2vv, band, c1891',,,

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'Chelard, Hippolyte-André-Baptiste',,,

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'La table et le logement (oc, 1, J.J. Gabriel, T.M. Dumersan), Paris, OC (Ventadour), 24 Dec 1829; rev. as Der Student, Munich, court theatre, 19 Feb 1832',,,  
'Der Scheibentoni (incid music, C. Birch-Pfeiffer), Weimar or Munich, 1842',,,  
'Die Seekadetten, oder Die Emancipation der Frauen [Nieder mit den Männern] (comic op, 2, Sondershausen), Weimar, court theatre, ?April 1844',,,  
'Le aquile romane (op, 3, M. Marcello, after P.E.A. Du Casse), Milan, La Scala, 10 March 1864',,,  
'Hymnus, 1834',,,  
'Salvum fac regem, 1831',,,  
'Salve regina, 1846',,,  
'Salve regina coeli, 1846',,,  
'Bravourstück, fantaisie concertante, 1834',,,  
'Variations, 1839',,,

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Cherubini Luigi',,,

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'Blanche de Provence, ou La cour de fées', Paris, Tuileries, 1 May 1821',,  
'La marquise de Brinvilliers', Paris, OC (Ventadour), 31 Oct 1831',,  
'Ali-Baba, ou Les quarante voleurs', Paris, Opéra, 22 July 1833',,  
'†Petite messe de la Sainte Trinité, d, 3vv, c1817, with org acc. by L. Séjan (c1835)',,,  
'Solemn Mass, E, 4vv, orch, 1818, O v, D-Bsb',,,

- 'Solemn Mass, G, 4vv, orch, 1819, C, O iv (1985), Bsb\* [intended for coronation of Louis XVIII]',,,  
 'Solemn Mass, B, 4vv, 1821, C, O i, Bsb\*',,,  
 'Mass, A, 3vv, orch, 1825, Rheims, 29 May 1825 (1825; ed. 1986), Bsb\* [for coronation of Charles X]',,,  
 'Requiem Mass no.2, d, 3 male vv, orch, 1836, Paris, Conservatoire, 23 March 1838 (1837; ed. 1962), Bsb\* [for composer's own obsequies]',,,  
 'Tantum ergo, 5vv, orch, O viii; Tantum ergo, T, 4vv, orch, C, O ii; O salutaris, 2 T, B, bn, vc, O vii (fs); Agnus Dei, 4vv, orch, O viii; Sanctus, O salutaris, T, orch (c1840); Gloria, 1v, chorus, orch Bsb\*',,,  
 'Regina coeli, 4vv, orch (?1818), Bsb\*; O filii, 4vv, S-Hfryklund\*; O salutaris, 4 solo vv, chorus, orch, Bsb\*; Adjutor, motet, 4vv, orch, O vii, all 1818',,,  
 'Kyrie, chorus, lost; Christe, qt, Bsb\*; Kyrie, 4vv, lost, all 1819',,,  
 'In paradisum, 4vv, orch, 1820, C, O ii, Bsb\*',,,  
 'Domine, Dominus noster, S, ob, 1820 [adapted from Air d'Eliza in Eliza]',,,  
 'Litanies de la Vierge, 4vv, orch, 1820 (Rome, 1993), Bsb\*',,,  
 'O salutaris, O ii; Agnus Dei, C, both 4vv, orch, 1821, Bsb\*',,,  
 'O fons amoris, T, chorus (1850); Sanctus, C, both 1822, Bsb\*',,,  
 'Kyrie, 4vv, orch; Laetare Jerusalem, motet, 4vv, chorus, orch; Inclina Domine, int, 4vv, orch (n.d.), all 1823, Bsb\*',,,  
 'Exundi Domine, 4vv; Adjutor et susceptor meus, chorus; Adoremus in aeternum, 3T (?1824), all 1824',,,  
 'Christus sempiternum, chorus, orch; Confirma hoc, Deus, 3vv, orch, both 1825 (?1825)',,,  
 'O salutaris, Bar, orch, 1826, C, O ii',,,  
 'O salutaris, 2 T, 2 B, 1826, C, O ii, Bsb\*, A-Wn\*',,,  
 'O salutaris, 2 T, 1 B, 1827, Musée Boieldieu de Boisguillaume\*',,,  
 '†Credo, chorus, orch, 1828, F-Pc\*',,,  
 'O filii, 1v, chorus, 1828',,,  
 'Sciant gentes, 4vv, orch; Esto mihi, chorus, orch, both 1829, D-Bsb\*',,,  
 'Le mariage de Salomon (Dureau de la Malle), cantata for the marriage of the Duke of Berry and Princess Caroline of Naples, 1v, chorus, orch, 1816, Bsb\*',,,  
 'Cantata for the Duke of Bordeaux's baptism (Baour Lormian), several vv, chorus, 1821, Bsb\*',,,  
 'Stanze, solo vv, chorus, 1823, Bsb\* [for return of the Duke of Angoulême; taken from opera II Quinto Fabio]',,,  
 'March, band, 1814, Bsb\* [for National Guard]',,,  
 'Pas redoublé, band, 1814, Bsb\* [for National Guard]',,,  
 '6 pas redoublés and 2 marches, tpt, 3 hn, trbn, 1814, ed. K. Haas (London, 1962), Bsb\* [for Prussian Regiment]',,,  
 'Str Qt [no.1], E, 1814 (Paris, 1836), Bsb\*, F-Pc\*',,,  
 'Ov., G, orch, London, 1815, ed. F. Grützmacher (Leipzig, 1892), D-Bsb\* [for London Philharmonic Society]',,,  
 'Sym., D, London, 1815, (Leipzig, 1890), Bsb\* [for London Philharmonic Society]',,,  
 'Funeral March, d, orch, 1820 (Rome, 1983), Bsb\* [for royal chapel]',,,  
 'Souvenir pour quatuor, E, str, 1828, inc. (Rome, 1983), F-Pc\*',,,  
 ',,,  
 Costa Michael,,,  
 ',,,  
 'Il delitto punito (2), Naples, Conservatorio, 1826',,,

- 'Il sospetto funesto (3), Naples, Conservatorio, 1827',,,  
 'Il carcere d'Ildegonda (D. Gilardoni), Naples, Nuovo, 1827',,,  
 'Malvina (2, G. Schmidt), Naples, S Carlo, Jan 1829, rev. as Malek Adel (os, 3, C. Pepoli, after S. Cottin: Mathilde), Paris, Italien, 14 Jan 1837, vs (1837)',,,  
 'Don Carlos (3, L. Tarantini), London, Her Majesty's, 29 June 1844, vs (1844)',,,  
 'Kenilworth, London, King's Theatre, 1831, excerpts (?1831)',,,  
 'Une heure à Naples, London, King's Theatre, 1832, excerpts (?1833)',,,  
 'Alma, ou La fille de feu (M. Deshayes), London, Her Majesty's, 23 June 1842, excerpts (1854)',,,  
 'Faust (3, J. Perrot), Milan, Scala, 12 Feb 1848',,,  
 '4 masses, no.4 c1827',,,  
 'La passione (orat), c1827',,,  
 'Eli (orat, W. Bartholomew), Birmingham, 1855 (1856)',,,  
 'Naaman (orat, Bartholomew), Birmingham, 1864 (1866)',,,  
 'All honour to the King! (hymn, D.R. de Fontanier), ded. King Wilhelm of Prussia (1870)',,,  
 'L'immagine (cant.), 1825',,,  
 'Dixit Dominus, c1827',,,  
 4 anthems,,,  
 'Inst: 3 sym.s., marches, addl accompaniments, orch, etc.; marches etc., pf',,,  
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 'Cowen, Sir Frederic Hymen',,,  
 ""  
 'Garibaldi, or The Rival Patriots (drawing-room operetta, 2, R. Cowen), 1860 (1860)',,,  
 'The Maid of Orleans (incid music), 1871',,,  
 'One Too Many (comedieta, 1, F.C. Burnand), London, St George's Hall, 24 June 1874 (1898)',,,  
 'Pauline (op, 4, H. Hersee, after Bulwer Lytton: The Lady of Lyons), London, Lyceum, 22 Nov 1876 (1876)',,,  
 'Thorgrim (op, 4, J. Bennett, after Icelandic saga: Viglund the Fair), London, Drury Lane, 22 April 1890 (1890)',,,  
 'Signa (op, 3, G.A. A"Beckett, H.A. Rudall and F.E. Weatherly, after Ouida), It., Milan, Dal Verme, 12 Nov 1893; reduced to 2 acts, London, CG, 30 June 1894 (1894)',,,  
 'Harold, or The Norman Conquest (op, 4, E. Malet), London, CG, 8 June 1895 (1895)',,,  
 'Monica's Blue Boy (pantomime), 1917',,,  
 'Cupid's Conspiracy (comedy ballet), 1918',,,  
 'The Enchanted Cottage (incid music, A.W. Pinero), London, Duke of York's, 1922',,,  
 'The Rose Maiden, op.3 (cant., R.E. Francillon, after the German), 1870 (?1883)',,,  
 'The Corsair (cant., Francillon, after Byron), Birmingham Festival, 1876 (1876)',,,  
 'The Deluge (orat), Brighton Festival, 1878',,,  
 'St Ursula (cant., Francillon), Norwich Festival, 1881 (1881)',,,  
 'The Sleeping Beauty (cant., F. Hueffer), Birmingham Festival, 1885 (c1885)',,,  
 'Ruth (orat, J. Bennett), Worcester Festival, 1887 (c1887)',,,  
 'Song of Thanksgiving (orat), 4vv, orch, Melbourne, 1888 (1888)',,,  
 'St John's Eve (cant., Bennett), solo vv, 4vv, orch (1889)',,,  
 'The Water Lily (romantic legend, Bennett), solo vv, 4vv, orch, Norwich Festival, 1893 (1893)',,,  
 'The Transfiguration (orat, Bennett), solo vv, 4vv, orch, Gloucester Festival, 1895 (1895)',,,  
 'All Hail the Glorious Reign (jubilee ode), 1897',,,  
 'The Dream of Endymion (scena, Bennett), T, orch, London, Philharmonic Society, 1897 (1897)',,,  
 'Ode to the Passions (Collins), Leeds Festival, 1898',,,

- 'Nights of Music, 2vv, orch, 1900',,,  
 'Coronation Ode (L. Morris), S, 4vv, orch, Norwich Festival, 1902 (1902)',,,  
 'John Gilpin (cant., Cowper), 4vv, orch, Cardiff Festival, 1904 (c1904)',,,  
 'He Giveth His Beloved Sleep (orat), Cardiff Festival, 1907',,,  
 'The Veil (orat, R. Buchanan), solo vv, 4vv, orch, Cardiff Festival, 1910 (1910)',,,  
 '6 cants., female vv, pf: The Fairies" Spring (C. Bingham) (1891), Summer on the River (S. Wensley) (1893), Village Scenes (Bingham) (1893), The Rose of Life (Bingham) (1895), Christmas Scenes, Daughter of the Sea',,,  
 'Nearly 300 songs, incl. collections: 6 Part-Songs, 4vv (1871); 6 Duets, S, A, pf acc. (1886); Album of 12 Songs, 1v, pf acc. (c1890); Third Set of 12 Songs (1892); May-Tide in my Garden (Boulton), 1v, pf acc. (1894)',,,  
 'Syms.: no.1, c, 1869; no.2, f, 1872; no.3 'Scandinavian', c, 1880 (Vienna, 1882); no.4 'Welsh', b, London, Philharmonic Society, 1884 (c1884); no.5, F, Cambridge, 1887; no.6 'Idyllic', E, 1897 (Leipzig, 1898)',,,  
 'Ovs.: d, 1866; Festival Ov., Norwich, 1872; Niagara, characteristic ov., London, Crystal Palace, 1881; The Butterfly"s Ball, concert ov., London, Queen"s Hall, 1901 (1901)',,,  
 'Other orch.: Pf Conc., a, 1869; suite no.2, London, Proms, 1914; Sinfonietta, A, 1881; In the Olden Time, str orch, 1883; In Fairyland, suite de ballet, 1896 (1896); 4 Old English Dances, set i, 1896, set ii, 1905; Concertstück, pf, orch, London, Philharmonic Society, 1900 (1900); A Phantasy of Life and Love, Gloucester Festival, 1901 (1901); 2 Morceaux: Melodie, A l"espagne (Vienna, 1901); Coronation March, 1902; Indian Rhapsody, Hereford Festival, 1903; Rêverie, vn, orch, 1903 (1903); Childhood, Girlhood, 2 pieces, small orch, 1903',,,  
 'Minna-Waltz, pf, 1858; Pf trio, A, 1865; Str qt, c, 1866; 3 vales caprices, pf; Rondo à la Turque, pf; Fantasy on The Magic Flute, pf, 1870; La coquette, pf, 1873; Flower Fairies, suite, pf; Petite scène de ballet, pf; Pf Sonata',,,  
 ""  
 'Cuéllar y Altarriba, Ramón Félix',,,  
 ""  
 'Sacred: 16 masses; 10 ps; 5 Mag; TeD; Salve regina; Miserere; motets, incl. Lauda Sion Salvatore, 5vv, insts, ed. H. Eslava y Elizondo, Lira Sacro-hispana, Siglo XIX, 1st ser., i (Madrid, 1869); orats; vespers; responses; Lamentations; villancicos; others',,,  
 'Inst: pieces for org; sinfonias; sonatas, marches; other works',,,  
 ""  
 'Czerny, Carl',,,  
 ""  
 'Orch: 6 syms., c, op.780; D, op.781; C, d, E, B, unpubd; 1 other unpubd sym., mentioned in Mandyczewski; 6 ovs., unpubd; ',,,  
 'Grads and offs: Grad pastorale, op.154; Off pastorale, op.156; 6 Grad, op.318; Grad, op.666; Salve Regina, off, op.726; Off, op.737; Off, op.757; Off, op.760; Off, op.812; Salvos fac nos Domine, grad, without op. no.; 106 unpubd grad and offs',,,  
 'Other sacred: Ave maris stella, hymn, op.743; De profundis, ps, op.784; Pange lingua, hymn, 6 settings, op.799; 11 masses, 2 TeD, cants., unpubd; other unpubd sacred works, mentioned in Mandyczewski',,,  
 ""  
 'David, Félicien',,,  
 ""  
 'Le jugement dernier, ou La fin du monde (incid music, J. Gabriel and E. de Mirecourt), c1849,

- unperf., F-Pc',,,  
 'Le fermier de Franconville (oc, 1, ? A. de Leuven), ?c1857, unperf., Pc',,,  
 'Lalla-Roukh (oc, H. Lucas and M. Carré, after T. Moore), OC (Favart), 12 May 1862 (c1863)',,,  
 'La captive (oc, Carré), c1860–64, unperf., vs (1883), fs, Pc',,,  
 'Le saphir (oc, Carré, Hadot and de Leuven, after W. Shakespeare: All's Well that Ends Well), OC (Favart) 8 March 1865, vs (1865), fs lost',,,  
 'Christophe Colomb (Méry, C. Chaubet and Saint-Etienne), ode-symphonie, perf. 1847 (1847)',,,  
 'L'Eden (Méry), mystère (orat), perf. 1848, vs (c1853), fs lost',,,  
 'Choeur des conjurés (Saint-Etienne), men's vv, orch/brass, 1842, Pn , pubd in La ruche harmonieuse, no.12; ',,,  
 'Chant du soir (Saint-Etienne), men's vv, orch, 1844 (c1867)',,,  
 'Sym., F, 1837, F-Pc',,,  
 'Sym., E, 1838, Pc',,,  
 'Sym., E (1846)',,,  
 'Sym., c, 1849, Pc',,,  
 'Solo, E, cornet, orch, ?c1840, Pc',,,  
 'Souvenir d'Orient (c1836–44), US-Eu',,,  
 'Pieces on Arab themes, brass, 1835, lost',,,  
 'Nonet no.1, F, 2 cornets, 4 hn, 2 trbn, ophicleide, 1839, lost',,,  
 'Nonet no.2, c, 2 cornets, 4 hn, 2 trbn, ophicleide, 1839, Pc;',,,  
 ''',  
 'Delibes, Léo',,,  
 ''',  
 'Deux sous de charbon, ou Le suicide de bigorneau (asphyxie lyrique, 1, J. Moineaux), Folies-Nouvelles, 9 Feb 1856',,,  
 'Deux vieilles gardes (opérette bouffe, 1, de Villeneuve and Lemonnier), PBP, 8 Aug 1856 (1856)',,,  
 'Six demoiselles à marier (opérette bouffe, 1, E. Jaime and A. Choler), PBP, 12 Nov 1856 (?1856)',,,  
 'Maître Griffard (oc, 1, Mestépès), Lyrique, 3 Oct 1857 (1857)',,,  
 'La fille du golfe (oc, 1, C.-L.-E. Nutter) (1859)',,,  
 'L'omelette à la Follembuche (opérette bouffe, 1, E. Labiche and M. Michel), PBP, 8 June 1859 (1859)',,,  
 'Monsieur de Bonne-Etoile (oc, 1, P. Gille), PBP, 4 Feb 1860 (1860)',,,  
 'Les musiciens de l'orchestre (opérette bouffe, 2, A. Bourdois), PBP, 25 Jan 1861, collab. J. Erlanger and J.-L.-A. Hignard',,,  
 'Les eaux d'Ems (comédie, 1, H. Crémieux and L. Halévy), Ems, Kursaal, sum. 1861 (1861/2)',,,  
 'Mon ami Pierrot (opérette, 1, Lockroy), Ems, Kursaal, July 1862',,,  
 'Le jardinier et son seigneur (oc, 1, M. Carré and T. Barrière), Lyrique, 1 May 1863 (1863)',,,  
 'La tradition (prol. en vers, H. Derville), PBP, 5 Jan 1864',,,  
 'Grande nouvelle (opérette, 1, A. Boisgontier) (1864)',,,  
 'Le serpent à plumes (farce, 1, Gille and N. Cham), PBP, 16 Dec 1864 (1864)',,,  
 'Le boeuf Apis (opéra bouffe, 2, Gille and G. Furpille), PBP, 25 April 1865',,,  
 'Valse, ou Pas de fleurs (divertissement), Opéra, 12 Nov 1867 [added to Adam's Le corsaire]',,,  
 'Malbrough s'en va-t-en guerre, Act 4 (opérette, 4, Siraudin, Williams and Busnach), Athénée, 13 Dec 1867, collab. Bizet, E. Jonas and I. Legouix',,,  
 'L'écossais de Chatou (opérette, 1, Gille and A. Jaime), PBP, 16 Jan 1869 (1869)',,,  
 'La cour du roi Pétaud (opéra bouffe, 3, Gille and Jaime), Variétés, 24 April 1869 (1869)',,,  
 'Le roi l'a dit (oc, 3, E. Gondinet), POC (Favart), 24 May 1873 (1873, 2/1885), fs (c1890)',,,

- 'Jean de Nivelles (opéra, 3, Gondinet and Gille), POC (Favart), 8 March 1880 (1880)',,,  
 'Le roi s'amuse, six airs de danse dans le style ancien, Comédie-Française, 22 Nov 1882; arr. pf (1882), fs (c1885)',,,  
 'Lakmé (opéra, 3, Gondinet and Gille, after P. Lotti: Rarahu), POC (Favart), 14 April 1883, vs (1883)',,,  
 'Kassya (drame lyrique, 4, H. Meilhac and Gille), POC (Lyrique), 24 March 1893; vs (1893) [orchd Massenet]',,,  
 'La mort d'Orphée (A. Renaud), scène lyrique, T, vv, orch, 1877;',,,  
 ''',  
 'Deneffe, Jules',,,  
 ''',  
 'Ketty, ou Le retour en Suisse (oc, 1), Mons, 1838',,,  
 'L'échevin Brassart (oc, 3), Mons, 1845',,,  
 'Marie de Brabant (scène lyrique, 1), Mons, 1850',,,  
 'Séguille (oc), Mons, 1854',,,  
 'Syms., ovs. and ww pieces mentioned in FétisB',,,  
 ''',  
 'Dobrzyński, Ignacy Feliks – Selective',,,  
 ''',  
 'Monbar, czyli Flibustierowie [Monbar, or The Freebooters] (op, 3, L. Paprocki and S. Duchńska-Pruszkowa, after K. van der Velde: Der Flibustier), op.30, 1838',,,  
 'Obrazek muzyczny [Musical Picture-Book] (op, 1), 1856, Warsaw, 18 Nov 1856 (Warsaw, 1856)',,,  
 'Burgrafowie [The Burgraves] (incid music, 3, K. Kaszewski, after V. Hugo), op.69, 1860, inc.',,,  
 'Konrad Wallenrod (drama, 3, Kaszewski and J. Królikowski, after A. Mickiewicz), op.70, 1859, inc.',,,  
 'Cant., op.34, chorus, orch',,,  
 'Święty Boże [Holy Lord], op.61, 4 solo vv, chorus, orch (Leipzig, 1860)',,,  
 'Lamentacja nad grobem Chrystusa Pana [Lamentations at the Tomb of Christ], chorus, orch, op.62',,,  
 'Concert Ov., op.1, 1824, PL-Wtm',,,  
 'Rondo alla polacca, pf, orch, op.6 (Leipzig, 1836)',,,  
 'Sym. no.1, op.11, ',,,  
 'Sym. no.2, op.15, 1834',,,  
 'Fantaisie sur un thème original, bn, orch, op.28, 1834',,,  
 '2 Polonaises, op.31, 1835',,,  
 'Tpt Fantasy, op.35, Wtm;',,,  
 'marche funèbre, op.38, 1840',,,  
 'Andante and Rondo, fl, orch, op.42, 1864, ed. P.A. Janowicz (Kraków, 1953)',,,  
 'Introduction and Variations, trbn, orch, op.45, 1845',,,  
 'Grand Fantasy, vn, orch',,,  
 'Umoresca capriciosa sur un thème italien, op.53, 1847',,,  
 Marsz wojenny [Military March],,,  
 ''',  
 'Donizetti, Gaetano',,,  
 ''',  
 L'ira d'Achille, unperf.,,  
 Enrico di Borgogna, Venice, S Luca, 14 Nov 1818',,,

Una follia,'Venice, S Luca, 15 Dec 1818',,  
 Le nozze in villa,'Mantua, Vecchio, carn. 1820–21',,  
 'Il falegname di Livonia, o Pietro il grande, czar delle Russie', 'Venice, S Samuele, 26 Dec 1819',,  
 Zoraida di Granata,'Rome, Argentina, 28 Jan 1822',,  
 La zingara,'NN, 12 May 1822',,  
 La lettera anonima,'NFO, 29 June 1822',,  
 'Chiara e Serafina, o Il pirata', 'Milan, Scala, 26 Oct 1822',,  
 Alfredo il grande,'NC, 2 July 1823',,  
 Il fortunato inganno,'NN, 3 Sept 1823',,  
 L'ajo nell'imbarazzo,'RV, 4 Feb 1824',,  
 Emilia di Liverpool,'NN, 28 July 1824',,  
 Alahor in Granata,'Palermo, Carolino, 7 Jan 1826',,  
 Elvida,'NC, 6 July 1826, rev. (3) c1838',,  
 Gabriella di Vergy,'NC, 29 Nov 1869',,  
 2nd version,'Belfast, Whitla Hall, 9 Nov 1978',,  
 Olivo e Pasquale,'RV, 7 Jan 1827',,  
 'Otto mesi in due ore, ossia Gli esiliati in Siberia', 'NN, 13 May 1827',,  
 Il borgomastro di Saardam,'NFO, 19 Aug 1827',,  
 Le convenienze teatrali,'NN, 21 Nov 1827',,  
 2nd version: Le convenienze ed inconvenienze teatrali,'Milan, Cannobiana, 20 April 1831',,  
 'L'esule di Roma, ossia Il proscritto', 'NC, 1 Jan 1828',,  
 'Alina, regina di Golconda', 'Genoa, Carlo Felice, 12 May 1828',,  
 Gianni di Calais,'NFO, 2 Aug 1828',,  
 Il paria,'NC, 12 Jan 1829',,  
 'Il giovedì grasso, o Il nuovo Pourceaugnac', 'NFO, 26 Feb 1829',,  
 Elisabetta al castello di Kenilworth,'NC, 6 July 1829',,  
 I pazzi per progetto,'NC, 6 Feb 1830',,  
 Il diluvio universale,'NC, 6 March 1830',,  
 Imelda de'Lambertazzi,'NC, 5 Sept 1830',,  
 Anna Bolena,'Milan, Carcano, 26 Dec 1830',,  
 Gianni di Parigi,'Milan, Scala, 10 Sept 1839',,  
 Francesca di Foix,'NC, 30 May 1831',,  
 La romanziera e l'uomo nero,'NFO, 18 June 1831',,  
 Fausta,'NC, 12 Jan 1832',,  
 Ugo conte di Parigi,'Milan, Scala, 13 March 1832',,  
 L'elisir d'amore,'Milan, Cannobiana, 12 May 1832',,  
 Sancia di Castiglia,'NC, 4 Nov 1832',,  
 Il furioso nell'isola di San Domingo,'RV, 2 Jan 1833',,  
 Torquato Tasso,'RV, 9 Sept 1833',,  
 Rosmonda d'Inghilterra,'Florence, Pergola, 27 Feb 1834',,  
 Maria Stuarda,'Milan, Scala, 30 Dec 1835',,  
 2nd version: Buondelmonte,'NC, 18 Oct 1834',,  
 Marino Faliero,'Paris, Italien, 12 March 1835',,  
 Il campanello di notte,'NN, 1 June 1836',,  
 'Betly, ossia La capanna svizzera', 'NN, 21 Aug 1836',,  
 L'assedio di Calais,'NC, 19 Nov 1836',,  
 Pia de' Tolomei,'Venice, Apollo, 18 Feb 1837',,

- 'Roberto Devereux, ossia Il conte di Essex', 'NC, 28 Oct 1837',,,  
 Maria de Rudenz, 'Venice, Fenice, 30 Jan 1838',,,  
 Poliuto, 'NC, 30 Nov 1848',,,  
 La fille du régiment, 'Paris, OC (Bourse), 11 Feb 1840',,,  
 L' ange de Nisida, unperf.,,,  
 'Adelia, o La figlia dell' arciera', 'Rome, Apollo, 11 Feb 1841',,,  
 'Rita, ou Le mari battu', 'Paris, OC (Favart), 7 May 1860',,,  
 Caterina Cornaro, 'NC, 18 Jan 1844',,,  
 'Inc. or unfinished: Olimpiade (P. Metastasio), duet, composed Bologna, 1871, I-BGi (not autograph); Introduzione and aria [aria adapted from *Le nozze in villa*] in *I piccioli virtuosi ambulanti* (ob, 1), Bergamo, sum. 1819, pasticcio perf. by students of Mayr's school; *La bella prigioniera* (farsa, 1), composed Naples, 1826, 2 nos., pf acc., BGi; *Adelaide* (comica), begun Naples, 1834, inc. autograph F-Pc [partly used in *L' ange de Nisida*]; *Le duc d' Albe* (op, 4, Scribe and C. Duveyrier), begun Paris, 1839, I-Mr (inc.), completed by M. Salvi and others as *Il duca d' Alba*, Rome, 1882, vs (Milan 1881 and 1882), completed by T. Schippers, Spoleto, 1959; *Ne m'oubliez pas* (3, Saint-Georges), composed Paris, 1843, 7 nos. F-Pc; *La fidanzata*, aria Pc',,,  
 'Il ritorno di primavera (G. Morando), 3 solo vv, orch, April 1818, I-Bc',,,  
 'Canto accompagnatorio, SATB, orch, for funeral eulogies of Marchese G. Terzi, Bergamo, 1819, BGc',,,  
 'Teresa e Gianfaldoni, 2 solo vv, orch, vs (Rome, 1821)',,,  
 'Angelica e Medoro (after Ariosto), Naples, May 1822',,,  
 'L'assunzione di Maria Vergine (G.B. Rusi), T, T, B, vv, orch, Rome, 1822, BGi',,,  
 'Aristea (azione pastorale, 1, G.F. Schmidt), 3 female vv, 3 male vv, orch, Naples, S Carlo, 30 May 1823, Nc',,,  
 'A Silvio amante, T, orch, ?1823, BGi',,,  
 'I voti dei sudditi (azione pastorale, 1, Schmidt), 4vv, orch, Naples, S Carlo, 6 March 1825, copy I-Nc',,,  
 'La partenza, vv, orch, Palermo, Carolino, for departure of General delle Favare, July 1825',,,  
 'Cantata, vv, orch, Palermo, Carolino, for king's birthday, 14 Aug 1825',,,  
 'Licenza, vv, orch, Palermo, Carolino, for a gala, 1825/6',,,  
 'Saffo, solo v, vv, orch, before 1828, BGi, arr. v, pf (Naples, n.d.)',,,  
 'Inno reale (F. Romani), vv, orch, Genoa, for inauguration of Teatro Carlo Felice, 7 April 1828',,,  
 'Il genio dell' armonia (E. Visconti), solo vv, vv, ?orch, Rome, in honour of Pius VIII, 20 Dec 1829, collab. Costaguti and Capranica',,,  
 'Il fausto ritorno (azione allegorico-melodrammatica, D. Gilardoni), vv, orch, Naples, S Carlo, for return of king and queen from Spain, sum. 1830, Nc',,,  
 'Cantata, vv, orch, Milan, for wedding of Ferdinand of Austria, 24 Jan 1831, BGi',,,  
 'Inno, for wedding of King of Naples, Nov 1832',,,  
 'Il fato (J. Ferretti), Rome, for nameday of Count A. Lozano, 13 June 1833',,,  
 'Cantata (E. and C. Carnevali), Rome, for nameday of Anna Carnevali, 26 July 1833, private collection of H. Steger, Vienna',,,  
 'La preghiera di un popolo (hymn), S, A, T, B, 4vv, orch, Naples, S Carlo, for Ferdinand II, 31 Aug 1837, Nc, vs (Milan, 1837)',,,  
 'Cantata (Donizetti), vv, orch, Naples, S Carlo, for royal birth, Aug 1838, Nc',,,  
 'Dalla Francia un saluto t'invia, T, B, B, TTBB, orch, pf, Paris, May 1841, perf. Bergamo, for Mayr's 78th birthday, 14 June 1841, ed. J.S. Allitt and U. Schaffer (London and Davos, 1975)',,,  
 'Luge qui legis, vv, orch, Milan, funeral march for P. Marchesi, 1842, vs (Naples, n.d.)',,,

- 'Cristoforo Colombo, Bar, orch, Paris, Opéra, for benefit of P. Barroilhet, March 1845, scena e cavatina Nc',,,
- 'Gloria a Dio dei nostri padri, solo B, orch, Nc',,,
- 'Niso e Violetta, v, orch, sketch Mr',,,
- 'Sacro è il dolore, hymn, 2 vv, orch, Nc',,,
- 'La pietade col nemico or mi sembra qui delitto, solo B, orch, BGi',,,
- 'Cum sancto, vv, orch, 16 July 1817, F-Pc',,,
- 'Ky, D, 4vv, orch, 1 Aug 1817, Pc',,,
- 'Ky, D, vv, orch, 7 Aug 1817, I-Bc',,,
- 'Gl, C, 3–4vv, orch, 28 May 1818, MS copy and partly autograph pts BGi',,,
- 'Cr, C, 3vv, orch, 17 April 1819, Pc',,,
- 'Mag, D, S, T, B, STB, orch, May 1819, Pc',,,
- 'De torrente, F, ST, orch, June 1819, Pc',,,
- 'Laudamus–Gratias, F, S/T, ob/cl, orch, 3 July 1819, Pc',,,
- 'Domine a dextris, d, solo B, orch, 1819, I-Nc',,,
- 'Domine ad adjuvandum, C, S, T, B, vv, orch, 1819, F-Pc',,,
- 'Dixit, C, S, T, B, vv, orch, 1819, I-Nc',,,
- 'Gl, 3vv, orch, 16 July 1819, I-Nc',,,
- 'Qui tollis–Miserere, 3vv, orch, 8 July 1819, MS property of Donizetti heirs',,,
- 'Salve regina, F, solo T, orch, 5 Aug 1819, F-Pc',,,
- 'Iste confessor, D, S, T, B, STB, orch, 6 Aug 1819, I-Nc',,,
- 'Sicut erat, C, STB, orch, 9 Sept 1819, F-Pc',,,
- 'Laudate pueri, D, S, A, T, B, SATB, orch, 8 Oct 1819, I-Nc',,,
- 'Beatus vir, F, solo T, ob, cl, small orch, F-Pc',,,
- 'Cum Sancto Spiritu, D, 3–4vv, orch, 1819, Pc',,,
- 'Oro supplex, E, solo B, hn, orch, 1819, BGe',,,
- 'Tecum principium, S/T, ob/cl, orch, 1819, Nc',,,
- 'Miserere, 4vv, Jan 1820, copy Nc; Motet, solo T, cl, small orch, 29 March 1820, F-Pc',,,
- 'Miserere, 4 solo vv, vv, orch, 4 April 1820, I-Rvat',,,
- 'Tibi soli peccavi, F, solo S, basset-hn, orch, 6 April 1820, F-Pc',,,
- 'Tunc acceptabis, D, 4vv, orch, 6 April 1820, pts Pc',,,
- 'Asperges me, B, SATB, orch, 8 April 1820, Pc',,,
- 'Domine Deus, E, solo B, cl, orch, 16 May 1820, I-Nc',,,
- 'Gl, D, S, T, B, vv, orch, 20 May 1820, Nc',,,
- 'Ky–Christe–Ky, F, S, A, T, B, SATB, orch, 20 May 1820, copy and partly autograph pts BGi',,,
- 'Ky, 4vv, orch, 20 May 1820, Nc',,,
- 'Qui tollis, E, solo T, hn, vv, orch, 24 May 1820, MS copy and partly autograph pts BGi',,,
- 'Gloria Patri, F, solo S, vn, orch, 28 May 1820, F-Pc',,,
- 'Qui sedes–Quoniam, c, solo T, vn, orch, 3 July 1820, I-Nc',,,
- 'Laudamus te, A, S, A, T, B, SATB, orch, 6 July 1820, Nc',,,
- 'Gratias agimus, G, solo S, fl, orch, 6 July 1820, F-Pc',,,
- 'Dominus a dextris, d, solo T, vn, orch, Aug 1820, Pc',,,
- 'Cr, C, S, T, B, vv, orch 18 Oct 1820, I-BGi',,,
- 'Libera me di sanguinibus, a, solo S, vn, orch, 30 Oct 1820, F-Pc',,,
- 'Ne procias, E, solo B, hn, orch, 29 Nov 1820, I-Nc',,,
- 'Dixit Dominus, C, S, T, B, vv, orch, 1820, MS copy and autograph pts BGi',,,
- 'Tuba mirum, E, solo B, orch, 5 Jan 1821, MS copy and partly autograph pts BGi, Ky, 4vv, orch, 26

May 1821, F-Pc',,,  
 'Ky, F, 4vv, orch, 26 May 1821, I-Nc',,,  
 'Miserere, c, 4vv, orch, 18 Jan 1822, F-Pc',,,  
 'Cr, D, SATB, orch, perf. 24 Nov 1824, copy by Mayr I-BGi',,,  
 'Requiem, d, S, T, B, SATB, orch, for Bellini, 1835, unfinished, vs (Milan, 1870/R)',,,  
 'Miserere, g, 3 male solo vv, vv, orch, org 1837, Rvat, rev. for solo vv, vv, orch, 1842–3, Mr (Milan, 1844/5)',,,  
 'Requiem, vv, orch, for Zingarelli, 1837',,,  
 'Requiem, vv, orch, for Abate Fazzini, 7 Nov 1837',,,  
 'Messa di Gloria with Cr, c, 3–4 solo vv, vv, orch, perf. 28 Nov 1837, Nc',,,  
 'Gloria Patri, 4vv, orch, 1843, Nc',,,  
 'Quoniam ad te, off, solo S, small orch, 1844, Nc',,,  
 'Domine, Dominus noster, off, solo B, orch, Nov 1844, I-Nc',,,  
 '3 Cr: STB, orch, Nc',,,  
 'E, S, A, T, B, 4vv, orch, Nc',,,  
 'C, 4vv, orch, BGi',,,  
 'Credo breve, C, Crucifixus, F, vv, orch, orch pts BGi (vocal pts lost)',,,  
 '3 Cum Sancto Spiritu: C, c, 4vv, orch, both Nc',,,  
 'Dies irae, c, vv, orch, inc. sketch BGi',,,  
 'Docebo, D, solo B, small orch, org, pts. (partly autograph) BGi',,,  
 'Domine ad adjuvandum, C, S, T, B, vv, wind, org, F-Pc',,,  
 '2 Domine Deus: D, solo B, small orch, I-Nc',,,  
 'e, solo B, cl, orch, copy BGi',,,  
 '3 Gl: 4vv, orch, Nc',,,  
 'C, 4vv, orch, Nc',,,  
 'Gloria Patri–Sicut erat, C, STB, orch, MS copy and partly autograph pts I-BGi',,,  
 'n convertendo, C, solo B, orch, F-Pc',,,  
 'Inno [to St Peter], C, solo T, small orch, I-Nc',,,  
 'c, S, T, B, STB, small orch, MS copy and partly autograph pts BGi',,,  
 'd, S, A, T, B, SATB, orch, pts (partly autograph) BGi',,,  
 'd, SATB, orch, pts (partly autograph) BGi',,,  
 'Ky–Christe–Ky, E–G–e, T, SATB, orch, BGi',,,  
 'Laudate pueri, C, 3vv, orch',,,  
 'd, 4vv, orch, pts (some autograph) I-BGi',,,  
 'Nisi Dominus, D, solo T, orch, MS copy and partly autograph pts BGi',,,  
 'Pange lingua, F; Preces meae, E, solo T, 4vv, solo insts, orch, BGi',,,  
 'Qui sedes, C, solo S, vn, small orch, F-Pc',,,  
 'Qui sedes–Quoniam, a, solo S, vn, orch, MS copy and partly autograph pts I-BGi',,,  
 '3 Qui tollis: E, STB, orch, MS copy and partly autograph pts BGi',,,  
 'B, solo T, small orch, pts (partly autograph) BGi',,,  
 'E, solo T, hn, orch, pts (partly autograph) BGi',,,  
 'Requiem, 3vv, orch, for benediction of tomb of Alfonso della Valle di Casanova, vs (Naples, n.d.)',,,  
 'Salve regina, F, STB, wind insts, vc, db, F-Pc',,,  
 'Sicut erat, C, 4vv, orch, Pc',,,  
 '3 Tantum ergo: F, solo T, orch, I-Nc',,,  
 'D, solo S, org, Mc, E, solo T, wind insts, db, pts BGi',,,  
 'Tecum principium, F, S, T, cl, orch, partly autograph pts BGi',,,

- 'D, 29 March 1817, F-Pc',,,  
 'g, wind insts, 19 April 1817, ed. D. Townsend (New York, 1967), ed. B. Päuler (Zürich, 1970)',,,  
 'D, 10 Sept 1817, Pc',,,  
 "'La partenza', 25 Oct 1817, Pc',,,  
 'D, 17 Dec 1817, Pc',,,  
 'd, on death of A. Capuzzi, 1818, Pc',,,  
 "'L'incendio', perf. Bergamo, 19 March 1819, Pc',,,  
 'D, ?1832/3, inc., I-BGi [incl. themes used in *Il furioso* and *L'elisir d'amore*]; on themes by Bellini, 1836, F-Pc',,,  
 'D, 25 non-autograph pts I-BGi',,,  
 'Adagio and Minuet from a sym., F-Pc',,,  
 'Concertino, G, eng hn, orch, perf. Bergamo, 19 June 1817, ed. R. Meylan (Frankfurt, 1966)',,,  
 'Sinfonia to the cant. In morte M. Malibran, perf. Milan, 17 March 1837, other movts by Pacini, Mercadante, Coppola, Vaccai, I-Mr, vs (Milan, 1837/8)',,,  
 'Cl Conc., E, private collection A. Marinelli, Bergamo; Conc., vn, vc, orch, F-Pc',,,  
 'Conc., for unspecified inst, Pc',,,  
 'untitled work, B, cl, small orch, I-BGi',,,  
 'March, Aug 1840, F-Pc',,,  
 'Preludio, for an opera, Pc',,,  
 'Rataplan, I-Mr',,,  
 ""  
 'Duvernoy, Alphonse',,,  
 ""  
 'Stage: *Sardanapale* (op, 3, P. Berton, after G. Byron), Paris, Lamoureux Concerts, 1882, Liège, Théâtre Royal, 1892, vs (1882); *Le Baron Frick* (pastiche operetta, 1, E. Depré, C. Clairville), Paris, 1885; *Hellé* (op, 4, C. du Locle, C.-L.-E. Nutter), Paris, Opéra, 1896, vs (1896); *Bacchus* (ballet, 3, G. Hartmann, J. Hansen, after A. Mermet), Paris, Opéra, 26 Nov 1902, pf score (1902)',,,  
 'Vocal: *La tempête* (poème symphonique, A. Silvestre, P. Berton, after W. Shakespeare), solo vv, 4vv, orch, vs (c1880); *Cléopâtre* (scène lyrique, L. Gallet), S, 4vv, orch, vs (c1890)',,,  
 'Orch: *Hernani*, dramatic ov. (1890); 2 fragments symphoniques, pf, orch, 1876, pf score (1885); *Concertstück*, pf, orch, op.20 (1877); *Scène de bal*, pf, orch, op.28 (1885); *Fantaisie symphonique*, pf, orch (1906); *Concertino*, fl, orch/pf (1899)',,,  
 'Chbr: Pf trio, e, op.11 (1880); *Sonata*, G, vn, pf, op.23 (1885); *Sérénade*, tpt, 2 vn, va, vc, db, pf, op.24 (1906); *Str qt*, c, op.46 (1899); *Lied*, va, pf, op.47 (1901); *Sonata*, c, vn, pf, op.51 (1905)',,,  
 'Pf: *Sonata*, A, op.52 (1906)',,,  
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 'Elwart, Antoine',,,  
 ""  
 'Les catalans (op, 2, Burat de Gurgy), Rouen, Arts, Jan 1840',,,  
 'La reine de Saba (op), unperf',,,  
 'Les chercheurs d'or (op), unperf',,,  
 'Incid music for H. Lucas: *Alceste*, Paris, Odéon',,,  
 Other works,,,  
 5 masses (1838–72),,,  
 'other masses, unpubd',,,  
 'Te Deum, ?1848–9',,,  
 Miserere; many motets,,,

'Heures de l'enfance: recueils de prières, cantiques et récréations à l'usage des ... écoles etc. (1838)',,,

'Noë, ou Le déluge universel, symphonic orat, 1845',,,

'La naissance d'Eve, orat, 1846',,,

'Ruth et Booz, vocal sym., 1850',,,

'Les noces de Cana, mystery, 1853',,,

'L'Eugénie, march, military band;',,,

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'Eslava, Hilarión',,,

''

'Il solitario del monte selvaggio (os, 3, C. Bassi), Cádiz, Principal, June 1841',,,

Sacred: over 140 pieces; ,,,

'Cantiga 14a del rey don Alfonso el Sabio parafraseada, SATB, orch (Madrid, 1865)',,,

'La tregua di Ptolomaide (os, 3, L. Bertocchi), Cádiz, Principal, 24 May 1842',,,

'Pedro el cruel (os, 2, after Lope de Vega: Lo cierto por lo dudoso), Seville, sum. 1843',,,

'Paráfrasis de Job, T, orch',,,

'Requiem, vv, orch, op.143 (Madrid, 1861)',,,

'Mass, 4vv, orch, op.150 (Madrid, c1865)',,,

'Oficio de difuntos, 2 choruses, orch, E',,,

'TeD, solo vv, SATB, 8vv, orch, E',,,

'3 motetes compuestos al Santísimo, unacc., E',,,

'Motetes al SS Sacramento, unacc., op.147',,,

'Salve regina, 2 choruses, unacc., E',,,

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'Flotow, Friedrich Freiherr von',,,

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'Pierre et Cathérine (op, 2, J.H. Vernoy de Saint-Georges); Ger. trans., Ludwigslust and Schwerin, 1835',,,

'Die Bergknappen (op, 2, T. Körner)',,,

'Alfred der Grosse (op, 2, Körner)',,,

'Rob-Roy (Rob le barbe) (oc, 1, P. Duport and P.J. Desforges, after W. Scott), Royaumont Castle, Sept 1936',,,

'Sérafine (oc, 2, Desforges, after F. Soulier), Royaumont, 30 Oct 1836',,,

'Le comte de Charolais (incid music, Duport and Desforges, after P. Massinger and N. Field), Paris, Palais Royal, Nov or Dec 1836',,,

'Alice (oc, 2, H. de Sussy and D. de Laperrière), Paris, Hôtel Castellane, 8 April 1837',,,

'Stradella (pièce lyrique, 1, Duport and P.A. de Forges), Paris, Palais Royal, 1837',,,

'La lettre du préfet (oc, 1, E. Bergounioux), Paris, Salon Gressier, 1837, rev. 1868',,,

'Le comte de Saint-Mégrin (La duchesse de Guise) (opéra, 3, F. and C. de la Bouillierie, after A. Dumas père: Henri III et sa cour), Royaumont, 10 June 1838; rev. as Le duc de Guise, Paris, Ventadour, 3 April 1840; Ger. trans., Schwerin, 24 Feb 1841',,,

'Lady Melvil (oc, 3, Saint-Georges and A. de Leuven), Paris, Renaissance, 15 Nov 1838, collab. A. Grisar; rev. Grisar as Le joaillier de Saint-James, 1862',,,

'L'eau merveilleuse (opéra bouffe, 2, T.M.F. Sauvage), Paris, Renaissance, 30 Jan 1839, collab. Grisar; Ger. trans. as Das Wunderwasser, vs (Mainz, n.d.)',,,

'Le naufrage de la Méduse (opéra, 3, H. and T. Cogniard), Paris, Renaissance, 31 May 1839, Act 1 by A. Pilati; excerpts (Paris, n.d.); rev., expanded as Die Matrosen, Hamburg, 23 Dec 1845, vs

(Hamburg, 1845)',,,

'Lady Harriette, ou La servante de Greenwich (ballet, 3, Saint-Georges and J. Mazilier), Paris, Opéra, 21 Feb 1844, Act 2 by R. Burgmüller, Act 3 by E. Deldevez',,,

'L'esclave de Camoëns (oc, 1, Saint-Georges), Paris, Opéra-Comique, 1 Dec 1843; rev., enlarged as Indra, das Schlangemädchen (3), Vienna, 18 Dec 1852; as Alma l'incantatrice (4), Paris, Italien, 6 April 1878 [also known as L'enchanteresse, Die Hexe, Zora ? and Griselda]',,,

'Alessandro Stradella (romantische Oper, 3, Friedrich), Hamburg, Stadt, 30 Dec 1844; numerous scores pubd',,,

'Die Libelle (La demoiselle, ou Le papillon ou Dolores) (ballet, 2, Markwort), Schwerin, 8 Aug 1856',,,

'Herzog Johann Albrecht von Mecklenburg, oder Andreas Mylius (opera, 3, E. Hobein), Schwerin, 27 May 1857',,,

'Pianella (komische Oper, 1, E. Pohl, after C. Goldoni La serva padrona), Schwerin, 27 Dec 1857 (Paris, 1860)',,,

'Die Gruppe der Thetis (ballet), Schwerin, 18 Aug 1858',,,

'La veuve Grapin (Madame Bonjour) (opéra comique, 1, de Forges), Paris, Bouffes-Parisiens, 21 Sept 1859 (Paris, ?1859); Ger. trans., Vienna, Theater am Franz-Joseph-Kai, 1 June 1861, vs (Berlin, n.d.)',,,

'Der Tannkönig (ballet, 2, Hobein and A. Rossi), Schwerin, 22 Dec 1861',,,

'Wilhelm von Oranien in Whitehall (incid music, 5, Ganz zu Putlitz), Schwerin, 2 Oct 1861',,,

'Der Königsschuss (Divertissement) (ballet, 1), Schwerin, 22 May 1864',,,

'La châtelaine (Der Märchensucher) (op, 2, M.A. Grandjean), Vienna, Karl, Sept 1865; rev. K. Treumann as Das Burgfräulein',,,

'Naida (Le vannier) (op, 3, Saint-Georges and L. Halévy), St Petersburg, 11 Dec 1865 (Milan, n.d.)',,,

'Zilda, ou La nuit des dupes (oc, 2, Saint-Georges, H.C. Chivot and A. Duru), Paris, Opéra-Comique, 28 May 1866; vs (Paris, 1866); Ger. trans. as Fatme, vs (Berlin, c1925)',,,

'Am Runenstein (op, 2, R. Genée), Prague, 13 April 1868 (Leipzig, 1868)',,,

'Die Musikanten (La jeunesse de Mozart) (komische Oper, 3, Genée), composed ?1869–70, Mannheim, 19 June 1887; Ger. vs (Leipzig, 1890)',,,

'L'ombre (oc, 3, Saint-Georges and de Leuven), Paris, Opéra-Comique, 7 July 1870; vs (Paris, 1870); Ger. trans. as Sein Schatten, Vienna, Wien, 10 Nov 1871 (Berlin and Posen, ?1871)',,,

'Le fleur de Harlem (op, 3, Saint-Georges and de Leuven, after Dumas père: Le tulipe noir); It. trans., Turin',,,

'Rosellana (op, 3, de Lauzières), Vittorio Emanuele, 18 Nov 1876 (Turin, 1876)',,,

'Sakuntala (op, 3, C. d'Ormeville, after Kalidasa), inc.',,,

'1 aria in La champmeslé (Duport, ? after Racine), Paris, Nouveautés, 11 Feb 1837',,,

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'Garcia, José Maurício Nunes',,,

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'19 masses, 102–20, most for SATB, orch, several with org, 12 dated 1801–26',,,

'3 Laudamus te, 157–9, 1–2 S, orch, 1 dated 1821',,,

'Qui sedes – Quoniam, 163, 2 T, orch, 1818',,,

'9 Credo, 121–9, most for SATB, 6 with orch, 3 with org, 2 dated 1808, 1820',,,

'da Novena do Sacramento, 49, SATB, orch, 1822;',,,

'Vespers : do Espírito Santo, 179, SATB, orch, 1820',,,

'Lits: da Novena de N Sra do Carmo, 48, SATB, orch, 1818; ',,,

- 'Trezena de S Francisco de Paula, 75, SATB, orch, 1817',,,  
 'de N Sra Mãe dos Homens, 71, SATB, orch',,,  
 'Novenas: 2 de N Sra do Carmo, 67, SATB, orch, 1818, 72, b pt extant',,,  
 'do Sacramento, 68, SATB, orch, 1822',,,  
 'da Conceição, 69–70, SATB, orch',,,  
 'Isti sunt qui viventes, 57, SATB, orch, 1818',,,  
 'Media nocte, 58, S, orch, 1818',,,  
 'Ego sum panis vitae, 60, SATB, orch',,,  
 'Moteto para S João Batista, 63, orch pts extant',,,  
 '78, SATB, orch, 1821',,,  
 '2 Laudate pueri, 77, 79, SATB, orch, 1813',,,  
 ''',  
 'Gevaert, François-Auguste',,,  
 ''',  
 'La comédie à la ville (opéra bouffon, 1, Prilleux), Ghent, Grand, 5 Jan 1849, vs (Ghent, Paris, 1853)',,,  
 'Les empiriques (oc, 1, G. Vaëz), 1851, unperf., B-Bc',,,  
 'Georgette, ou Le moulin de Fontenoy (opéra bouffe, 1, Vaëz and A. Royer), Lyrique, 27 Nov 1853, vs (Brussels, 1854)',,,  
 'Le billet de Marguerite (oc, 3, A. De Leuwen and Brunswick), Lyrique, 7 Oct 1854, vs (c1854)',,,  
 'Les lavandières de Santarem (oc, 3, A.-P. Dennery and Grangé), Lyrique, 25 Oct 1855, vs (c1855)',,,  
 'Quentin Durward (oc, 3, E. Cormon and M. Carré, after W. Scott), OC (Favart), 25 March 1858 (c1858)',,,  
 'Le diable au moulin (oc, 1, Cormon and Carré), OC (Favart), 13 May 1859, vs (1859)',,,  
 'Le Château Trompette (oc, 3, Cormon and Carré), OC (Favart), 23 April 1860, vs (1864)',,,  
 'La poularde de Caux (opérette, 1, De Leuwen and Prilleux), Lyrique, 17 May 1861, vs (1861) [collab. Clapisson, E. Gauthier, Poise, A. Bazille and S. Mangeant]',,,  
 'Les deux amours (oc, 2, Cormon and A. Achard), Baden-Baden, Maison de la Conversation, 31 July 1861, B-Bc',,,  
 'Le capitaine Henriot (oc, 3, after V. Sardou and Vaëz), OC (Favart), 29 Dec 1864, vs (1864)',,,  
 'Jérusalem, ou Le départ des Croisés (Ghent, n.d.); ',,,  
 'Requiem, male vv, orch (Ghent, 1853)',,,  
 'Les cloches de Noël, 1v, orch, Bc;',,,  
 'Fantasia sobre motivos españoles, 1851',,,  
 'Flandre au Lion, ov., 1848, B-Bc',,,  
 'La feria andaluza, 1851, Bc',,,  
 ''',  
 'Glinka, Mikhail Ivanovich',,,  
 ''',  
 'Rokeby,'Moscow, 1969',,  
 'Mar'ina roshcha [Mary's Grove],—,,  
 'Zhizn' za tsarya [A Life for the Tsar], 'fs 1881, ov. only 1858; vs 1856 or 1857',,  
 'Moldavanka i tsiganka [The Moldavian Girl and the Gypsy Girl],'Moscow, 1947',,  
 'Scene at the monastery,'fs 1881, vs 1856 or 1857',,  
 'Knyaz' Kholm'skiy [Prince Kholm'skiy],1862',,  
 'Tarantella,1862',,

Ruslan i Lyudmila [Ruslan and Lyudmila], 'fs 1878, ov. only 1858; vs 1856',,  
 Dvumuzhnitsa [The Polyandrist],—,,  
 'Overture, D', c1822–6,,  
 'Overture, g', c1822–6,,  
 Andante cantabile and rondo, c1823,,  
 'Symphony, B', c1824,,  
 Symphony on two Russian themes, 1834,,  
 'Valse-Fantaisie, b', 1839–56,,  
 Capriccio brillante, 1845,,  
 Kamarinskaya, 1848,,  
 Recuerdos de Castilla, 1848,,  
 'Polonaise, F', 1855,,  
 'Concerto for orchestra, E',,,,  
 'A, ignobil core, B, male chorus, orch, inc.', 1828 or 1834,,  
 'Ne nazivay yeyo nebesnoy [orchd 1855, G viii, 119]', 1834,,  
 'Velik nash Bog, polonaise, SATB, orch', 1837,,  
 'Gimn khozyainu (cant.), T, orch, inc.', 1838,,  
 'Proshchal'naya pesnya dlya vospitannits obshchestva blagorodnikh devits, SSAA, orch', 1850,,  
 'Kosa, 1v, SATB, orch', 1854,,  
 'Molitva, 1v, SATB, orch [orig. for pf, 1847]', 1855,,  
 Orchestrations of works by other composers,,,  
 'Shterich: Waltz on a theme from Weber's Oberon, pf, 1829 (Moscow, 1968), G xviii, 1',,,,  
 'Hummel: Souvenir d'amitié, nocturne op.99, pf, 1854 (Moscow, 1968), G xviii, 13',,,,  
 'Dargomizhsky: Likhoradushka [Fever], song, 1855 (Moscow, 1968), G xviii, 86',,,,  
 'Alyab'yev: Solovey [The nightingale], song; 1856 (Moscow, 1889), G xviii, 89',,,,  
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 'Godard, Benjamin',,,,  
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 'Les Guelfes (grand opéra, 5, L. Gallet), Rouen, Arts, 17 Jan 1902, vs (1898)',,,,  
 'Pedro de Zalamea (opéra, 4, L. Détrouyat and A. Silvestre, after P. Calderón de la Barca), Antwerp, Royal, 31 Jan 1884, vs (1884)',,,,  
 'Much Ado about Nothing (incid music, L. Legendre, after W. Shakespeare), Paris, Odéon, 1887',,,,  
 'Jocelyn (op, 4, V. Capoul and Silvestre, after A.-M.-L. de Prat de Lamartine), op.100, Brussels, Monnaie, 25 Feb 1888, vs (1887)',,,,  
 'Le Dante (drame lyrique, 4, E. Blau), op.111, Paris, OC (Lyrique), 13 May 1890, vs (1890)',,,,  
 'Jeanne d'Arc (incid music to drame historique, 5, J. Fabre), op.125, Paris, 1891, vs (1891)',,,,  
 'Ruy Blas, 1891, unperf.',,,,  
 'Ballet d'autrefois (petite scène à 2 personnages, G. Boyer), for S (travesti) and dancer, op.144 (? 1893)',,,,  
 'La vivandière (oc, 3, H. Cain), inc., Paris, OC (Lyrique), 1 April 1895, with orch completed by P.A. Vidal; vs (1895)',,,,  
 'Solo vv, chorus, orch: Le Tasse [Tasso] (C. Grandmougin), dramatic sym., op.39, 1877 (1878)',,,,  
 'Syms.: no.1 (Berlin, n.d.)',,,,  
 'no.2, B, op.57, 1879 (1889)',,,,  
 'Sym. orientale, op.84, 1883 (Berlin, 1884)',,,,  
 'Sym. descriptive, unpubd.',,,,  
 'Pf Conc. no.1, A, op.31, 1875 (1879)',,,,

'Conc. romantique, vn, op.35, 1876 (1877)',,,  
 ' Vn Conc. no.2, g, op.131, 1891 (Berlin, 1892)',,,  
 'Pf Conc. no.2, G, op.148, 1893 (1899)',,,  
 'Scènes poétiques, op.46, 1878 (1879)',,,  
 'Aubade et scherzo, op.61, 1881 (1882)',,,  
 'Introduction and allegro, pf, orch, op.49, 1880 (1881)',,,  
 '3 morceaux: Marche funèbre, Brésilienne, Kermesse, op.51, 1879 (1880)',,,  
 'Scènes écossaises, ob, orch, op.138 (n.d. [also arr. ob, pf, see chamber])',,,  
 'Symphonie-ballet, op.60, 1881 (1882)',,,  
 'Fantaisie persane, pf, orch, 1894 (1896)',,,

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 'Gomes, Carlos',,,

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 'A noite do castelo (os, 3, A.J. Fernandes dos Reis), Rio de Janeiro, Lírico Fluminense, 4 Sept 1861, vs (Rio de Janeiro, 1861)',,,  
 'Joana de Flandres (os, 4, S. de Mendonça), Rio de Janeiro, Lírico Fluminense, 15 Sept 1863, vs (Rio de Janeiro, c1864)',,,  
 'Se sa minga (musical comedy, A. Scalvini), Milan, 1867, selections, vs (Milan, c1867)',,,  
 'Nella luna (musical comedy, Scalvini), Milan, 1868',,,  
 'Telégrafo eléctrico (operetta, França), Rio de Janeiro, 1871',,,  
 'Os mosqueteiros do rei, 1871, inc.',,,  
 'Fosca (os, 4, A. Ghislanzoni, after L. Capranica: La festa della Marie), Milan, La Scala, 16 Feb 1873, vs (Milan, 1873), rev. La Scala, 1878, vs (Milan, c1878)',,,  
 'Salvator Rosa (os, 4, Ghislanzoni), Genoa, Carlo Felice, 21 March 1874, vs (Milan, ?1874)',,,  
 'Maria Tudor (os, 4, E. Praga, after V. Hugo), Milan, La Scala, 27 March 1879, vs (Milan, ?1879)',,,  
 'Lo schiavo (os, 4, R. Paravicini, after Viscount de Taunay), Rio de Janeiro, Lírico, 27 Sept 1889, vs (Milan, c1889)',,,  
 'Condor [Odaléa] (os, 3, M. Canti), Milan, La Scala, 21 Feb 1891, vs (Milan, 1891)',,,  
 'Colombo, orat, 4 acts, Rio de Janeiro, 12 Oct 1892, vs (Milan, ?1892)',,,  
 'Il saluto del Brasile, Philadelphia, 19 July 1876',,,  
 '2 cants., Rio de Janeiro, 1860: [untitled]; A última hora do Calvário',,,  
 'Hino acadêmico, São Paulo, 1859 (Rio de Janeiro, 1859)',,,  
 'Marcha da indústria, orch, Rio de Janeiro, 1860',,,  
 'Modinhas, most unpubd, all ?c1850–60, incl: Alta noite, Anália ingrata, As bahianas, Bela ninfa de minh'alma, Conselhos, Foi meu amor um sonho, Mamãe disse, Quem sabe? (Rio de Janeiro, 1859), Suspiros d'alma (Rio de Janeiro, 1859)',,,

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 'Gossec, François-Joseph',,,

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 'Esquisse d'un morceau d'orchestre, F-Pc\*',,,  
 'Esquisse symphonique, Pc\*',,,  
 'Esquisses de mouvements de symphonies, Pc, doubtful',,,  
 'Trois mouvements de symphonies, inc., Pc, doubtful',,,  
 'Rondeau, fl, orch; Bostangis, ou Marche turque, air de dance for a ballet: some MSS in Pc',,,

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 Gottschalk Louis Moreau',,,

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'Charles IX, 1859–60, frags. US-NYp, see also d87',,,

'Amalia Warden (3, A. Lorenzana), 1860, lost except Act 1 lib, NYp',,,

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'Marcha triunfal y final de opera [Carlos IX], orch, 1860, NYp (New York, 1969); Havana, 17 Feb 1860',,,

'Grande tarantelle, pf, orch, op.67, 1858–64 (Paris, c1874), NYp; ?Philadelphia, 29 Oct 1864',,,

'Marche solennelle (Gran marcha solemne), orch, band, 1866–8, NYp, ed. D. Hunsberger (New York, 1969); Montevideo, Nov 1868; arr. pf solo, seed64',,,

'Symphony no.2 'A Montevideo', orch, 1865–8, NYp (New York, 1969); Montevideo, Nov 1868',,,

'Variations de concert sur l'hymne portugais du roi D. Louis ler, pf, orch, op.91, 1869, NYp (New York, 1969); Rio de Janerio, 31 Oct 1869; orig. pf solo, seed157',,,

'Sonate, vn, harp, n.d., ?spurious; Birmingham, AL, 7 Feb 1963',,,

'Other marches and dances, orch/band, 1857–69, and chamber works, 1858–69, all lost, listed in Offergeld (1970)',,,

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'Gounod, Charles-François',,,

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Sapho,'Opéra, 16 April 1851',,,

Le bourgeois gentilhomme,'Français, 9 Jan 1852',,,

Ulysse,'Français, 18 June 1852',,,

La nonne sanglante,'Opéra, 18 Oct 1854',,,

Le médecin malgré lui,'Lyrique, 15 Jan 1858',,,

Philémon et Baucis,'Lyrique, 18 Feb 1860',,,

La colombe,'Baden-Baden, Stadt, 3 Aug 1860',,,

Mireille,'Lyrique, 19 March 1864',,,

Roméo et Juliette,'Lyrique, 27 April 1867',,,

Les deux reines,'Ventadour, 27 Nov 1872',,,

'Jeanne d'Arc','Gaîté, 8 Nov 1873',,,

Cinq mars,'OC (Favart), 5 April 1877',,,

Polyeucte,'Opéra, 7 Oct 1878',,,

Le tribut de Zamora,'Opéra, 1 April 1881',,,

Les drames sacrés,'Vaudeville, 17 March, 1893',,,

'Unfinished ops: Le songe d'Auguste (Musset), begun 1853; Ivan le terrible (H. Trianon and F.

Leroy), begun 1856; George Dandin (Molière), begun 1873; Maître Pierre (Gallet), begun 1877 [on Abélard and Héloïse]',,,

'Messe à grand orchestre, 1839, unpubd',,,

'Messe à grand orchestre, a–E, A, T, TTB, 1841, unpubd (F-Pn)',,,

'Requiem à grand orchestre, 1842, unpubd',,,

'Messe solennelle de Sainte Cécile, G, S, T, B, SATB, orch, org (1855), vs with new 2nd Offertory (London, 1874)',,,

'Messe brève, pour les morts (Requiem), F, solo vv, double chorus SATB, orch, vs (London, 1873)',,,

'Messe du Sacré-Coeur de Jésus, C, S, A, T, B, SATB, orch, vs (1876)',,,

'Ave verum (4 motets solennels no.2), E, SATB, orch/org (1863)',,,

'Ave verum (4 motets solennels no.3), C, S/T, SATB, orch/org (1864)',,,

'Veni Creator Spiritus, G, TTBB, unacc. (1864)',,,

'De profundis, c–C, S, A, T, B, SATB, orch (London, 1871)',,,

- 'Dans cette étable, pastorale sur un Noël du XVIIIe siècle (4 grands chœurs no.2), SATB, orch (1859)',,,
- 'Près du fleuve étranger (4 grands chœurs no.1) (A. Quételard, Ps cxxxvii), SATB, orch/pf/org (1861)',,,
- 'Stabat mater (Fr., Abbé Castaing), SATB, orch (1867)',,,
- 'Le vin des gaulois et la danse de l'épée, légende bretonne, TTBB, unacc. (1854), arr. SATB, orch (1879/80)',,,
- 'La liberté éclairant le monde! (E. Guiard), TTBB, orch (1876)',,,
- 'Marie Stuart et Rizzio, scène lyrique, solo vv, orch [second prix de Rome, 1837] unpubd, F-Pn',,,
- 'Fernand, scène lyrique, solo vv, orch [premier grand prix de Rome, 1839] unpubd, F-Pn',,,
- 'Pierre l'ermite, scène dramatique, solo vv, chorus, orch, 1849, unpubd (arr. pf 4 hands, Stockholm, Stiftlesen musikkulturens främjande)',,,
- 'Le temple de l'harmonie (cant., Barbier and Carré), S, Mez, A, SSTTBB, pf/orch, vs in 12 chœurs et une cantate (1869)',,,
- 'Gallia: lamentation (Gounod), motet, S, SATB, orch, org, for opening of London International Exposition, 1871 (London, 1871)',,,
- 'Jésus sur le lac de Tibériade, scène biblique, solo v, chorus, orch, (1875), vs (1878)',,,
- 'La rédemption (Gounod), sacred trilogy, solo vv, chorus, orch, vs (London, 1882), fs (London, ? 1883)',,,
- 'Mors et vita (Gounod), sacred trilogy, solo vv, chorus, orch, vs (London, 1885), fs (London, 1885)',,,
- 'Saint-François d'Assise, diptyque musical, T, B, vv, orch, 1891, unpubd, F-Pn',,,
- 'Scherzo, 1837, unpubd',,,
- 'Symphony no.1, D (1855)',,,
- 'Symphony no.2, E, perf. 1856 (late 1850s)',,,
- 'Marche pontificale (Marche romaine), for anniversary of coronation of Pius IX (1869)',,,
- 'Saltarello (London, ?1865)',,,
- 'Marche-Fanfare, E, brass band, for 12th Hussars, arr. pf 4 hands (London, 1876)',,,
- 'Marche religieuse (Marche festive), C, arr. pf 4 hands/org/hmn (1876), fs (1878)',,,
- 'Marche solennelle, E, arr. pf 2/4 hands/org (London, 1878)',,,
- 'Wedding March no.2, A, for wedding of Duke of Albany, 1882, arr. pf 2/4 hands/org (London, 1882)',,,
- 'Fantaisie sur l'hymne national russe, pedal pf, orch (1886)',,,
- 'Suite concertante, pedal pf, orch, arr. 2 pf by Saint-Saëns (1888)',,,
- 'Danse roumaine, pedal pf, orch, arr. Band (1890), 2 pf (1896)',,,
- ,,,
- 'Gyrowetz, Adalbert',,,
- ,,,
- 'Montag, Dienstag, Mittwoch (Posse, 3), Vienna, Theater an der Wien, 23 May 1817, collab. Kinsky and Seyfried',,,
- 'Hans Sachs im vorgerückten Alter (romantisch-komische Spl, 2), Dresden, 1833',,,
- 'Aladin (1), 7 Feb 1819',,,
- 'Felix und Adele (romantische Oper, 3, J. von Weisenthurn), 10 Aug 1831',,,
- 'Die beiden Savoyarden, c1817',,,
- 'Il finto Stanislao (ob, F. Romani), Milan, Scala, 5 July 1818',,,
- 'Des Kaisers Genesung, 1 May 1826',,,
- 'Der Geburtstag (Spl, 1), 11 Feb 1828',,,

- 'Der dreizehnte Mantel (Spl, 1, after E. Scribe), 12 Jan 1829',,,  
 'Der blinde Harfner (1), 19 Dec 1827',,,  
 'Das Ständchen (Spl, 1), 7 Feb 1823',,,  
 'The Inconstant Page, or The Marriage of Figaro (ballet), 1819',,,  
 'Les pages du Duc de Vendôme (ballet), Paris, 1820',,,  
 'La fête hongroise (divertissement, 1), Paris, 15 June 1821',,,  
 'Nathalie, ou La laitière suisse (ballet), Vienna, 1821',,,  
 'over 20 other works with unrecorded performance dates, some in collaboration with others',,,  
 'Orch: c40 syms. (4 ed. in *The Symphony 1720-1840*, ser.B, xi, New York, 1983)',,,  
 ''',  
 ''',  
 'Halévy, Fromental',,,  
 ''',  
 'Marco Curzio, 1822, unperf. [finale only]',,,  
 'Les deux pavillons, ou Le jaloux et le méfiant (oc, J.B.C. Vial), c1824, unperf.',,,  
 'Pygmalion (opéra, 1, Patin and Arnoult), c1824, unperf.',,,  
 'Erostrate (opéra, 3, Arnoult and L. Halévy), c1825, inc.',,,  
 'L'artisan (oc, 1, J.-H.V. de Saint-Georges), POC, 30 Jan 1827 (1827)',,,  
 'Le roi et le batelier (oc, 1, Saint-Georges), POC, 3 Nov 1827, collab. L.V.E. Rifaut',,,  
 'Clari (opera semiseria, 3, P. Giannone), Italien, 9 Dec 1828, vs (c1830)',,,  
 'Le dilettante d'Avignon (oc, 1, F.-B. Hoffman and L. Halévy), POC (Ventadour), 7 Nov 1829 (Paris and London, 1829)',,,  
 'Manon Lescaut (ballet, 3, E. Scribe and J. Aumer, after Prévost), PO, 3 May 1830, arr. pf (n.d.)',,,  
 'Attendre et courir (oc, 1, Fulgence and Henri), POC (Ventadour), 27 May 1830, collab. H. de Ruolz',,,  
 'La langue musicale (oc, 1, Saint-Yves), POC (Ventadour), 11 Dec 1830 (1830)',,,  
 'La tentation (opéra-ballet, 5, Cavé and J. Coralli), PO, 20 June 1832, collab. C. Gide, excerpts (1832)',,,  
 'Yella (oc, 2, Moreau and P. Duport), 1832, unperf.',,,  
 'Les souvenirs de Lafleur (oc, 1, P.F.A. Carmouche and C. de Courcy), POC (Bourse), 4 March 1833, vs (1834)',,,  
 'Ludovic (oc, 2, Saint-Georges), POC (Bourse), 16 May 1833, excerpts pubd [completion of opera by Hérold]',,,  
 'L'éclair (oc, 3, Saint-Georges, F.A.E. de Planard), POC (Bourse), 16 Dec 1835 (1836)',,,  
 'Les treize (oc, 3, Scribe and Duport), POC (Bourse), 15 April 1839, vs (1839)',,,  
 'Le shérif (oc, 3, Scribe, after H. de Balzac), POC (Bourse), 2 Sept 1839 (1839)',,,  
 'Le drapier (opéra, 3, Scribe), PO, 6 Jan 1840',,,  
 'Le guitarero (oc, 3, Scribe), POC (Favart), 21 Jan 1841 (1841)',,,  
 'Le lazzarone, ou Le bien vient en dormant (opéra, 2, Saint-Georges), PO, 23 March 1844, vs (? 1844)',,,  
 'Les mousquetaires de la reine (oc, 3, Saint-Georges), POC, 3 Feb 1846 (1846)',,,  
 'Les premiers pas (scène-prol, A. Royer and G. Vaëz), Opéra-National, 15 Nov 1847, collab. Adam, Auber, M. Carafa',,,  
 'Le val d'Andorre (oc, 3, Saint-Georges), POC (Favart), 11 Nov 1848 (1848)',,,  
 'La fée aux roses (oc, 3, Scribe and Saint-Georges), POC (Favart), 1 Oct 1849 (1849)',,,  
 'Le tempestà (opéra italien, 3, Giannone and Scribe, after W. Shakespeare), London, Her Majesty's, 8 June 1850, vs (?1850)',,,

- 'La dame de pique (oc, 3, Scribe), POC (Favart), 28 Dec 1850 (Leipzig, 1850)',,,  
 'Le Juif errant (opéra, 5, Scribe and Saint-Georges, after E. Sue), PO, 23 April 1852 (1852)',,,  
 'Le nabab (oc, 3, Scribe and Saint-Georges), POC (Favart), 1 Sept 1853, vs (1853)',,,  
 'Jaguarita l'Indienne (oc, 3, Saint-Georges and A. de Leuven), Lyrique, 14 May 1855, vs (1855)',,,  
 'L'inconsolable (oc, 1), Lyrique, 13 June 1855 [perf. under pseud. Alberti]',,,  
 'Valentine d'Aubigny (oc, 3, J. Barbier and M. Carré), POC (Favart), 26 April 1856, vs (?1856)',,,  
 'La magicienne (opéra, 5, Saint-Georges), PO, 17 March 1858, vs (1858)',,,  
 'Noé (opéra, 3, Saint-Georges), Karlsruhe, 5 April 1885, inc., completed by Bizet as Le déluge (1886)',,,  
 'Vanina d'Ornano (opéra, 3, L. Halévy), inc.',,,  
 'Marche funèbre et De profundis, 3vv, orch, 1820 (?1820)',,,  
 'Prométhée enchaîné (L. Halévy, after Aeschylus), solo vv, chorus, orch (1849)',,,  
 'Ave verum, solo vv, chorus, orch, 1850',,,  
 'Come dolce a me favelli, cavatina, 1v, orch',,,  
 'Ouverture, orch, 1822',,,  
 'Les cendres de Napoléon, military band, 1840 (Mainz, n.d.)',,,  
 ,,,  
 Hanssens: (2) Charles-Louis-Joseph Hanssens,,,  
 ,,,  
 'Alcibiade (grand opéra, 2, E. Scribe), Brussels, Monnaie, 1829, Bc',,,  
 '6 motets, 4vv, orch, incl. TeD, 1833, Bc; 6 masses; cantata',,,  
 ,,,  
 Hanssens: (3) Charles-Louis Hanssens,,,  
 ,,,  
 8 opera ,,,  
 'Le siège de Calais (4, E. Wacken), Brussels, Monnaie, 20 March 1861',,,  
 'Marie de Brabant, not perf.',,,  
 15 ballets,,,  
 'Le 5 juillet (1), Brussels, 9 July 1825',,,  
 Le château de Kenilworth,,,  
 'Pizarre (3), not perf.',,,  
 'Requiem, 4 solo vv, 4vv, orch, 1837 (Brussels, c1850); 2 masses',,,  
 'Le sabbat (orat), solo vv, 4vv, orch, Brussels, 1870, vs (Paris, c1875)',,,  
 4 cants.; several unacc. choruses,,,  
 'Orch: 9 syms.; 26 ovs.; fantasies; 5 concs., cl, cl, pf, vn, vc; Concertino, cl, US-Bp',,,  
 Band music,,,  
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 ,,,  
 'Heinrich, Anthony Philip',,,  
 ,,,  
 'O Santa Maria (2 texts: sacred Lat., secular by Steele), S, T, chbr orch, 1834',,,  
 'Musa sacra, no.2: Adoramus te Christe, offertorio, 3vv, orch, 1835; no.3: O Santa Maria, motetto, STBB, chbr orch, ?1835',,,  
 'The Jubilee (Edson), S, A, T, 2 B, chorus, orch, 1841',,,  
 'The Warriors' March to the Battlefield (Grayson), S, A, T, B, chorus, orch, 1845',,,  
 'Coro funerales (Hewitt), S, A, T, 2 B, chorus, semichorus, orch, org, ?1847',,,  
 'Amor patriae – Our Native Land (Eng. Wetmore), S, A, T, 2 B, chorus, orch/pf, before 1854',,,

- 'Noble Emperor (Wetmore), S, A, T, 2 B, chorus, orch; perf. as orch piece (vv tacent) as Hoch Oesterreich, ?1854',,,
- 'The Columbiad (Langenschwartz, E. Rosenbaum), pt.1, orch; pt.2, S, A, T, 2 B, chorus, pf, 1857–8',,,
- 'Der Felsen von Plymouth, pt.1, orch; pt.2 borrowed from Adoramus te Christe, Soli Deo gloria, 1858–9',,,
- 'Pushmataha, a Venerable Chief of a Western Tribe of Indians, fantasia, 1831',,,
- 'A Concerto for the Kent Bugle; Complaint of Logan, the Mingo Chief, fantasia; The Indian War Council; The Mocking Bird to the Nightingale, capriccio; The Tower of Babel, oratorical divertissement; 1834',,,
- 'The Treaty of William Penn with the Indians, conc. grosso, 1834, rev. 1847',,,
- 'The Jäger's Adieu, 1835',,,
- 'Gran sinfonia eroica, c1835',,,
- 'Pocahontas, fantasia romanza',,,
- 'The Columbiad, sym. [see x]',,,
- 'The Indian Carnival, sinfonia eratico-fantastica',,,
- 'The Empress Queen and the Magyars, sinfonia patriottica-dramatica',,,
- 'The Mastodon, sym',,,
- 'To the Spirit of Beethoven, sym.; ?1845',,,
- 'Bohemia, sinfonia romantica; before 1854',,,
- 'Legends of the Wild Wood [Urwald Sagen] [see u]: no.1, The Wild Wood Troubadour; 1854',,,
- 'The Hunters of Kentucky, sym.; 1837',,,
- 'Musa sacra, no.1: The Tower of Babel, sinfonia canonica, 1843 [based on music of 1834], adds 1852',,,
- 'Johannis Berg, grand potpourri dansante',,,
- 'Boadicèa, concert ov.:',,,
- 'Schiller, grande sinfonia drammatica, 4 of the 5 movts, 1830s, rev. with adds 1847',,,
- 'The Ornithological Combat of Kings, sym., 1847, rev. 1856',,,
- 'The Tomb of Genius: to the Memory of Mendelssohn-Bartholdy, sinfonia sacra, ?1847',,,
- 'The Castle in the Moon, orch romanza, 1850',,,
- 'Jenny Lind and the Septinarian [see w]: Jenny Lind's Journey, divertissement, c1850',,,
- 'National Memories, ov., 1844–52',,,
- 'The Wildwood Troubadour, ov., 1834–53',,,
- 'Austria: The Flight of the Double Eagle, ov.:',,,
- A Votive Wreath [see u]: The Empress Queen and the Magyars;,,,
- 'Homage à la Bohème, sym., 1855',,,
- 'Austria: Heil dir ritterlicher Kaiser, march; Die Allianz beider Hemispheren; ?1858',,,
- 'Marcia funebre, brass band, perc, after 1850',,,
- 'Marcia funebre for the Heroes, brass band, perc, ?1850–54',,,
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- 'Henze, Hans Werner',,,
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- 'Das Wundertheater (op for actors, 1, after M. de Cervantes, trans. A. Graf von Schack), 1948, Heidelberg, Stadttheater, 7 May 1949; rev. for singers, 1964, Frankfurt, Staatstheater, 30 Nov 1965',,,
- 'Boulevard Solitude (lyric drama, 7 scenes, G. Weil, scenario by W. Jockisch), 1951, Hanover, Oper, 17 Feb 1952',,,

- 'Ein Landarzt (radio op, after F. Kafka), 1951, Hamburg, 19 Nov 1951, broadcast 29 Nov 1951; rev. 1994; stage version 1964, Frankfurt, Staatstheater, 30 Nov 1965',,,
- 'Das Ende einer Welt (radio op, prol, 2, epilogue, W. Hildesheimer), 1953, Hamburg, 4 Dec 1953; rev. 1993; stage version, 1964; Frankfurt, Staatstheater, 30 Nov 1965',,,
- 'König Hirsch (3, H. von Cramer), after C. Gozzi), 1952–5, Berlin, Städtische Oper, 23 Sept 1956; rev. 1962 as *Il re cervo, oder Die Irrfahrten der Wahrheit*, Kassel, Staatstheater, 10 March 1963',,,
- 'Der Prinz von Homburg (3, I. Bachmann, after H. von Kleist), 1958, Hamburg, Staatsoper, 22 May 1960; reorchd 1991, Munich, Bayerische Staatsoper, 24 July 1992',,,
- 'Elegy for Young Lovers (3, W.H. Auden and C. Kallman), 1959–61, Schwetzingen, Schwetzingen Schloss, 20 May 1961; rev. 1987, Venice, La Fenice, 28 Oct 1988',,,
- 'The Bassarids (os with intermezzo, 1, Auden and Kallman, after Euripides: *The Bacchae*), 1964–5, Salzburg, 6 Aug 1966',,,
- 'Der junge Lord (comic op, 2, Bachmann, after W. Hauff), 1964, Berlin, Deutsche Oper, 7 April 1965',,,
- 'Moralties (3 morality plays, Auden, after Aesop), 1967, Cincinnati, 18 May 1968; rev. version, Saarbrücken, Kongresshalle, 1 April 1970',,,
- 'Der langwierige Weg in die Wohnung der Natascha Ungeheuer (show, G. Salvatore), 1971, Rome, RAI, 17 May 1971',,,
- 'We Come to the River (actions for music, E. Bond), 1974–6, London, CG, 12 July 1976',,,
- 'Pollicino (musical fairy tale, G. Di Leva, after Collodi, J.L. and W.C. Grimm and C. Perrault), 1979–80, Montepulciano, 2 Aug 1980',,,
- 'The English Cat (story for singers and instrumentalists, 2, Bond, after H. de Balzac), 1980–83, Stuttgart, Staatsoper, 2 June 1983; rev. 1990, Montepulciano, 9 Aug 1990',,,
- 'Ödipus der Tyrann (musical play, H. Hollmüller), 1983, collab. H.-J. von Böse, S. Holt, D. Lang, Kindberg, 30 Oct 1983; withdrawn',,,
- 'Das verratene Meer (music drama, 2, Treichel, after Y. Mishima: *Gogo No Eiko* [The Sailor who Fell from Grace with the Sea]), 1986–9, Berlin, Deutsche Oper, 5 May 1990',,,
- 'Venus and Adonis (1, Treichel), 1993–5, Munich, Staatsoper, 11 Jan 1997',,,
- 'Ballet-Variationen, 1949, concert perf. Dusseldorf, 28 Sept 1949, staged Wuppertal, 21 Dec 1958; rev. 1992, concert perf. Berlin, 14 Nov 1998',,,
- 'Jack Pudding (3 pts, S. Sivori, after Molière: *Georges Dandin*), 1949, Wiesbaden, Hessisches Staatstheater, 30 Dec 1950; withdrawn, incorporated into ballet *Le disperazioni di Signor Pulcinella*, 1992–5',,,
- 'Das Vokaltuch der Kammersängerin Rosa Silber, 1950, concert perf. Berlin, Titiana-Palast, 8 May 1951, staged Cologne, 15 Oct 1958; rev. 1990, concert perf., London, 14 Jan 1991',,,
- 'Le Tombeau d'Orphée, 1950, withdrawn',,,
- 'Labyrinth (1. M. Baldwin), 1951, concert perf. 29 May 1952; new version, 1996, Schwetzingen, Schwetzingen Schloss, 25 May 1997',,,
- 'Der Idiot (Mimodram, Bachmann, after F.M. Dostoyevsky), 1952, Berlin, 1 Sept 1952, rev. 1990',,,
- 'Pas d'action, 1952, Munich, Bayerische Staatsoper, 1952; withdrawn, incorporated into *Tancredi*, 1964',,,
- 'Maratona (Tanzdrama, 1, L. Visconti), 1956, Berlin, Städtische Oper, 24 Sept 1957',,,
- 'Undine (3, F. Ashton, after F.H.K. de la Motte Fouqué), 1956–7, London, CG, 27 Oct 1958',,,
- 'L'usignolo dell'imperatore (balletto-pantomima, G. di Majo, after H.C. Andersen), 1959, Venice, La Fenice, 16 Sept 1959; red. H. Brauel, fl, cel, pf, perc, 1970',,,
- 'Tancredi (2 scenes, P. Csobádi), 1964, Vienna, Staatsoper, 18 May 1966 [based on *Pas d'action*, 1952]',,,

- 'Orpheus (6 scenes, E. Bond), 1978, Stuttgart, Württembergische Staatsoper, 17 March 1979; concert version, spkr, orch, 1978',,,
- 'Le disperazioni del Signor Pulcinella (commedia di balletto con canto, S. Sivori, after Molière: Georges Dandin), 1992–5, Schwetzingen, Schwetzingen Schloss, 25 May 1997 [extended rev. of Jack Pudding, 1949]',,,
- 'Le fils de l'air (L'enfant changé en jeune homme) (ballet, J. Cocteau), 1995–6, Schwetzingen, Schwetzingen Schloss, 25 May 1997',,,
- 'Die Gefangenen (incid music, M. Kommerell), 1950',,,
- 'Der tolle Tag (incid music, Beaumarchais), 1951, withdrawn',,,
- 'Judith (incid music, J. Giraudoux), 1952',,,
- 'Sodom und Gomorrha (incid music, Giraudoux), 1952',,,
- 'Der sechste Gesang (incid music for radio, E. Schnabel), 1955',,,
- 'Die Zikaden (incid music for radio, Bachmann), 1955, withdrawn',,,
- 'Les caprices de Marianne (incid music, J.-P. Ponnelle, after A. de Musset), 1962, withdrawn',,,
- 'Muriel (film score, dir. A. Resnais), 1963',,,
- 'Der Frieden (incid music, Aristophanes, trans. P. Hacks), 1964',,,
- 'Der junge Törless (film score, dir. V. Schlöndorff, after R. Musil), 1966',,,
- 'Die verlorene Ehre der Katharina Blum (film score, dir. Schlöndorff, after H. Böll), 1975',,,
- 'Der Taugenichts (film score, dir. B. Sinkel), 1977',,,
- 'The Woman (incid music, Bond), 1978, withdrawn',,,
- 'Montezuma (film score), 1980',,,
- 'Nach Lissabon (film score, J. Melo), 1982',,,
- 'Un amour de Swann (film score, dir. Schlöndorff, after M. Proust), 1983',,,
- 'L'amour à mort (film score, dir. Resnais), 1984',,,
- 'Symphony no.1, chbr orch, 1947, rev. 1963, 1991',,,
- 'Symphony no.2, 1949',,,
- 'Symphony no.3, 1949–50',,,
- 'Symphony no.4, 1955 [from op König Hirsch]',,,
- 'Vokalsinfonie (H. von Cramer), solo vv, orch, 1955 [from op König Hirsch]',,,
- 'Symphony no.5, 1962',,,
- 'Symphony no.6, 2 chbr orch, 1969, rev. 1994',,,
- 'Symphony no.7, 1983–4',,,
- 'Symphony no.8, after W. Shakespeare: A Midsummer Night's Dream, 1992–3',,,
- 'Symphony no.9 (H.-U. Treichel, after A. Seghers: Das siebte Kreuz), chorus, orch, 1995–7',,,
- 'Symphony no.10, 1997–2000',,,
- 'Kammerkonzert, pf, fl, str, 1946',,,
- 'Concertino, pf, wind, perc, 1947',,,
- 'Violin Concerto no.1, 1947',,,
- 'Ballett-Variationen, 1949, rev. 1992 and 1998',,,
- 'Suite, small orch, 1949 [from ballet Jack Pudding]',,,
- 'Piano Concerto no.1, 1950',,,
- 'Sinfonische Variationen, chbr orch, 1950, withdrawn',,,
- 'Sinfonische Zwischenspiele, 1951 [from op Boulevard Solitude]',,,
- 'Tancredi, suite, 1952 [from ballet Tancredi]',,,
- 'Tanz- und Salonmusik, 1952, rev. 1989 [from ballet Der Idiot]',,,
- 'Ode an den Westwind, after P.B. Shelley, vc, orch, 1953',,,
- 'Quattro poemi, 1955',,,

- 'Sinfonische Etüden, 1956, rev. as Drei sinfonische Etüden, 1964',,,  
'Maratona, suite, 2 jazz bands, orch, 1956',,,  
'Jeux des Tritons, pf, orch, 1956–7, rev. 1967 [from ballet Undine]',,,  
'Hochzeitsmusik, wind, 1957 [from ballet Undine]',,,  
'Sonata per archi, 1957–8',,,  
'Drei Dithyramben, chbr orch, 1958',,,  
'Trois pas des Tritons, 1958 [from ballet Undine]',,,  
'Undine, suite no.1, 1958 [from ballet]',,,  
'Undine, suite no.2, 1958 [from ballet]',,,  
'Antifone, 11 str, wind, perc, 1960',,,  
'Los caprichos, fantasia, 1963',,,  
'Zwischenspiele, 1964 [from op Der junge Lord]',,,  
'Mänadentanz, 1965 [from op The Bassarids]',,,  
'In memoriam: die weisse Rose, double fugue, 12 insts, 1965',,,  
'Double Bass Concerto, 1966',,,  
'Double Concerto, ob, hp, str, 1966',,,  
'Fantasia, str, 1966, arr. str sextet, 1966 [from film score Der junge Törless]',,,  
'Piano Concerto no.2, 1967',,,  
'Telemanniana, 1967',,,  
'Compases para preguntas ensimismadas, va, 22 insts, 1969–70',,,  
'Violin Concerto no.2 (H.M. Enzensberger: Hommage à Gödel), B-Bar, vn, 33 insts, tape, 1971, rev. 1991',,,  
'Heliogabalus imperator, allegoria per musica, 1971–2, rev. 1986',,,  
'Tristan, preludes, pf, orch, tape, 1972–3',,,  
'Katharina Blum, suite, chbr orch, 1975 [from film score]',,,  
'Ragtimes and Habaneras, sinfonia, arr. H. Brauel, brass band, 1975 [from TV op La Cubana]; arr. M. Wengler, sym. wind band, 1982; arr. D. Purser, brass ens, 1986',,,  
'Aria de la folía española, chbr orch, 1977; arr. R. Watkins, sax, pf 4 hands, perc, 1999',,,  
'Il Vitalino raddoppiato, chaconne, vn, chbr orch, 1977 [based on chaconne by T. Vitali]',,,  
'Apollo trionfante, winds, kbds, perc, db, 1979 [from ballet Orpheus]',,,  
'Arien des Orpheus, gui, hp, hpd, str, 1979',,,  
'Barcarola, 1979',,,  
'Dramatische Szenen aus 'Orpheus' I, 1979 [from ballet]',,,  
'Dramatische Szenen aus 'Orpheus' II, 1979 [from ballet]',,,  
'Spielmusiken, amateur orch, 1979–80 [from op Pollicino]',,,  
'Deutschlandsberger Mohrentanz no.1, 4 rec, gui, perc, str qt, str, 1984',,,  
'Kleine Elegien, Renaissance insts, 1984–5 [from film score Der junge Törless]',,,  
'Liebeslieder, vc, orch, 1984–5',,,  
'Deutschlandsberger Mohrentanz no.2, 4 rec, gui, perc, str qt, str, 1985',,,  
'Fandango, 1985, rev. 1992',,,  
'Cinque piccoli concerti e ritornelli, 1987 [from op The English Cat]',,,  
'Requiem: 9 geistliche Konzerte, pf, tpt, orch, 1990–92',,,  
'La selva incantata, aria and rondo, 1991 [from op König Hirsch]',,,  
'Introduktion, Thema und Variationen, vc, hp, str, 1992',,,  
'Appassionatamente, fantasia, 1993–4 [from op Das verratene Meer]',,,  
'Erlkönig, fantasia, 1996 [from ballet Le fils de l'air]',,,  
'Pulcinellas Erzählungen, chbr orch, 1996 [from ballet Le disperazioni del Signor Pulcinella]',,,

- 'Sieben Boleros, 1996 [from op Venus und Adonis]',,,  
 'Violin Concerto no.3, 3 portraits from T. Mann: Doktor Faustus, 1996',,,  
 'Zigeunerweisen und Sarabanden, 1996 [from ballet Le fils de l'air]',,,  
 'Fraternité, air, 1999',,,  
 'A Tempest, rounds, 2000',,,  
 'Scorribanda Sinfonica, 2000–01 [derived from ballet Maratona]',,,  
 'L'heure bleue, chbr orch, 2001',,,  
 Arrangements and reconstructions,,,  
 'Die schlafende Prinzessin (ballet after Tchaikovsky, prol, 4 scenes, H. Zehden) 1951, withdrawn',,,  
 'Don Chisciotte (comic op, arr. of Paisiello), 1976, collab. H. Brauel; concert suite, 2 S, T, Bar, wind band, chbr orch, 1976, rev. 1978; suite, arr. N. Studnitzky as Die Abenteuer des Don Chisciotte, concert band, 1990',,,  
 'Jephte (orat, orch of Carissimi), 3 S, A, T, 2 B, 6vv, fl, hp, gui, mand, banjo, perc, 1976',,,  
 'Wesendonck-Lieder, S, chbr orch, 1976 [arr. of Wagner songs]',,,  
 'Il ritorno d'Ulisse in patria (op, reconstruction after Monteverdi), 1981; concert extracts, Scene e Arie da 'Il ritorno d'Ulisse in patria', S, A, T, Bar, orch, 1981',,,  
 'I sentimenti di Carl Philipp Emanuel Bach, fl, orch, 1982 [transcr. of Clavier-Fantasie, h536 (w80)]',,,  
 'Der Mann, der vom Tode auferstand (mini-op after sketches by K.A. Hartmann), 1988',,,  
 'Fürwahr ...?! (mini-op after sketches by K.A. Hartmann), 1988',,,  
 'Drei Mozartsche Orgelsonaten, a fl, b fl, ob d'amore, eng hn, b cl, bn, hp, gui, va d'amore, 2 va, 2 vc, cb, 1991 [arr. of Mozart k336/336d,k67/41h, k328/317c]',,,  
 'Il re Teodoro in Venezia (op, arr. of Paisiello), 1991–2, collab. D.P. Graham',,,  
 'Drei Orchesterstücke, 1995 [after K.A. Hartmann pf sonata '27. April 1945']',,,  
 'Richard Wagnersche Klavierlieder, Mez, Bar, chorus, orch, 1998–9',,,  
 ,,,  
 'Herold, Ferdinand',,,  
 ,,,  
 'Les rosières (oc, 3, Théaulon de Lambert), OC (Feydeau), 27 Jan 1817 (1817)',,,  
 'La clochette, ou Le diable page (opéra féerie, 3, Théaulon de Lambert), OC (Feydeau), 18 Oct 1817 (1817)',,,  
 'Le premier venu, ou Six lieux de chemin (oc, 3, J. B. C. Vial and F. A. E. de Planard), OC (Feydeau), 28 Sept 1818 (1818)',,,  
 'Ovide en exil, 1818 (R. C. G. de Pixérécourt), unperf.',,,  
 'Les troqueurs (oc, 1, F. V. A. d'Artois and L. C. A. d'Artois, after J.-J. Vadé, after J. de la Fontaine), OC (Feydeau), 18 Feb 1819 (1819)',,,  
 'L'amour platonique (oc, 1, A. Rousseau), comp. 1819, unperf., F-Pn',,,  
 'L'auteur mort et vivant (oc, 1, Planard), OC (Feydeau), 18 Dec 1820 (1820)',,,  
 'Le muletier (oc, 1, P. de Kock, after La Fontaine, after Boccaccio), OC (Feydeau), 12 May 1823 (1823)',,,  
 'Lasthénie (opéra, 1, M. de Chaillou), Opéra, 8 Sept 1823 (c1824)',,,  
 'Vendôme en Espagne (opéra, 3, E. Mennechet and A.-J.-S. d'Empis), Opéra, 5 Dec 1823, collab. Auber',,,  
 'Le roi René, ou La Provence au XV<sup>e</sup> siècle (oc, 2, Belle and C.-A. Sewrin), OC (Feydeau), 24 Aug 1824',,,  
 'Le lapin blanc (oc, 1, Mélesville [A.-H.-J. Duveyrier] and P. Carmouche), OC (Feydeau), 21 May 1825, Pn',,,

- 'Marie (oc, 3, Planard), OC (Feydeau), 12 Aug 1826 (?1826)',,,  
 'L'illusion (oc, 1, J.-H. Vernoy de Saint-Georges and C. Ménessier), OC (Ventadour), 18 July 1829 (?1829)',,,  
 'Emmeline (oc, 3, Planard), OC (Ventadour), 28 Nov 1829 (c1830)',,,  
 'L'auberge d'Auray (oc, 1, C. F. J. B. Moreau and J.-B. V. d'Epagny), OC (Ventadour), 11 May 1830 (1830), collab. Carafa',,,  
 'La marquise de Brinvilliers (drame lyrique, 3, E. Scribe and Castil-Blaze [F.-H.-J. Blaze]), OC (Ventadour), 31 Oct 1831 (1831), collab. Auber, Batton, H.-M. Berton, Blangini, A. Boieldieu, Carafa, Cherubini and Paer (1831)',,,  
 'La médecine sans médecin (oc, 1, Scribe and J. F. A. Bayard), OC (De la Bourse), 15 Oct 1832 (? 1832)',,,  
 'Ludovic (oc, 2, Saint-Georges), OC (De la Bourse), 16 May 1833 (1833); completed by F. Halévy after Hérold's death',,,  
 ''',  
 'Holmès, Augusta',,,  
 ''',  
 Marie Stuart (3),,,  
 Le fils d'Olivier (4),,,  
 La merrow (4),,,  
 Norah Greena (4) late 1880s; ,,,  
 'La belle Roncerose (3), 1890s',,,  
 'Astarté (1), 1870s',,,  
 Lancelot du lac (3) 1870s; ,,,  
 Héro et Léandre (1) 1875',,,  
 'La montagne noire (4), 1884, Paris, Opéra, 8 Feb 1895, vs (1895)',,,  
 'Air de ballet pour orchestre, 1870s',,,  
 'Allegro féroce, 1870s',,,  
 'Carmen nuptiale, chorus, orch, 1870s, F-V;',,,  
 'La chanson de la caravane, solo vv, chorus, orch, 1870s, F-V',,,  
 'Ouverture pour une comédie, 1870s',,,  
 'Prométhée, solo vv, chorus, orch, 1870s [survives only in vs]',,,  
 'Hymne à Apollon, sym. poem, solo vv, chorus, orch, vs (1872)',,,  
 'Roland furieux, sym. after Ariosto, 1877 [second mvt perf. as Andante pastorale the same year];',,,  
 'Lutèce, dram. sym., solo vv, chorus, orch, 1878, vs (1880)',,,  
 'Irlande, sym. poem, arr. pf (1882), fs (1885)',,,  
 'Pologne, sym. poem, arr. pf (1883), US-AAu',,,  
 'Andromède, sym. poem arr. pf (1883)',,,  
 'Ludus pro patria, sym. ode, chorus, orch, vs (1888)',,,  
 'Une vision de sainte Thérèse, S, orch (1888)',,,  
 'Au pays bleu, sym. suite, 1888, arr. pf (1892)',,,  
 'Le jugement de Naïs, 1902',,,  
 'Danses d'almées, A, chorus, orch, vs (1868)',,,  
 'La fille de Jephté, chorus, orch, 1869',,,  
 'In exitu Israel [Ps cxiii], chorus, orch, first perf. 1872, F-V',,,  
 'Ode triomphale en l'honneur du centenaire de 1789, S, chorus, orch, vs (1889)',,,  
 'Hymne à la paix, solo vv, chorus, orch, vs (1890)',,,  
 'Hymne à Vénus, S, orch, vs (1894)',,,

'Fleur de néflier, T, chorus, orch, vs (1901)',,,

''  
'Horsley, Charles Edward',,,

''  
'3 orats: David, op.30 (1850); Joseph, op.39 (1853); Gideon (1860)',,,

'2 odes: Comus (New York, 1874); Euterpe, 1870 (1876)',,,

'Other vocal: 4 anthems, 9 songs, 1 madrigal, 1 duet',,,

'Orch: Sym., d, op.9, 1842–4, GB-Lbl; Ov., perf. Kassel, 1845; Pf Conc., c, 1848; Genoveva, ov., perf. New Philharmonic Society, 8 July 1853; The Merry Wives of Windsor, ov., perf. Crystal Palace, 31 Jan 1857',,,

'Chbr: Sonata, vc, pf (1843); Sonata, vn, pf (1844); Pf Qt, E (1845); Pf Trio, A (1845); Str Qt, B (1846); Sonata, fl, pf (1846); Pf Trio, b (1847); Sonata, vc, pf, G (1847); Str Qt, D (1848); Sonata, vc, pf, E (1848); Pf Trio, A (1850); 3 chbr duets, pf 4 hands (1857)',,,

'c40 pf works, incl.: 6 Melodies, op.2 (1842); 3 grand vales (1844–8); 2 impromptus (1844–54); 6 Melodies, op.10 (1846); 6 Melodies, op.31 (1850)',,,

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Hervé Ronger Florimond,,Email for book by Schneider done,

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'L'ours et le pacha (vaudeville-opérette, 1, E. Scribe and Saintine [J.X. Boniface]), Bicêtre, March 1842',,,

'Don Quichotte et Sancho Pança (tableau grotesque, 1, after M. de Cervantes: Don Quixote), Opéra, 5 March 1848',,,

'Les folies dramatiques (vaudeville-opérette, 1, P. Dumanoir and Clairville), Palais-Royal, 2 March 1853',,,

'La perle d'Alsace (pastorale-opérette, 1), PFC, 24 Feb 1854',,,

'Le compositeur toqué (bouffonnerie musicale, 1), PFC, 11 April 1854',,,

'La fine fleur de l'Andalousie (excentricité musicale, 1), PFN, 21 Oct 1854',,,

'Agamemnon, ou Le chameau à deux bosses (tragédie étrange, 1), PFN, 24 April 1856',,,

'Vadé au cabaret (1, H. de Kock), PFN, 1857',,,

'Le voiturier (1), Deburau, 3 Sept 1858',,,

'Les noces de Bigaro (parodie, 1), Délassements-Comiques, 24 Dec 1858',,,

'La belle Nini (folie-vaudeville), Palais-Royal, 28 Jan 1860',,,

'Entre deux vins (pochade musicale), Eldorado, 1860',,,

'Les toréadors de Grenade (vaudeville, 1), Palais-Royal, 15 June 1863',,,

'Le joueur de flûte (1, J. Moinaux), PV, 16 April 1864',,,

'La liberté des théâtres (pièce musicale, 5, Clairville), PV, 10 Aug 1864',,,

'Une fantasia (1, C. Nutter and N. Désarbres), PV, 12 Nov 1865',,,

'La biche au bois (féerie, 5, H. and T. Cogniard), Porte-St-Martin, 1865',,,

'Les chevaliers de la table ronde (3, H. Chivot and A. Duru), PBP, 17 Nov 1866',,,

'Les métamorphoses de Tartempion (ob, 1, L. Quantin), Eldorado, 1866',,,

'L'oeil crevé (ob, 3), Folies-Dramatiques, 12 Oct 1867',,,

'Clodoche et Normande (saynète, 1), Eldorado, 1867',,,

'Le gardien du sérail (scène comique), PV, 8 March 1868',,,

'Trombolino (ob, 1, P. Renard and C. de Saint-Piat), Eldorado, 9 May 1868',,,

'Chilpéric (ob, 3), Folies-Dramatiques, 24 Oct 1868; rev. version (Hervé and P. Février), PV, 2 Nov 1895',,,

- 'Le roi Amatibou (vaudeville, 4, E. Labiche and E. Cottinet), Palais-Royal, 27 Nov 1868',,,
- 'Le petit Faust (ob, 4, A. Jaime and H. Crémieux), Folies-Dramatiques, 23 April 1869',,,
- 'Les Turcs (ob, Jaime and Crémieux), Folies-Dramatiques, 23 Dec 1869',,,
- 'Aladdin the Second, or A New Light on an Old Lamp (operatic extravaganza, 5 scenes, A. Thompson), London, Gaiety, 23 Dec 1870; as Le nouvel Aladin, PFN, 23 Dec 1871',,,
- 'Le trône d'Ecosse (ob, 3, Jaime and Crémieux), PV, 17 Nov 1871',,,
- 'La veuve du Malabar (ob, Crémieux and A. Delacour), PV, 26 April 1873',,,
- 'Alice de Nevers (ob, 4), Folies-Dramatiques, 22 April 1875',,,
- 'La belle poule (ob, 3, Crémieux and A. de Saint-Albin), Folies-Dramatiques, 30 Dec 1875',,,
- 'Estelle et Némorin (ob, 3, A. de Hallais), Menus-Plaisirs, 2 Sept 1876',,,
- 'La marquise des rues (ob, 3, Siraudin and G. Hirsch), PBP, 23 Feb 1879',,,
- 'Panurge (ob, 3, Clairville and O. Gastineau), PBP, 10 Sept 1879',,,
- 'La femme à papa (comédie-opérette, 3, A. Hennequin and A. Millaud), 3 Dec 1879',,,
- 'Le voyage en Amérique (ob, 4, M. Boucheron and H. Raymond), Nouveautés, 16 Sept 1880',,,
- 'La mère des compagnons (ob, 3, Chivot and Duru), Folies-Dramatiques, 15 Dec 1880',,,
- 'La roussotte (vaudeville-opérette, 3, H. Meilhac, L. Halévy and Millaud), PV, 26 or 28 Jan 1881, collab. Lecocq and M. Boullard',,,
- 'Lili (comédie-opérette-vaudeville, 3, Hennequin and Millaud), PV, 11 Jan 1882',,,
- 'Mam"zelle Nitouche (vaudeville-opérette, 3, Meilhac and Millaud), PV, 26 Jan 1883',,,
- 'Le vertigo (ob, 3, H. Crisafulli and H. Bocage), Renaissance, 29 Sept 1883',,,
- 'La cosaque (comédie-vaudeville, 3, Meilhac and Millaud), PV, 1 Feb 1884',,,
- 'La nuit aux soufflets (2, A.P. D'Ennery and P. Ferrier), Nouveautés, 18 Sept 1884',,,
- 'Mam"zelle Gavroche (comédie-opérette, 3, E. Gondinet, Blum and Saint-Albin), PV, 24 Jan 1885',,,
- 'Frivoli (comedy-operetta, 3, W.B. Kingston), London, Drury Lane, 29 June 1886',,,
- 'Fla-Fla (vaudeville, 3, Hirsch and Siraudin), Menus-Plaisirs, 4 July or Sept 1886',,,
- 'Bacchanale (3, G. Bertel and J. Lecocq), Menus-Plaisirs, 22 Oct 1892',,,
- 'La cabinet Piperlin (3, Raymond and Burani), Athénée Comique, 17 Sept 1897',,,
- 'Several unperf. operettas, not pubd',,,
- 'The Ashantee War, dramatic sym., London, Covent Garden Promenade Concerts, 1874, not pubd',,,
- 'Many ballets, perf. Paris, Folies-Bergère, and London, Empire Theatre, mostly not pubd',,,
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- 'Isouard, Nicolas',,,
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- 'Aladin, ou La lampe merveilleuse (opéra-féerie, 5, Etienne), Paris, Opéra, 6 Feb 1822 (c1822), completed by A. M. Benincori',,,
- 'Une nuit de Gustave Wasa (opéra, 2), inc. [sketches and chorus for Act 1], completed by F. Gasse, 1825',,,
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- 'Kalliwoda, Johann Wenzel',,,
- '''
- 'Prinzessin Christine von Wolfenburg (3, Keller, after H. Zschokke), Donaueschingen, 1827, vs (1840)',,,
- 'Blanda, die silberne Birke (3, J.F. Kind), Prague, 29 Nov 1847',,,
- 'Symph : no.1, f, op.7 (1825-6)',,,
- 'Symph : no.2, E, op.17 (1829)',,,
- 'Symph : no.3, d, op.32 (1830)',,,
- 'Symph : no.4, C, op.60 (1835)',,,

'Symph : no.5, b, op.106 (1840)',,,

'Symph : no.6, g (1841)',,,

'Symph : no.7, F (1843)',,,

'Ov : no.1, d, op.38 (1838)',,,

'Ov : no.2, F, op.44 (1834)',,,

'Ov : no.6, E, op.85 (1838)',,,

'Ov : no.8 'Ouvverture pastorale', A, op.108 (1843)',,,

'Ov : no.9 'Ouvverture solennelle', C, op.126 (n.d.)',,,

'Ov : no.10, F, op.142 (1846)',,,

'Ov : no.11, B, op.143 (1846)',,,

'Ov : no.18, ov. to Blanda (1847)',,,

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'Kreutzer, Conradin',,,

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'Orestes (heroic opera, 3), Prague, 6 May 1818',,,

'Adele von Budoy (lyric-tragedy opera, 1), Königsberg, 13 August 1821; rev. as Cordelia (P.A. Wolff), WK, 15 Feb 1823, arias (Vienna, c1823)',,,

'Libussa [Primislav] (romantische Oper, 3, J.K. Bernard), WK, 4 Dec 1822 (Vienna, n.d.)',,,

'Sigune (Nordic legend, 3, August Schuhmacher), WW, 20 Nov 1823 (Vienna, n.d.)',,,

'Die erfüllte Hoffnung (ländliche Szene, 1), WW, 2 Dec 1824',,,

'Die lustige Werbung (komische Oper, 2, C. B. [? R. B.], after Fr. orig.), WW, 27 June 1826',,,

'La folle de Glaris (op, 2, T.-M.-F. Sauvage), Paris, Odéon, 21 April 1827 [? same as Cordelia; addl music by J.-M. Payer]',,,

'L'eau de jouvenance (comic op, 2, F.-A. Duvert and Xavier [X.B. Saintine]), Paris, Odéon, 13 Oct 1827; as Die Vertüngungs-Essenz (Operette, 1, trans. K. von Braun), WK, 24 Sept 1838',,,

'Das Mädchen von Montfermeuil, oder Denise, das Milchmädchen (komische Oper, 5, Andreas Schumacher), WK, 3 Oct 1829',,,

'Baron Luft (Spl, 1, after Fr. orig.), WK, 20 Jan 1830',,,

'Die Jungfrau (romantische Oper, 3, Andreas Schumacher, after Mélesville [A.-H.-J. Duveyrier]), Prague, Nov 1831',,,

'Der Lastträger an der Themse (op, 3, H. Herzenskron), Prague, 16 Feb 1832',,,

'Melusine (romantische Oper, 3, F. Grillparzer), Berlin, Königstädtisches, 27 Feb 1833',,,

'Der Ring des Glückes, oder Die Quellenfürstin im Alpentale (Zauberspiel, 3, F.K. Weidmann), WJ, 19 Dec 1833',,,

'Das Nachtlager in [von] Granada (romantische Oper, 2, von Braun, after J.F. Kind), WJ, 13 Jan 1834 (Vienna, n.d.)',,,

'Der Verschwender (Zaubermärchen, 3, F. Raimund), WJ, 20 Feb 1834 (Vienna, n.d.)',,,

'Tom Rick, oder Der Pavian (komische Oper, 3, J. Kupelwieser, after Fr. orig.), WJ, 1 July 1834',,,

'Der Bräutigam in der Klemme (Spl, 1, Herzenskron), WJ, 24 June 1835',,,

'Traumleben, oder Zufriedenheit, die Quelle des Glückes (Zauberspiel, 3, F.X. Told), WJ, 10 Oct 1835',,,

'Die Höhle bei Waverley (3, G. Ott, after A. Oehlschläger), WJ, 6 April 1837',,,

'Der Gang nach dem Eisenhammer [Fridolin] (romantische Oper, 3, J.A.F. Reil, after Schiller), WK, 16 Dec 1837',,,

'Die beiden Figaro (komische Oper, 2, G.F. Treitschke, after J.F. Jünger), Brunswick, 13 Aug 1840 (Brunswick, n.d.)',,,

'Der Edelknecht (op, 4, C. von Birch-Pfeiffer), Wiesbaden, 21 June 1842 (Brunswick, n.d.)',,,

- 'Des Sängers Fluch (op, 1, E. Pasqué, after J.L. Uhland), Darmstadt, 17 May 1846',,,  
 'Die Hochländerin am Kaukasus (romantische Oper, 3, Guseck), Hamburg, 6 or 16 Nov 1846 [? connected with Die Hochländerin, 1831]',,,  
 'Aurelia, oder Die Prinzessin von Bulgarien (romantische Oper, 3, C. Gollmick, after J.F. von Weissenthurn), ? Kassel, 20 Aug 1851',,,  
 Das Bild der Landesmutter (occasional piece) n.d.,,,  
 'Der Apollosaal (Spl, 1); Zenobia, unperf. [Kreutzer's final opera] N.d',,,  
 'Die Höhle Soncha, oder Die vierzig Räuber (melodrama, 3, K. Treuhold), unperf. [?identical with F. Roser's work of same title, 1826]',,,  
 'Szenen aus Goethes Faust, Donaueschingen, 4 Nov 1820, songs (Vienna, 1834)',,,  
 ''',  
 'Krommer, Franz',,,  
 ''',  
 Syms.: op.105 (?1820); ,,,  
 'Syms : no.6, autograph 1823, Wgm',,,  
 'Syms : no.9, 1830, Wn',,,  
 'Volkslied (Vienna, 1827); 3 partitas a 10, Wn',,,  
 'Märsche für türkische Musik, opp.97–100 (Vienna, 1818); ',,,  
 ''',  
 Lortzing Albert,,,  
 ''',  
 'Ali, Pascha von Janina (Ali Pascha von Janina, oder Die Franzosen in Albanien) (Oper, 1), 1824, Münster, 1 Feb 1828, vs ed. G.R. Kruse (Leipzig, 1904)',,,  
 'Die Jagd (komische Oper, 3, after J.A. Hiller and C.F. Weisse), 1829/30, Detmold, Hof, 19 Dec 1830, unpubd, lib ed. G.R. Kruse (Leipzig, 1904) [arr. of Hiller's Die Jagd]',,,  
 'Der Pole und sein Kind, oder Der Feldweibel vom IV. Regiment (Liederspiel, 1), Osnabrück, 11 Oct 1832, vs ed. C. Braun (Regensburg, ?1835), lib in Lortzing (1847), i',,,  
 'Der Weihnachtsabend: Launigte Szenen aus dem Familienleben (Vaudeville, 1), Münster, 21 Dec 1832, unpubd, lib ed. G.R. Kruse (Leipzig, c1930)',,,  
 'Andreas Hofer (Spl, 1), 1833, unpubd; arr. E.N. von Reznicek, Mainz, 14 April 1887; ov. (Leipzig, 1940)',,,  
 'Szenen aus Mozarts Leben (Spl, 1), 1833, 18 April 1834, vs arr. V. Bankwitz (Berlin, 1932)',,,  
 'Der Amerikaner (after W. Vogel), ?1833–4, only lib sketched',,,  
 'Die beiden Schützen (komische Oper, 3, after J. Patrat: Les méprises par ressemblance, trans. G. Cords), 1835, Leipzig, Stadt, 20 Feb 1837, vs (Leipzig, 1838/9), ov. ed. O. Lohse (Leipzig, 1926)',,,  
 'Zar (Czaar) und Zimmermann, oder Die beiden Peter (komische Oper, 3, after Melesville, Merle and Boirie: Le bourgmestre de Sardam, ou Les deux Pierres, trans. G.C. Römer), Leipzig, 22 Dec 1837; vs (Leipzig, 1838), fs ed. G. Kogel (Leipzig, 1900)',,,  
 'Caramo, oder Das Fischerstechen (grosse komische Oper, 3, after A. Vilain de Saint-Hilaire and P. Duport: Cosimo), Leipzig, Stadt, 20 Sept 1839, vs arr. G.R. Kruse (Berlin, 1930), lib. in Lortzing (1847), i',,,  
 'Hans Sachs (Fest-Oper mit Tanz, 3, P. Reger, after J.L.F. Deinhardstein), 1839–40, Leipzig, Stadt, 23 June 1840, vs (Leipzig, 1841), ov. in fs (c1885)',,,  
 'Casanova (komische Oper, 3, after E.A. Varin and Desvergers: Casanova au fort de St André, trans. K.A. Lebrun), 1840–41, Leipzig, Stadt, 31 Dec 1841, vs (Leipzig, 1842)',,,  
 'Der Wildschütz, oder Die Stimme der Natur (komische Oper, 3, after A. von Kotzebue: Die schuldlosen Schuldbewussten), Leipzig, Stadt, 31 Dec 1842, vs (Leipzig, 1843), fs (Leipzig,

1843)',,,

'Undine (romantische Zauberoper, 4, after F. de la Motte-Fouqué), 1843–4, Magdeburg, Stadt, 21 April 1845, vs (Leipzig, 1845), fs ed. G. Soldan (Leipzig, 1926)',,,

'Der Waffenschmied (Der Waffenschmied von Worms) (komische Oper, 3), Vienna, an der Wien, 30 May 1846, vs (Leipzig, 1846), fs ed. G. Kogel (Leipzig, 1922)',,,

'Regina (Oper, 3), 1848, Bsb, vs ed. (Leipzig, 1954); arr. A. L'Arronge as Regina, oder Die Marodeure, Berlin, 21 March 1899, vs arr. R. Kleinmichel (Berlin, 1899), fs and vs ed. I. Capelle (Munich, 1998–9)',,,

'Rolands Knappen, oder Das ersehnte Glück (komische-romantische Zauberoper, 3, 'G.M.' [? G. Meisinger], Lortzing, P. Düringer, after G.A. Musäus), Leipzig, Stadt, 25 May 1849, vs ed. G.R. Kruse and P. Nodermann (Berlin, 1920)',,,

'Die vornehmen Dilettanten, oder Die Opernprobe (komische Oper, 1, after P. Poisson: L'imromptus de campagne, rev. and trans. J.F. Jünger), Frankfurt, Stadt, 20 Jan 1851, vs ed. R. Kleinmichel (Leipzig, 1893), ov. in fs (Leipzig, 1898)',,,

'Cagliostro (komische Oper, 3, after E. Scribe and J.-H. Vernoy de Saint-Georges), 1850, lib only, unpubd',,,

'Don Juan und Faust (5, C.D. Grabbe), Detmold, 29 March 1829',,,

'Der Löwe von Kurdistan (F. Grillparzer), 1831',,,

'Yelva, oder Die Stumme (2, T. Hell, after E. Scribe), Pyrmont, 30 June 1832',,,

'Uranias Festmorgen (Festspiel), Berlin, 1842',,,

'Der wilde klaus, oder Der Schwur am Dreifingerstein, 1847',,,

'Ein Held und seine Liebe (C. Elmar), 1847',,,

'Vier Wochen in Ischl, oder Der Geldausleiher in Tausend Aengsten (Posse, 3, J.K. Böhm), Vienna, 18 March 1849',,,

'Die Marseillaise (R. von Gottschall), 1849',,,

'Im Irrenhaus, 1850',,,

'Eine Berliner Grisette (Posse, 1, O. Stotz), Berlin, 16 June 1850',,,

'Der Zerissene (J. Nestroy), 1850',,,

'Ferdinand Schill (5, R. Gottschall), Berlin, 20 Nov 1850',,,

'Ein Nachmittag in Moabit (farce, 1), Berlin, 5 Dec 1850',,,

'Das Lied vom 9. Regiment, B solo, chorus, orch, Nov/Dec 1850, perf. 21 Jan 1851',,,

'Weihnachten (A.W. Hesse), 1850',,,

'Faust II (J.W. von Goethe), inc.',,,

'Andante maestoso con variazioni, hn, orch, 1820, vs ed. M. Andreae (Frankfurt, 1979)',,,

'Hymne ('Dich preist, Allmächtiger'), solo vv, chorus, orch, 1822',,,

'Die Himmelfahrt Jesu Christi (orat, 2, K. Rosenthal), Münster, 15 Nov 1828',,,

'Potpourri (Konzertstück), hn, orch, July 1831',,,

'Kantate zur Säkularfeier der Loge 'Minerva zu den drei Palmen' (L. Mothes), solo vv, male chorus, orch, Leipzig, 20 March 1841',,,

'Various choral and male vocal works, theatre songs and quodlibets; numerous songs, 1v, pf; ovs. and dances, orch',,,

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'Lanner, Joseph',,,

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'Aufforderung zum Tanze, op.7 (1827), K i',,,

'Terpsichore-Walzer, op.12 (1827), K i, O',,,

'Trennungs-Walzer, op.19 (1828), K i',,,

- 'Katharinen-Tänze, op.26 (1829), K i, O',,,  
 'Annen-Einladungs-Walzer, op.48 (1830), K i',,,  
 'Die Ein-und-Dreissiger, op.55 (1831), K i',,,  
 'Die Badner Ring'In, op.64 (1832), K i, O',,,  
 'Lock-Walzer, op.80 (1833), K i',,,  
 'Die Abenteurer, op.91 (1834), K ii',,,  
 'Die Humoristiker, op.92 (1834), K ii',,,  
 'Pesther-Walzer, op.93 (1834), K ii, O',,,  
 'Dampf-Walzer, op.94 (1835), K ii',,,  
 'Abschied von Pesth, Monument-Walzer, op.95 (1835), K ii',,,  
 'Die Schwimmer, op.99 (1835), K ii',,,  
 'Die Lebenswecker, op. 104 (1836), K ii',,,  
 'Die Werber, op.103 (1835), K ii, O',,,  
 'Lenz-Blüthen, op.118 (1837), K ii',,,  
 'Prometheus-Funken, Grätzer Soirée-Walzer, op.123 (1837), K iii',,,  
 'Die Aelpler, op.124 (1837), K iii',,,  
 'Die Kosenden, op.128 (1838), K iii',,,  
 'Walzer-Fluth, oder 20 Jahre in 20 Minuten, Grosses Walzer-Potpourri, op.129 (1838), K iii',,,  
 'Die Flotten, op.140 (1839), K iii',,,  
 'Marien-Walzer, op.143 (1839), K iii',,,  
 'Liebesträume, Brünner Walzer, op.150 (1839), K iv',,,  
 'Die Pressburger: Comité-Ball-Tänze, op.155 (1840), K iv',,,  
 'Hoffnungs-Strahlen, op.158 (1840), K iv',,,  
 'Nacht-Violen, op.160 (1840), K iv',,,  
 'Hofball-Tänze, op.161 (1840), K iv',,,  
 'Die Romantiker, op.167 (1840), K iv, O',,,  
 'Kammerball-Tänze, op.177 (1841), K iv',,,  
 'Ideale: Künstler-Ball-Tänze, op.192 (1841), K iv',,,  
 'Die Vorstädtler, op.195 (1842), K v',,,  
 'Die Mozartisten, op.196 (1842), K v',,,  
 'Die Schönbrunner, op.200 (1842), K v, O',,,  
 'Sommernachtstraum-Galoppe, op.90 (1834), K vii',,,  
 'Panorama der beliebtesten Galoppe: 1 Italienische Galoppe, 2 Spanische Galoppe, 3 Ungarische Galoppe, 4 Englisch Galoppe, op.97 (1834)',,,  
 'Panorama der beliebtesten Galoppe, no.2: a Der Zapfenstreich, K vii, b Galoppe nach Beatrice di Tenda, op.108 (1836)',,,  
 '3. Panorama der beliebtesten Galoppe: Gartenfest-, Huguenotten-, Champagner-Knall-Galoppe, op.114 (1837)',,,  
 '4. Panorama der beliebtesten Galoppe: 3 Galoppe nach [Adam's] Postillon von Lonjumeau, op.122 (1837)',,,  
 'Neue Wiener Ländler mit Coda, op.1 (1825)',,,  
 'Dornbacher Ländler, op.9 (1827), K vi, O',,,  
 'Zauberhorn-Ländler, op.31 (1829), K vi/14',,,  
 'Steyrische Tänze, op.165 (1841), K vi, O',,,  
 'Der Uhlane (Le Lancier), op.76 (1833), K vi',,,  
 'Sehnsuchts-Mazur, op.89 (1834), K vi',,,  
 '3 Märsche des 2. Wiener Bürgeregimentes [i], op.130 (1838), K viii',,,

- '3 Märsche des 2. Wiener Bürger Regimentes, ii, op.157 (1840), K viii',,,  
 '10 Quadrilles; 3 Polkas, Hans-Jörgel-Polka, op.194 (1842)',,,  
 'Bolero, op.209 (1842), K viii [last work]',,,  
 'Policinello's Entstehung (pantomime), 1833',,,  
 'Die Macht der Kunst (ballet), 1841, collab. with various composers',,,  
 'Der Preis einer Lebensstunde (folk tale with songs), 1836 [incl. ov. op.106 (1835), K iii]',,,  
 ''',  
 'Labarre, Théodore',,,  
 ''',  
 'Les deux familles (incid music, 3, Planard, after T. Corneille: Le Cid), OC (Ventadour), 11 Jan 1831',,,  
 'L'aspirant de marine (oc, 1, Rochefort and Decomberousse), OC (Bourse), 15 June 1833',,,  
 'La révolte des femmes au séraïl (ballet, 3, Taglioni), PO, 4 Dec 1833',,,  
 'Le ménétrier, ou Les deux duchesses (op, 3, Scribe), OC (Favart), 9 Aug 1845',,,  
 'La Fonti (ballet, 6 tableaux, Mazillier), PO, 8 Jan 1855',,,  
 'Pantagruel (ob, 2, H. Trianon), PO, 24 Dec 1855',,,  
 'Graziosa (ballet, 1, Derley and L. Petipa), PO, 25 March 1861',,,  
 'Le roi d'Yvetot (ballet, 1, P. de Massa and Petipa), PO, 28 Dec 1865',,,  
 ''',  
 'Lacombe, Louis',,,  
 ''',  
 'L'Amour (drame lyrique, P. Niboyet), Paris, St Marcel, ?1855',,,  
 'La madone (oc, 1, P.F. de Caramouche), Paris, Lyrique, 16 Jan 1861',,,  
 'Winkelried (op, 4, L. Bonnemère and Moreau-Sainti), Geneva, Grand, 17 Feb 1892, vs (1892)',,,  
 'Le tonnelier de Nuremberg (oc, 2, C. Nutter, after E.T.A. Hoffmann), perf. in Ger. as Meister Martin und seine Gesellen, Koblenz, 7 March 1897',,,  
 'La reine des eaux (op, 3, Nutter, or Lacombe and F. Barrillot), perf. in Ger. as Die Korrigane, Sondershausen, 12/14 March 1901',,,  
 'Der Kreuzritter (comic opera, 1, Clairville), Sondershausen, 21 March 1902 [? originally Le festin de fer]',,,  
 '5 or more other works, incl. incid music',,,  
 'Sacred: 16 or more works, incl. Mass, Petite messe, hymns, few pubd',,,  
 'Manfred (J. Barbier, de Chateau-Renaud, A. Queyroy, after Byron), 1847 (1888)',,,  
 'Arva, ou Les hongroises (Chateau-Renaud), 1850 (1900)',,,  
 'Cimbres et teutons (Barrillot), male vv, military band, c1855',,,  
 many works with orch,,  
 'Lassan et Friss, Hung. fantasia (1890)',,,  
 'Au tombeau d'un héros, vn, orch',,,  
 2 concert ovs,,  
 4 works with speaker,,  
 ' others, incl. works for military band',,,  
 ''',  
 'Lacombe, Paul',,,  
 ''',  
 'Chorus, orch: Mass; Requiem',,,  
 'Ov. symphonique, op.22 (n.d.)',,,  
 'Suite pastorale, op.31 (1875)',,,

'Aubade printanière, op.37 (1884)',,,

'Sous les étoiles, marche-nocturne, op.78 (Hamburg, 1896)',,,

Ov. dramatique; Légende symphonique,,,

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'Lalo, Edouard',,,

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'Fiesque (grand opéra, 3, C. Beauquier, after F. von Schiller Die Verschwörung des Fiesco zu Genua), 1866–8, unperf., vs (1872)',,,

'Néron (pantomime, 3, P. Milliet), 1891, Paris, Hippodrome, 28 March 1891, F-Pn [drawn from Fiesque and other works]',,,

'La jacquerie (opéra, 4, Blau and S. Arnaud), 1891–2, Monte Carlo, 9 March 1895, vs (1894) [Act 1 only, completed by A. Coquard]',,,

'2 aubades, 10 insts/small orch, 1872 (n.d.) from Fiesque: 1 Allegretto, 2 Andantino',,,

'Divertissement, 1872 (c1872), ballet music from Fiesque, incl. the 2 aubades',,,

'Violin Concerto, F, op.20, 1873 (1874)',,,

'Symphonie espagnole, op.21, vn, orch, 1874 (1875)',,,

'Allegro appassionato, op.27, vc, orch (1875), arr. of op.16; also orchd as Allegro symphonique (n.d.)',,,

'Cello Concerto, d, 1877 (Berlin, 1877)',,,

'Fantaisie norvégienne, vn, orch, 1878 (Berlin, 1880)',,,

'Romance-sérénade, vn, orch, 1879 (Berlin, 1879)',,,

'Concerto russe, op.29, vn, orch, 1879 (Mainz, 1883)',,,

'Fantaisie-ballet, vn, orch, 1885 (n.d.), from Namouna',,,

'Andantino, vn, orch, from Namouna',,,

'Sérénade, str, from Namouna',,,

'Symphony, g, 1886 (?1887)',,,

'Piano Concerto, f, 1888–9 (1889)',,,

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'Liszt, Franz',,,

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Orchestral,,,

'Ce qu'on entend sur la montagne (Bergsymphonie), méditation symphonie after Hugo; 4 versions',1847–56,,

'Tasso: lamento e trionfo, sym. poem; after Goethe and Byron; 4 versions',1847–54,,

'Les Préludes, sym. poem 'after A. de Lamartine',1849–55,,

'Héroïde funèbre, sym. poem; 2 versions',1849–50, rev. 1854–6',,,

Festmarsch zur GoetheJubiläumsfeier; 2 versions,1849–57,,

'Prometheus, sym. poem; 2 versions',1850–55,,

'Mazeppa, sym. poem after V. Hugo',1851–4,,

Huldigungsmarsch; 2 versions,1853–7,,

'Orpheus, sym. poem',1853–4,,

'Festklänge, sym. poem; 2 versions',1853–61,,

Vom Fels zum Meer! Deutscher Siegesmarsch,?1853,,

'Eine Faust-Symphonie in drei Charakterbildern, after J.W. von Goethe; 2 versions, 1st for orch, 2nd for T, male vv, orch',1854–7, 1861',,,

'Hungaria, sym. poem',1854,,

Eine Symphonie zu Dantes Divina Commedia,1855–6,,

'Die Ideale, sym. poem after Schiller',1856–7,,  
 'Zwei Episoden aus Lenaus Faust: 1 Der nächtliche Zug, 2 Der Tanz in der Dorfschenke (Erster Mephisto Walzer)',1857–61,,  
 'Hunnenschlacht, sym. poem after paintings by W. von Kaulbach',1857,,  
 Festvorspiel,1857,,  
 'Weimar's Volkslied, Sym. orch, C',1857,,  
 'Künstlerfestzug zur Schillerfeier, 1859',1857,,  
 [6] Ungarische Rhapsodien,1857–60,,  
 'Hamlet, sym. poem',1858,,  
 Festmarsch nach Motiven von E.H. z. S.-C.-G.,1858–9,,  
 'Franz Schuberts Märsche: 1 Vivace, b, 2 Trauermarsch, e, 3 Reitermarsch, D, 4 Ungarischer Marsch, d',1859–60, rev. 1870,,  
 Trois odes funèbres:,,  
 '1 Les morts (Lamennais), male vv ad lib',1860,,  
 '2 La Notte, c, after Michelangelo',1860–4,,  
 3 Le triomphe funèbre du Tasse,1866,,  
 A la Chapelle Sixtine (Miserere d'Allegri et Ave verum corpus de Mozart),1862,,  
 'Deux légendes: 1 St François de Paule marchant sur les flots, 2 St François d'Assise: la prédication aux oiseaux',1863,,  
 Salve Polonia 1st version (Boze coś Polskę) 2nd version (Interludium aus dem Oratorium St Stanislaus),1863–84,,  
 'Rákóczi-Marsch, Symphonisch bearbeitet',1863–7,,  
 Vexilla regis prodeunt (Kreuzeshymne),1864,,  
 Der Papsthymnus,1864,,  
 Mazurka-Fantasie von Hans von Bülow,1865,,  
 Ungarischer Marsch zur Krönungsfeier in Ofen-Pest am 8. Juni 1867,1870,,  
 Szózat und Hymnus (Zwei vaterländische Dichtungen von Vörösmarty and Kölcsey) [B. Egressy and F. Erkel],1872,,  
 Ungarischer Sturmmarsch,1875,,  
 Peter Cornelius: Zweite Ouvertüre zum Barbier von Bagdad,1877–80,,  
 Zweiter Mephisto-Walzer,1880–81,,  
 'Von der Wiege bis zum Grabe Du berceau jusqu'a la tombe, sym. poem: 1 Die Wiege, 2 Der Kampf um's Dasein, 3 Zum Grabe, die Wiege des zukünftigen Lebens)',1881–2,,  
 Danses galiciennes von J. Zaremski [Zarębski],1881–2,,  
 'A magyarok Istene (Ungarns Gott), orch',1881,,  
 Solo instrument and orchestra,,  
 'Malédiction, pf, str orch',1833–40,,  
 'Grande fantaisie symphonique über Themen aus Berlioz" 'Lelio",1834,,  
 De profundis (Psaume instrumental),1834,,  
 'Piano Concerto no.1, E',1835–56,,  
 Grandes variations de concert (Hexaméron) sur un thème des Puritains [Bellini],1837–9,,  
 'Piano Concerto no.2, A',1839–61,,  
 Grande paraphrase de concert 'God Save the Queen' et 'Rule Britannia',1841,,  
 Totentanz (2 versions),1847–?1862,,  
 Fantasie über Motive aus Beethovens Ruinen von Athen,1848–52,,  
 Polonaise brillante von Weber [op.17],1849,,  
 Concerto pathétique (2 versions),1849/50–85,,

- Fantasie über ungarische Volksmelodien, 1849–52,,  
 Franz Schuberts grosse Fantasie op.15 [d760], 1851,,  
 'Benedictus aus der Ungarischen Krönungsmesse, vn, orch', 1875–7,,  
 Sacred choral with orchestra,,,  
 'Sainte Cécile (légende, D. Gay), Mez, mixed chorus ad lib, orch/pf/(with hmn, hp)', 1845–74,,  
 'Missa solennis zur Erweihung der Basilika in Gran, S, A, T, B, mixed chorus, orch', 1855–8,,  
 'Der 13. Psalm (Herr, wie lange willst du meiner so gar vergessen)',,,  
 '1st version: S, Mez, T, Bar, mixed chorus, orch', 1855–8,,  
 '2nd version: T, mixed chorus, orch', 1859–63,,  
 'Die Legende von der heiligen Elisabeth (orat, O. Roquette), S, A, 3 Bar, B, chorus, orch, org', 1857–62,,  
 Der 18. Psalm (Coeli enarrant gloriam Dei; Die Himmel erzählen die Ehre Gottes),,,  
 '1st version, male vv, (orch, org ad lib)/(ww, brass, perc ad lib)', 1860,,  
 '2nd version, male vv, (org)/(ww, brass, perc ad lib)', 1870,,  
 'Der Herr bewahret die Seelen seiner Heiligen (Ps xcvi. 10–11), mixed chorus, 2 tpt, 3 trbn, tuba, org, timp', ?1860s–1875,,  
 'Christus (orat, Bible and Catholic liturgy), S, A, T, Bar, B, mixed chorus, orch, org', 1866–72,,  
 'I Oratorium in Nativitate Domini (Weihnachts-Oratorium): 1 Rorate coeli (Einleitung), 2 Angelus Domini (Pastorale und Verkündigung des Engels), 3 Stabat Mater speciosa (Hymnus), 4 Hirtenspiel an der Krippe (Pastorale), 5 Et ecce stella (Die heiligen drei Könige Marsch)',,,  
 'II Post Epiphaniam: 6 Beati pauperes spiritu (Die Seligkeiten), 7 Pater Noster (Gebet), 8 Tu es Petrus (Die Gründung der Kirche); 9 Et ecce motus magnus (Das Wunder), 10 Hosanna, benedictus qui venit (Der Einzug in Jerusalem)',,,  
 'III Passio et resurrectio: 11 Tristis est anima mea, 12 Stabat Mater dolorosa (Jacopone da Todi), 13 O filii et filiae (Hymnus Paschalis), 14 Resurrexit!',,,  
 Cantico del Sol di San Francesco, 1862,,  
 '1st version, Cantico di San Francesco, Bar, male vv, orch, org/ (Bar, male vv ad lib, pf, org/hmn)',,,  
 '2nd version, Cantico del Sol di San Francesco d'Assisi, Bar, male vv, orch, org', 1879–82,,  
 'Ungarische Krönungsmesse, S, A, T, B, mixed chorus, orch', 1866–9,,  
 'Cantantibus organis (Antiphona in festo Sta Caeciliae, A, mixed chorus, orch/A, mixed chorus hmn, pf, hp ad lib', 1879,,  
 Sacred choral music,,,  
 ""  
 'Domine salvum fac regem (Ps xx), T, male vv, org/orch', 1853,,  
 '3rd version, chorus, orch',,,  
 'Requiem (Messe des morts), 2 T, 2 B, male vv, org, brass ad lib', 1867–8,,  
 'Nun danket alle Gott (M. Rinckart), male/mixed vv, brass, perc, org ad lib', 1883,,  
 'In domum Domini ibimus (Zum Haus des Herren ziehen wir) (Ps cxxi), mixed vv, org, brass, perc', 1884,,  
 Secular choral music with orchestra,,,  
 'Festkantate zur Enthüllung des Beethoven-Denkmal in Bonn (Was versammelt hier die Menge) (O.L.B. Wolff), 2 S, 2 T, 2 B, orch', 1845,,  
 'Les quatre éléments (J. Autran): 1 La terre, 2 Les aquilons, 3 Les flots, 4 Les astres, male vv, orch', 1844–8,,  
 'Le forgeron (Le fer est dur, frappons, frappons) (F. de Lamennais), T, B, male vv, orch', 1845–8,,  
 'Titan (Auf des Athos blauen Felsenspitzen) (F. von Schober), Bar, male vv, orch', 1848,,  
 'Ungaria-Kantate (Aus Osten aus der Sonne Tor) (F. von Schober), S, T, B, male qt (soli), male

choir, vv, orch/pf, 1848,,  
 'Rinaldo (cant., Goethe), T, male vv, orch/pf, 1848,,  
 'Chor der Engel aus Goethe's Faust (pt 2) (Rosen, ihr blendenden), mixed vv, hp/pf, 1849,,  
 Chöre zu Herders entfesseltem Prometheus (R. Pohl),,,  
 '1st version; S, A, 2 T, 2 B, mixed vv, orch', 1850,,  
 '2nd version, S, A, 2 T, 2 B, double chorus, orch', 1855–9,,  
 An die Künstler (F. Schiller),,,  
 '1st version, 2 T, 2 B, male vv, wind ens', 1853,,  
 '2nd version, 2 T, 2 B, male vv, orch', 1853–4,,  
 '3rd version, 2 T, 2 B, male vv, orch', 1856–7,,  
 'Weimar's Volkslied (Von der Wartburg) (P. Cornelius), 2 versions:',,,  
 '1st version E, male vv, wind orch, perc', 1857, rev. ?before 1875',,,  
 '2nd version, C, unison mixed vv, brass orch',,,  
 'Gaudeamus igitur, (Humoreske, Zur Feier des hundertjährigen Jubiläums der Akademischen  
 Konzerte zu Jena 1870), solo vv ad lib, male/mixed chorus, orch', 1869–70,,  
 'Zur Säcularfeier Beethovens (II. Beethoven-Kantate) (A. Stern), S, A, T, B, mixed chorus,  
 orch', 1869–70,,  
 'Die Allmacht von Franz Schubert (Gross ist Jehova, der Herr) (J.L. Pyrker), T, male vv, orch,  
 org/hmn', 1871,,  
 'Wartburg Lieder (Der Braut Willkommen auf Wartburg) (J.V. Scheffel), T, 2 Bar, mixed vv,  
 orch/pf:', 1872–3,,  
 '1 Introduction, 2 Wolfram von Eschenbach, 3 Heinrich von Ofterdingen, 4 Walther von der  
 Vogelweide, 5 Der tugendhafte Schreiber, 6 Biterolf und der Schmied von Ruhla, 7 Reimar der  
 Alte',,,  
 'Die Glocken des Strassburger Münsters: 1 Vorspiel, 2 Excelsior! 3 Die Glocken (H.W.  
 Longfellow), Mez, Bar, mixed chorus, orch, org', 1874–5,,  
 'A magyarok Istene (Félre kiskelkük)/Ungarns Gott (Hinweg, Kleinmütige) (A. Petöfi, trans.  
 Neugebauer), Bar, male vv, wind orch, perc', 1881,,  
 'Magyar király-dal (Aldott légyen Magyarok királya) Ungarisches Königslied (Sei gesegnet König  
 der Magyaren) (K. Ábrányi trans. L. Neugebauer), 6 settings (1 male vv a cappella, 2 mixed vv a  
 cappella, 3 male vv, pf, 4 mixed vv, pf, 5 male/mixed vv, orch/orch, 6 childrens' vv)', 1883,,  
 'Secular choral music a cappella, or with ensemble or keyboard',,,  
 'Festchor zur Enthüllung des Herder-Denkmal in Weimar (A. Schöll), male vv, pf/brass  
 orch', 1850,,  
 Songs,,,  
 ,,,  
 'Die Loreley (Heine) 1v, orch',,,  
 'Mignons Lied (Kennst du das Land) (J.W. von Goethe) 4th version, arr. 1v, orch', 1860,,  
 'Die Vätergruft (Umland) arr. 1v, orch 1866',,,  
 'Lieder aus Schillers 'Wilhelm Tell': 1 Der Fischerknabe (Es lächelt der See), 2 Der Hirt (Ihr Matten  
 lebt wohl), 3 Der Alpenjäger (Es donnern die Höh"n) arr. 1v, orch 1855',,,  
 'Jeanne d'Arc au bûcher (A. Dumas, trans. M.G. Friedrich) [versions 1–4] - (A. Dumas, Ger. trans.,  
 unknown), arr. 1v, orch',,,  
 'Sechs Lieder von Schubert, 1v, orch: 1 Die junge Nonne, 2 Gretchen am Spinnrade, 3 Mignons  
 Lied (Kennst du das Land), 4 Erlkönig, 5 Der Doppelgänger, 6 Abschied', 1860,,  
 'Der Zaubersee (Büvös tó) [G. Zichy], ballade, T, orch', 1884,,  
 Opera,,

- 'Don Sanche, ou Le château d'amour (op, 1, Mme Théaulon and de Rancé, after Claris de Florian)', 1824–5,,  
 Incomplete works,,,  
 'Symphonie révolutionnaire, orch', 1830–53,,  
 'Allegro di bravura, orch; see A6 1830',,,  
 'Concerto, pf, orch', 1835–9,,  
 'Fantaisie sur des thèmes anglais (God Save the Queen), pf/orch', early 1840s,,  
 'Manfred, vv, orch', 1842–4,,  
 Planned compositions or transcriptions,,,  
 'Consuelo (op, George Sand)', 1842,,  
 'Le corsaire, op', 1842,,  
 'Trauermarsch, pf', ?1843–4,,  
 'Les djins, Les Haleines vv, orch', 1840s,,  
 'Rêves et fantaisies, pf', 1840s,,  
 'La divina commedia (J. Autran), ?op', 1845,,  
 'Les laboureurs (Les matelots; Les soldats) (F. Lamennais), male vv, pf', 1845,,  
 'Richard in Palestine (op, W. Scott)', 1846,,  
 'Marguerite, op', 1846,,  
 'Spartacus (op, O.L.B. Wolff)', 1848,,  
 'Le ciel et la terre (Himmel und Erde), oratorio', 1849,,  
 'Faust, op', 1850,,  
 'Symphonie, D [Schubert], 2 pf', 1850,,  
 'Tempête (Musik zu Shakespeare's Sturm), orch', 1853,,  
 'Musik zur Orestie, orch', 1853–5,,  
 2 masses, 1856,,  
 'Kahma, La bohémienne (op, O. Roquette)', 1858,,  
 'János (Janká, der ungarische Rosshirt) (op, S. Mosenthal, after C. Beck)', 1858,,  
 'Schlusschor aus dem Barbier von Bagdad (Salemaleikum) [P. Cornelius], pf', 1859,,  
 'Liturgie catholique: liturgie romaine, vocal', 1860–61,,  
 'Die Weltgeschichte in Tönen und Bildern: Nimrod, Jerusalem, Der Turm von Babel, The Glory of Greece, orch', 1862,,  
 'Beethoven String Quartets, pf', 1863,,  
 'St Etienne, roi d'Hongrie (M. Jokai, after K. Ábrányi), chorus, orch', 1869,,  
 'Schiffsjung, vocal', 1870,,  
 'Messe du couronnement, pf 4 hands', 1870,,  
 'Chopin [2 works], pf, orch', 1871,,  
 'Fiedler der heiligen Cäcilia (T. Körner), chorus, orch', 1871,,  
 'Miserere, chorus, orch', 1874,,  
 'Psalm xv, chorus, orch', 1874,,  
 'Magnificat, chorus orch', 1874,,  
 'The Golden Legend (melodrama), pf/orch', 1874–5,,  
 'Psalm xiv, chorus, orch', 1875,,  
 'John Field: Nocturnes nos. 1–9, 14 and 18, and Nocturne pastorale, E, pf 4 hands', 1877,,  
 'Le devin du village, pf', 1883,,  
 'Consolations des misères de ma vie (J.-J. Rousseau), pf', 1883,,  
 'Ungarische Bildnisse, orch', 1885,,  
 'Csárdás di Somogy, pf', 1886,,

'Le troubadour [op by A. Mackenzie], pf, 1886,,

'Das Geburtsfest, op',,,

'Die Braut, op',,,

'Der Saalstrudel, op',,,

'Semele, op',,,

'St Hubert (H. Riedl), op',,,

'Camoens, op',,,

'Benedictus, vv',,,

'Die beide jungen Gesellen, op',,,

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'Loewe, Carl',,,

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'Rudolf der deutsche Herr (grosse romantische Oper, 3, Loewe and Vocke), 1825; excerpts in GA ii, 112, 122; xvi, 121, 156, 207',,,

'Malek-Adhel (grosse tragische Oper, 3, C. Pichler, after W. Scott: The Talisman), 1832; excerpt in GA xiv, 4',,,

'Das Märchen im Traum (incid music, E. Raupach), ?1832',,,

'Neckereien (komische Oper, 3, Mühlbach), 1833; excerpt in GA ii, 116',,,

'Die drei Wünsche (Spl, 3, E. Raupach), Berlin, Schauspielhaus, 2 Feb 1834, vs (Berlin, 1834)',,,

'Scenas: Isabella (F. von Schiller), A, male chorus, orch, 1836; Die Kaiserin, A, chorus, orch, 1836; Scholastica, A, orch',,,

'Die Festzeiten (Bible: John), op.66, 1825–36 (Mainz, 1842); Die Zerstörung Jerusalems (G. Nicolai), op.30, 1829 (Leipzig, 1832); Die sieben Schläfer, op.46, 1833 (Mainz, 1835); Die eherne Schlange, male chorus, op.40, 1834 (Berlin, 1834); Die Apostel von Philippi, male chorus, op.48, 1835 (Berlin, 1835); Gutenberg, op.55, 1836 (Mainz, 1836); Palestrina, 1841; Johann Hus (A. Zeune), op.82, 1842 (Berlin, 1842)',,,

'Der Meister von Avis, 1843, excerpts in GA ii, 54ff and viii, 117; Das Sühnopfer des neuen Bundes (von Telschow), 1847, excerpt in GA xvi, 37; Hiob (von Telschow), 1848, excerpts in GA viii, 74, 80 and xvi, 44, 63, 81; Das hohe Lied von Salomonis, 1859; Polus von Atella, 1860, excerpts in GA xiv, 106; Die Heilung des Blindgeborenen (Bible: John ix), op.131 (Magdeburg, 1860); Johannes der Täufer (Gospels), 1862, excerpt in GA xvi, 83; Die Auferweckung des Lazarus (Bible: John xi), op.132 (Brunswick, 1863); Der Segen von Assisi, unfinished, 1st part in GA xiv, 134',,,

'TeD, chorus, orch, op.77 (Berlin, 1842)',,,

'2 syms., d, e; ',,,

'2 pf concs., E, A',,,

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Müller Wenzel ,,,

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'Tankredi (komische Parodie, 2, Bäuerle), 25 April 1817',,,

'Doktor Fausts Mantel (Zauberspiel mit Gesang, 2, Bäuerle), 11 Dec 1817',,,

'Der verwunschene Prinz (Parodie, 2, Bäuerle), 3 March 1818 [parody of Grétry: Zémire et Azor]',,,

'Die travestiette Zauberflöte (Posse mit Gesang, 2, Meisl), 13 Aug 1818',,,

'Die Fee aus Frankreich, oder Liebesqualen eines Hagestolzen (Feenmärchen mit Gesang, 2, Meisl), 23 Nov 1821',,,

'Aline, oder Wien in einem andern Weltteil (Zauberoper, 3, Bäuerle), 9 Oct 1822 [parody of Berton: Aline, reine de Golconde]',,,

'Der Barometermacher auf der Zauberinsel (Zauberposse mit Gesang und Tanzen, 2, F. Raimund),

18 Dec 1823',,,

'Herr Josef und Frau Baberl (Posse mit Gesang, 3, Gleich), 11 May 1826 [rev. version of *Der Fleischhauer von Odenburg*]',,,

'Die gefesselte Phantasie (Zauberspiel, 2, Raimund), 8 Jan 1828',,,

'Der Alpenkönig und der Menschenfeind (romantisch-komisches Zauberspiel, Raimund), 17 Oct 1828',,,

'Der Sieg des guten Humors, oder Die Lebenslampen (Zauberspiel mit Gesang, 3, J.K. Schickh), 17 Sept 1831',,,

'c225 other ops, Spl, plays with music, pantomimes, ballets, melodramas',,,

'Other works (?most lost), incl. church music, syms., chbr music and wind pieces, pf pieces',,,

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'Marschner, Heinrich August',,,

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'Heinrich IV und D'Aubigné (grosse Oper, 3, Alberti [A.G. Hornbostel]), 1817–18, Dresden, Hof, 19 July 1820, D1\*',,,

'Das stille Volk (Zauberspiel, Hornbostel), planned 1818 but abandoned',,,

'Lucretia (Oper, 2, J.A. Eckschlager), 1820–26, Danzig, Danziger, 17 Jan 1827, Bsb\* (Act 1 only), ov. as op.67 (Leipzig, ?1834), excerpts (Hanover, n.d.), ballet as op.51[a] (Halberstadt, n.d.) and in Mühling's Museum, iii/9, no.36',,,

'Prince Friedrich von Homburg (incid music, 5, H. von Kleist), Dresden, Hof, 6 Dec 1821, D1\*, ov. as op.56 (Leipzig, c1832)',,,

'Schön Ella (incid music, 5, J.F. Kind), Dresden, Hof, May/June 1823, vs as op.27 (Leipzig, 1823)',,,

'Ali Baba, oder Die vierzig Räuber (incid music, 3, T. Hell [K.G.T. Winkler]), Dresden, 22 Sept 1823, Bsb\*, ov as op.26 (Leipzig, ?1828); Kadi's aria (Act 1) pubd in op.44 (no.2) and in op.73 (no.4); Zetulbe's lied (Act 1) pubd in op.30 (no.7, no.8 with chorus); Massus's Zigeunerlied (Act 2) pubd in op.73 (no.5)',,,

'Der Holzdieb, 1823 (Spl, 1, Kind), Dresden, Hof, 22 Feb 1825, US-Wc, vs in *Polyhymia, ein Taschenbuch* (Dresden, 1825) and separately (Berlin, 1849); rev. as *Geborgt*, Berlin, 21 April 1853, vs (Berlin, 1853)',,,

'Die Wiener in Berlin (Liederspiel, 1, C.E. von Holtei), Dresden, Linckeschen Bade, 24 Aug 1825, pasticcio, items by Marschner in D-ZI\*',,,

'Alexander und Darius (incid music, 5, F. von Uechtritz), Dresden, Hof, 22 Feb 1826, A-Wn\* (Acts 4–5 only)',,,

'Der Vampyr (2, W.A. Wohlbrück, after C. Nodier, P.F.A. Carmouche and A. de Jouffroy; J.R. Planché; and H.L. Ritter), 1827, Leipzig, Stadt, 29 March 1828, B-Bc, D-DI, LEm, DK-Kk, US-Wc, vs as op.42 (Leipzig, 1828); rev. H. Pfitzner, Stuttgart, 28 May 1924, vs (Berlin, 1925)',,,

'Der Templer und die Jüdin (3, Wohlbrück, after W. Scott: *Ivanhoe*, via J.R. Lenz and others), Leipzig, Stadt, 22 Dec 1829, B-Bc, D-DI, HVs\* (Act 2 only), LEm, DK-Kk, F-Pc, S-St, US-Wc, vs as op.60 (Leipzig, ?1830); rev. R. Kleinmichel, vs (Leipzig, 1896); rev. H. Pfitzner, Strasbourg, 20 April 1912, vs (Leipzig, 1912)',,,

'Das Schloss am Aetna (3, E.A.F. Klingemann), 1830–35, Leipzig, Stadt, 29 Jan 1836, DK-Kk, US-Bp, vs as op.95 (Leipzig, 1836)',,,

'Des Falkners Braut (komische Oper, 3, Wohlbrück, after A.J.K. Spindler), Leipzig, Stadt, 10 March 1832, D-Ds, Mbs, vs as op.65 (Leipzig, ?1832); also pubd as *La sposa promessa del falconiere*',,,

'Festspiel zur Feier der Vermählung des Kronprinzen von Hannover und der Prinzessin Marie von Altenburg (pageant, 1, A.C. von Waterford-Perglass), Hanover, Hof, 20 Feb 1843, A-Wn\*, vs as

- op.122 (Hannover, 1845)',,,  
 'Hans Heiling (prol., 3, E. Devrient), Berlin, Hofoper, 24 May 1833, HVs, DK-Kk, S-St, vs as op.80 (Leipzig, ?1833); rev. G. Kogel, D-HVs, fs (Leipzig, 1892)',,,  
 'Der Bäbu (komische Oper, 3, Wohlbrück), Hanover, Hof, 19 Feb 1838, Bsb\*, vs as op.98 (Leipzig, 1837)',,,  
 'Natur und Kunst, allegorisches Festspiel zur Einweihung des neuen hannoverschen Hoftheaters 1852 (pageant, 1, Waterford-Perglass), Hanover, Hof, 1 Sept 1852, lost',,,  
 'Der Zauberspiegel, allegorisches Festspiel in beweglichen Bildern zur Nachfeier des Geburtsfestes der Königin Marie von Hannover (pageant, 1, Waterford-Perglass), Hanover, Hof, 1854',,,  
 'Waldmüllers Margret (incid music, 2, J. Rodenberg), Hanover, Hof, 13 Nov 1855, D-Bsb\*, A-Wn, vs Wn\*',,,  
 '2 sym., c, E; Pf Conc., B: all inc., D-Bsb',,,  
 'Grande Ouverture solennelle [on 'God Save the King'], op.78 (Leipzig, 1834)',,,  
 ''',  
 'Mabellini, Teodulo',,,  
 ''',  
 'Matilde di Toledo (os, 2) Florence, Alfieri, 27 Aug 1836',,,  
 'Rolla (os, 2, G. Giachetti), Turin, Carignano, 12 Nov 1840, I-Mr\*, vs (Milan, 1841)',,,  
 'Ginevra degli Almieri [Ginevra di Firenze] (os, 3, L. Guidi-Rontani), Turin, Carignano, 13 Nov 1841',,,  
 'Il conte di Lavagna (tragedia lirica, 4, F. Guidi), Florence, Pergola, 4 June 1843, vs (Milan, ? 1844)',,,  
 'I veneziani a Costantinopoli (os, 2), Rome, Apollo, spr. 1844; Maria di Francia (dramma tragico, 3, Guidi), Florence, Pergola, 14 March 1846',,,  
 'Il venturiero (ob, 2, A. de Lauzières), Livorno, Rossini, carn. 1851, collab. L. Gordigiani',,,  
 'Il convito di Baldassarre (os, 3, G. de Toscani), Florence, Pergola, Nov 1852',,,  
 'Fiammetta (ob, 3, G.B. Canovai), Florence, Pergola, 12 Feb 1857, excerpts, pf acc. (Milan, n.d.)',,,  
 'Eudossia e Paolo, o I martiri (orat, L. Venturi), vs (Florence, 1845)',,,  
 'L'ultimo giorno di Gerusalemme (dramma liturgico, G. Barsottini), Florence, 1857',,,  
 'L'Italia risorta (Cempini), inno nazionale toscano, perf. 1847',,,  
 'Michelangelo Buonarroto, sym. ode, perf. 1875',,,  
 'Inno all'arte, 1886',,,  
 'La caccia, 1839',,,  
 'Raffaello Sanzio, 1842, excerpts (Milan, c1842)',,,  
 'Il ritorno, 1846',,,  
 'L'Etruria, 1849',,,  
 'Cant. elegiaca, 1850',,,  
 'Saul, 1857',,,  
 'Le feste fiorentine delle potenze e degli omaggi all'usanza del secolo XIV (S. Fioretti), 1860, vs (Florence, ?1860)',,,  
 'Gli orti oricellari, perf. 1863',,,  
 'Lo spirito di Dante, perf. 1865, arr. org acc. (Milan, n.d.)',,,  
 'Le feste rossiniane, 1873',,,  
 'e, 1843, F, for the wedding of Grand Duke Ferdinand of Tuscany, 1852, b, 1862, F, 1863',,,  
 'Mass, b, solo vv, orch, 1847',,,  
 'Mass, b, solo vv, orch, 1847',,,  
 'Mass, b, solo vv, orch, 1847',,,

- 'Requiem, c, 4 solo vv, vv, orch/org (Paris, ?1851)',,,  
 'Qui tollis, solo vv, vv, orch, 1872',,,  
 'Quoniam, solo vv, vv, orch, 1872',,,  
 'Agnus Dei, solo vv, vv, orch, 1872',,,  
 'Libera me, 4 solo vv, vv, orch, 1856',,,  
 'Ave Maria, T, vv, vn obbl, orch, 1867 (Milan, n.d.)',,,  
 ' Ecce sacerdos magnus, 4 solo vv, vv, orch, for visit of Pius IX to Florence, 1857',,,  
 'Responsories for Holy Week, 8vv, str orch, 1847 (Florence, c1860)',,,  
 'Stabat mater; Tantum ergo; Te Deum, 4vv, orch (Milan, n.d.)',,,  
 '4 masses, solo vv, vv, orch',,,  
 'Gran fantasia, fl, hn, tpt, trbn, orch, for the installation of Grand Duke of Tuscany, 1846',,,  
 'marches, 6 waltzes, wind insts',,,  
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 'Marchetti, Filippo',,,  
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 'Gentile da Varano (op semiseria, 3, R. Marchetti), Turin, Nazionale, Feb 1856; unpubd',,,  
 'La demente (os, 2, G. Checchetelli), Turin, Carignano, 27 Nov 1856; unpubd',,,  
 'Il paria (Checchetelli), 1859, unperf.; unpubd',,,  
 'Romeo e Giulietta (dramma lirico, 4, M. Marcello, after W. Shakespeare), Trieste, Comunale, 25 Oct 1865; I-Mr\*, vs (?1865)',,,  
 'Ruy Blas (dramma lirico, 4, C. D'Ormeville, after V. Hugo), Milan, La Scala, 3 April 1869; Mr\*, vs (1869)',,,  
 'Gustavo Wasa (dramma lirico, 4, D'Ormeville), Milan, La Scala, 7 Feb 1875; Mr\*, vs (1875)',,,  
 'Don Giovanni d'Austria (dramma lirico, 4, D'Ormeville), Turin, Regio, 11 March 1880; Mr\*, vs (1880)',,,  
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 'Mathieu, Emile',,,  
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 'L'échange (oc, 1, Mathieu), Liège, Royal, 25 April 1863',,,  
 'Fumeurs de Kiff (ballet), Ghent, 1876, pf score (Ghent, 1876)',,,  
 'La bernoise (oc, 1, L. Solvay), BRM, 1 April 1880',,,  
 'Richilde (tragédie lyrique, 4, Mathieu), BRM, 12 Dec 1888',,,  
 'L'enfance de Roland (légende lyrique, 3, Mathieu, after Uhland), BRM, 16 Jan 1895, vs (Leipzig, 1895)',,,  
 'La reine Vasthi (biblical op), Brussels, 1905, vs (Mainz, 1905)',,,  
 'Le hoyoux, 1882',,,  
 'Freyhir, 1884',,,  
 'Le sorbier, 1890',,,  
 'Te Deum, solo vv, chorus, orch, 1872',,,  
 'Sous bois, 1875',,,  
 'Le cygne (n.d.)',,,  
 'Koncertstuk, pf, orch, 1905',,,  
 'Noces féodales, 1873',,,  
 'Le lac, 1874',,,  
 >>>  
 'Mayr, Simon',,,  
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- 'Mennone e Zemira (La figlia dell'aria, ossia La vendetta di Giunone) (dm, 3, Rossi), NC, 22 March 1817, Nc\*' ,,,
- 'Amor avvocato (commedia per musica, 1), Naples, Fiorentini, spr. 1817, Nc' ,,,
- 'Lanassa (melodramma eroico, 2, Rossi and B. Merelli, after A.M. Lemierre: La veuve du Malabar), VF, 26 Dec 1817, lost' ,,,
- 'Alfredo il grande (mels, 2, Merelli), Rome, Argentina, Feb 1818, BGc\*, Fc, Mc' ,,,
- 'Le danaide (Danao) (mels, 2, Romani), Rome, Argentina, carn. 1819, Fc, Mr\*' ,,,
- 'Fedra (mels, 2, Romanelli), Milan, Scala, 26 Dec 1820, Mc, Mr\*, vs (Milan, 1821)' ,,,
- 'Demetrio (dm, 2, after Metastasio), Turin, Regio, carn. 1824, Tf, frags. BGc' ,,,
- 'Samuele (It. orat, Merelli), Bergamo, Scuola Musicale, for the entrance of Bishop P. Mola, 1821, BGc, Nc\*' ,,,
- 'Atalia (dramma sacro per musica con apparato scenico, 2, Romani), Naples, S Carlo, Lent 1822, BGc, Nc\*' ,,,
- 'S Luigi Gonzaga (It. orat, P. Cominazzi), Bergamo, S Luigi in Città Alta, 1822, BGc\*' ,,,
- 'Il sogno di Partenope (melodramma allegorico, U. Lampredi), Naples, S Carlo, for the birthday of Ferdinand I, 12 Jan 1817, Nc' ,,,
- 'Arianna e Bacco, solo vv, chorus, orch, Bergamo, Scuola Musicale, 2 May 1817, BGc\*' ,,,
- 'Arianna a Nasso, solo vv, orch, ?Naples, 17 Feb 1818, Nc\*' ,,,
- 'Cantata for the death of Antonio Capuzzi (Muletti), 2 solo vv, chorus, orch, Bergamo, ?1818, BGc\*' ,,,
- 'Inno a Pallade (V. Monti), Milan, 1820, lost' ,,,
- 'Piccola cantata, 3 solo vv, chorus, orch, Bergamo, for Mayr's election as president of the Athenaeum, 1822, BGc\*' ,,,
- 'Innalzamento al trono del giovane re Gioas, S, T, B, vv, orch, 1822, Bc\*, BGc\*' ,,,
- 'La vita campestre, T, orch, Bergamo, 24 April 1823, BGc\*' ,,,
- 'L'autunno, 1824, BGc' ,,,
- 'Cantata for the death of Beethoven, solo vv, chorus, orch, Bergamo, 1827, BGi' ,,,
- 'Schiera di fausti eventi, 4 solo vv, chorus, orch, Bergamo, for the arrival of Emperor Ferdinand, 1838, BGc\*' ,,,
- 5 other cants. for multiple soloists; at least 31 other cants. for single soloists ,,,
- 'Messa di S Alessandro, ant, int, grad, off, 4vv, orch, Bergamo, for entry of Bishop Gritti-Morlacchi, 15 May 1831' ,,,
- '7 requiems, incl. Gran messa di requiem, S, T, B, vv, orch (Milan, 1819)' ,,,
- 'Requiem, d, ed. G. Pedemonti (Bergamo, 1963)' ,,,
- '277 mass movts, 20 requiem movts, 111 movts for Office of the Dead, 159 vesper movts, 43 hymns, 14 antiphons, 29 movts for Holy Week Office, 13 motets, 11 other works: all I-BGc' ,,,
- 57 independent sinfonias ,,,
- 2 sinfonie concertati ,,,
- 2 pf concs. ,,,
- 2 ballets ,,,
- 3 intermezzos ,,,
- 3 marches ,,,
- '''
- 'Mendelssohn, Felix → No list because red the WerkeVerzeichnis' ,,,
- '''
- 'Meyerbeer, Giacomo' ,,,
- '''

- Romilda e Costanza,'Padua, Nuovo, 19 July 1817',,,  
 Semiramide riconosciuta,'Turin, Regio, March 1819',,,  
 Emma di Resburgo,'Venice, S Benedetto, 26 June 1819',,,  
 Margherita d'Anjou,'Milan, Scala, 14 Nov 1820',,,  
 L'esule di Granata,'Milan, Scala, 12 March 1821',,,  
 Il crociato in Egitto,'Venice, Fenice, 7 March 1824',,,  
 Robert le diable,'Paris, Opéra, 21 Nov 1831',,,  
 Les Huguenots,'Paris, Opéra, 29 Feb 1836',,,  
 Ein Feldlager in Schlesien,'Berlin, Hof, 7 Dec 1844',,,  
 Le prophète,'Paris, Opéra, 16 April 1849',,,  
 L'étoile du nord,'Paris, OC (Favart), 16 Feb 1854',,,  
 Le pardon de Ploërmel,'Paris, OC (Favart), 4 April 1859',,,  
 L'Africaine,'Paris Opéra, 28 April 1865',,,  
 'Der Fischer und das Milchmädchen, oder Viel Lärm um einen Kuss (Le passage de la rivière, ou La femme jalouse; Le pêcheur et la laitière) (divertissement, 1, E. Lauchery), Berlin, Royal, 26 March 1810',,,  
 'Gli amori di Teolinda (Teolindens Liebschaften) (dram. cant., G. Rossi), S, cl, chorus, orch, Verona and Genoa, 1816; A-Wgm',,,  
 'Das Hoffest von Ferrara (masque, E. Raupach, after Tasso), Berlin, 28 Feb 1843; excerpts pubd',,,  
 'Struensee (incid music, M. Beer), Berlin, Schauspielhaus, 19 Sept 1846 (Berlin, n.d.)',,,  
 'Ballade in the play Murillo, ou La corde du pendu (Aylic-Langlé [M.A.F. Langlois]), Paris, Comédie-Française, 18 Oct 1853 (Paris, n.d.)',,,  
 'La jeunesse de Goethe (L'étudiant de Strasbourg) (incid music, H. Blaze de Bury), Nov–Dec 1860, Aug 1862, not perf., lost [incl. scenes to Faust, Der Erlkönig (after Schubert), Mignon, Der König von Thule, Iphigenie]',,,  
 'Bayerischer Schützenmarsch (King Ludwig I of Bavaria) (cant.), 4 solo vv, male vv, wind insts, 1829',,,  
 'Festgesang zur Feier des 100 jährigen Geburtsfestes von Fr. Schiller (L. Pfau), S, A, T, B, SATB, orch, 1859 (Berlin and Paris 1860)',,,  
 '4 Fackeltänze, military band, for Prussian royal weddings: 1, B, for Princess Marie, 1842 (Berlin, ? 1854), 2, E, for Princess Charlotte, 1850 (Berlin, ?1854), 3, c, for Princess Anna, 1853 (Berlin, n.d.), 4, C, for welcome of newly married Prussian crown prince, 1858 (Berlin, n.d.)',,,  
 'Festmarsch, orch, Vienna and Paris, for centenary of Schiller's birth, 1859 (Berlin, 1860; Paris and Florence, 1860)',,,  
 'Krönungsmarsch, 2 wind orchs, Königsberg, for coronation of Wilhelm I, 1861 (Königsberg/Berlin, ?1861; Paris, 1862)',,,  
 'Fest-Ouverture im Marschstyl, orch, for inauguration of London World Exhibition, 1862 (Paris and Florence, 1862; Berlin and Posen, 1863)',,,  
 ''',  
 ''',  
 'Missa, Edmond',,,  
 ''',  
 'Juge et partie (opéra-comique, 2, J. Adenis), Paris, 1886',,,  
 'Le chevalier timide (opéra-comique, 1, W. Busnach), Paris, 1887',,,  
 'La belle Sophie (opéra-bouffe, 3, P. Burani and Eugène Adenis), Paris, 1888',,,  
 'Mariage galant (opéra-comique, 3, F. Oswald and M. Boucheron), Paris, 1892',,,  
 'Dinah (comédie lyrique, 4, M. Carré and P. de Choudens, after W. Shakespeare), Paris, 1894',,,

- 'Ninon de Lenclos (épisode lyrique, 4, A. Leneka and A. Bernède), Paris, 1894',,,  
 'L'hôte (pièce lyrique, 3, Carré), Lyons, 1897',,,  
 'La demoiselle aux camélias (opérette, 3, Edmond and Eugène Adenis), Paris, 1899',,,  
 'Les grandes courtisanes (ballet, 1, F. Cohen and Mariquita), Paris, 1899',,,  
 'Muguette (opéra-comique, 4, Carré and G. Hartmann after Ouida), Paris, 1903',,,  
 'Maguelonne (drame lyrique, 1, Carré), London, 1903',,,  
 'La peur (mimodrame, 1, Carré), Berlin, 1904',,,  
 'La demoiselle du Tabarin (opérette, 3, M. Ordonneau and A. Alexandre), Paris, 1910',,,  
 'Cyprienne (pièce lyrique, 3, J. Jullien and Alexandre), unperf. (1910)',,,  
 Les bains de mer (1895),,,  
 Scènes villageoises (1903),,,  
 Fête alsacienne (1904),,,  
 Scènes hindoues (1904),,,  
 Ballet des saisons (1905),,,  
 Aquarelles musicales (1908),,,  
 ,,,  
 'Molique, Bernhard',,,  
 ,,,  
 'Vn Concertino, op.1 (Mainz, 1822)',,,  
 '6 vn concs., E, op.4 (Leipzig, 1827)',,,  
 'A, op.9 (Leipzig, 1831)',,,  
 'd, op.10 (Leipzig, 1832)',,,  
 'D, op.14 (Vienna, 1839)',,,  
 'a, op.21 (Leipzig, 1841)',,,  
 'e, op.30 (Vienna, 1846)',,,  
 'Vc Conc., op.45 (Leipzig, 1853)',,,  
 'Concertina Conc., op.46 (London, 1853)',,,  
 'Fl Conc., op.69 (London, n.d.)',,,  
 'Cl Concertino, arr. cl, pf by J. Michaels (Kassel, 1970)',,,  
 'Ov., f, 1827',,,  
 'Sym., 1837–42',,,  
 Ob Concertino: all unpubd,,,  
 ,,,  
 Martucci Giuseppe,,,  
 ,,,  
 'Polka, band, before 1871, unpubd [MS in Centro Studi Martucciani]',,,  
 'Piano Concerto, d, 1878 (1979)',,,  
 'Colore orientale, 1880 (1938) [arr. of pf piece of same name, 1880]',,,  
 'Danza, 1908 (1908) [arr. of Tarantella, pf, 1880]',,,  
 'Gavotta, 1901 (1901) [arr. of Tempo di gavotta, pf, 1888]',,,  
 'Serenata, str, 1893, unpubd [MS in I-Nc; arr. of pf piece of same name, 1886]',,,  
 'Tema con variazioni, pf, orch, n.d., unpubd, inc. [MS in I-Nc; arr. of pf piece of same name, 1882]',,,  
 'Giga, 1901 (1901) [arr. of pf piece of same name, 1883]',,,  
 'Canzonetta, 1901 (1901) [arr. of pf piece of same name, 1884]',,,  
 ,,,  
 'Andante, vc, orch, 1907 (Leipzig, 1907) [arr. of vc, pf piece of same name, 1888]',,,

'Notturmo, 1901 (1901) [arr. of pf piece of same name, 1891]',,,

'First Symphony, d, 1889–95 (Leipzig, 1896)',,,

'Second Symphony, F, 1899–1904 (1907)',,,

'Novelletta, 1907 (1908) [arr. of pf piece of same name, 1905]',,,

,,,  
Sigismund Neukomm ,,,

,,,  
'Athalie (incid music), Paris, Odéon, 1822 (Paris, 1822)',,,

'Der Ostermorgen (cant., C.A. Tiedge), 3 solo vv, chorus, orch (Leipzig, 1824)',,,

'Christi Grablegung (orat, F.G. Klopstock) (Leipzig, 1827)',,,

'Das Gesetz des alten Bundes (orat, C.K.J. von Bunsen, Neukomm), vs (London, 1832)',,,

'David (orat, J. Webbe), vs (London, 1834)',,,

,,,  
'Christi Himmelfahrt (orat, Klopstock), vs (Mainz, 1842)',,,

'Pfingstfeier (cant., Bunsen), solo vv, chorus, orch, vs (Bonn, 1846)',,,

'Lobet den Herrn (cant.), solo vv, chorus, orch, 1843, vs (Friedberg in der Wetterau, n.d.)',,,

'9 other orats, cants. and odes, incl. 5 pubd',,,

'48 masses, incl. 30 pubd; 3 Bs, incl. 1 pubd; 27 offs, incl. 7 pubd; 3 grads; 2 Passions, both pubd; 9 Ave verum corpus; 15 O salutaris hostia, incl. 8 pubd; 4 Sub tuum praesidium, incl. 2 pubd; 31

Tantum ergo, incl. 8 pubd; 11 TeD, incl. 1 (Mainz, 1837); 3 Mag, incl. 1 pubd; 7 Ave Maria, incl. 4 pubd; 18 Marian ants, incl. 2 pubd; 18 other ants, incl. 5 pubd; 5 Stabat mater, incl. 2 pubd, 1

(Leipzig, 1823); 73 Motets and anthems, incl. 5 pubd; 173 Psalms, incl. 15 pubd; 236 hymns and chorales, incl. 94 pubd; 243 chants and songs, incl. 14 pubd; over 60 other pieces, incl. 23 pubd',,,

'2 syms, both pubd, 1 (Leipzig, 1822)',,,

'5 ovs., incl. 3 pubd; 1 pf conc.',,,

'6 phantasies, orch, op.27 (1821)',,,

'7 marches, orch, incl. 2 pubd; 10 marches, wind band, incl. 1 pubd',,,

'2 phantasies, wind insts; 6 marches, wind insts',,,

'1 nonet, 1 octet, 2 septets, 1 sextet, mostly wind insts',,,

,,,  
'Nicolai, Otto',,,

,,,  
'Enrico II (Rosmonda d'Inghilterra) (melodramma serio, 2, F. Romani: Rosmonda), 1836, Trieste, Grande, 26 Nov 1839, mainly lost, 1 aria (Milan, c1839)',,,

'Il templario (melodramma, 3, G.M. Marini, after W. Scott: Ivanhoe), Turin, Regio, 11 Feb 1840, F-Pn, vs (Paris, 1841); as Der Tempelritter (trans. S. Kapper), Vienna, Kärntnertor, 20 Dec 1845, A-Wn\*; as Die Sarazenerin (W. Hanke, M. Loy), Berlin, c1940',,,

'Gildippe ed Odoardo (melodramma, 3, T. Solera, after T. Tasso), Genoa, Carlo Felice, 26 Dec 1840, lost, cavatina (Vienna, 1843)',,,

'Die lustigen Weiber von Windsor (komisch-fantastische Oper, 3, S.H. Mosenthal, after W. Shakespeare), Berlin, Kgl, 9 March 1849 (Berlin, 1850), D-Bsb\*',,,

'Te Deum, 8 solo vv, 8vv, orch, 1832, ed. E. Schliepe (Berlin, 1938/9)',,,

'Mass, D, 4 solo vv, 4vv, orch, 1832, rev. 1844, ed. M. Koch (Augsburg, 1918), A-Sd\*',,,

'2 Galopps, c1830–33, D-Bsb\*',,,

'Weihnachts-Ouvertüre über Vom Himmel hoch, orch, 4vv ad lib, org, 1833, ed. (Berlin, 1938)',,,

'Fantaisie et variations brillantes sur ... Norma, pf, orch/str qt, op.25 (Leipzig, 1835)',,,

'Gran marcia funebre ... onde onorare ... Bellini (Rome, c1835)',,,

'Kirchliche Fest-Ouverture über ... Ein feste Burg, orch, 4vv ad lib, org, op.31, 1836/44 (Leipzig, 1845)',,,

'35 other orch and chbr works, some lost',,,

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'Offenbach, Jacques',,,

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'L'alcôve (1, P. Pittaud de Forges, A. de Leuven and E.-G. Roche), Tour d'Auvergne, 24 April 1847',,,

'Le trésor à Mathurin (1, L. Battu), Salle Herz, 7 May 1853; rev. as Le mariage aux lanternes (J. Dubois [M. Carré], and Battu), BP, 10 Oct 1857',,,

'Pépito (1, J. Moinaux and Battu), V, 28 Oct 1853',,,

'Luc et Lucette (1, Pittaud de Forges and Roche), Salle Herz, 2 May 1854',,,

'Entrez, messieurs, mesdames (prol, Méry and J. Servières [L. Halévy]), BPSM, 5 July 1855',,,

'Les deux aveugles (1, Moinaux), BPSM, 5 July 1855',,,

'Une nuit blanche (1, E. Plouvier), BPSM, 5 July 1855',,,

'Le rêve d'une nuit d'été (1, E. Tréfeu), BPSM, 30 July 1855',,,

'Oyayaye, ou La reine des îles (1, Moinaux), Folies-Nouvelles, 7 Aug 1855',,,

'Le violoneux (1, E. Mestépès and E. Chevalet), BPSM, 31 Aug 1855',,,

'Madame Papillon (1, Servières [Halévy]), BPSM, 3 Oct 1855',,,

'Paimpol et Périnette (1, Pittaud de Forges), BPSM, 29 Oct 1855',,,

'Ba-ta-clan (1, Halévy), BP, 29 Dec 1855',,,

'Un postillon en gage (1, J. Adenis), BP, 9 Feb 1856',,,

'Trombalcazar, ou Les criminels dramatiques (1, C.D. Dupeuty and E. Bourget), BP, 3 April 1856',,,

'La rose de Saint-Flour (1, Carré), BPSM, 12 June 1856',,,

'Les dragées du baptême (1, Dupeuty and Bourget), BPSM, 18 June 1856',,,

'Le '66' (1, Pittaud de Forges and M. Laurencin [P.A. Chapelle]), BPSM, 31 July 1856',,,

'Le financier et le savetier (1, Crémieux and E. About), BP, 23 Sept 1856',,,

'La bonne d'enfants (1, E. Bercioux), BP, 14 Oct 1856',,,

'Les trois baisers du diable (1, Mestépès), BP, 15 Jan 1857',,,

'Croquefer, ou Le dernier des paladins (1, A. Jaime and Tréfeu), 12 Feb 1857',,,

'Dragonette (1, Mestépès and Jaime), BP, 30 April 1857',,,

'Vent du soir, ou L'horrible festin (1, P. Gille), BP, 16 May 1857',,,

'Une demoiselle en lôteerie (1, Jaime and Crémieux), BP, 27 July 1857',,,

'Les deux pêcheurs (1, Dupeuty and Bourget), BP, 13 Nov 1857',,,

'Mesdames de la Halle (1, A. Lapointe), BP, 3 March 1858',,,

'La chatte metamorphosée en femme (1, Scribe and Mélesville), BP, 19 April 1858',,,

'Orphée aux enfers (2, Crémieux and Halévy), BP, 21 Oct 1858; rev. (4), G, 7 Feb 1874',,,

'Le mari à la porte (1, A. Delacour), BP, 22 June 1859',,,

'Les vivandières de la grande armée (1, Jaime and Pittaud de Forges), BP, 6 July 1859',,,

'Geneviève de Brabant (2, Jaime and Tréfeu), BP, 19 Nov 1859; rev. (3, Crémieux), Menus-Plaisirs, 26 Dec 1867 (5, Crémieux), G, 25 Feb 1875',,,

'Le carnaval des revues (1, E. Grangé, Gille and Halévy), BP, 10 Feb 1860',,,

'Daphnis et Chloé (1, Clairville [L.F. Nicolaie] and J. Cordier [E.T. de Vaulabelle]), BP, 27 March 1860',,,

'Barkouf (3, Scribe and H. Boisseaux), OC, 24 Dec 1860',,,

'La chanson de Fortunio (1, Crémieux and Halévy), BP, 5 Jan 1861',,,

'Le pont des soupirs (2, Crémieux and Halévy), BP, 23 March 1861; rev. (4), V, 9 May 1868',,,

- 'M. Choufleuri restera chez lui le ... (1, Saint-Rémy [Duc de Morny], E. L'Épine, Crémieux and Halévy), Présidence du Corps Législatif, 31 May 1861, BP, 14 Sept 1861',,,
- 'Apothicaire et perruquier (1, E. Frébault), BP, 17 Oct 1861',,,
- 'Le roman comique (3, Crémieux and Halévy), BP, 10 Dec 1861',,,
- 'Monsieur et Madame Denis (1, Laurencin [Chapelle] and M. Delaporte), BP, 11 Jan 1862',,,
- 'Le voyage de MM. Dunanan père et fils (3, P. Siraudin and Moinaux), BP, 22 March 1862',,,
- 'Les bavards [Bavard et bavarde] (2, Nutter, after Cervantes: Los habladores), Bad Ems, 11 July 1862, Vienna, Kaitheater, 20 Nov 1862, BP, 20 Feb 1863',,,
- 'Jacqueline (1, P. d'Arcy [Crémieux and Halévy]), BP, 14 Oct 1862',,,
- 'Il Signor Fagotto (1, Nutter and Tréfeu), Bad Ems, 11 July 1863, BP, 13 Jan 1864',,,
- 'Lischen et Fritzchen (1, P. Dubois [P. Boisselot]), Bad Ems, 21 July 1863, BP, 5 Jan 1864',,,
- 'L'amour chanteur (1, Nutter and E. L'Épine), BP, 5 Jan 1864',,,
- 'Die Rheinnixen (3, A. von Wolzogen, after Nutter), Vienna, Hofoper, 4 Feb 1864',,,
- 'Les géorgiennes (3, Moinaux), BP, 16 March 1864',,,
- 'Le fifre enchanté, ou Le soldat magicien (1, Nutter and Tréfeu), Bad Ems, 12 July 1864, BP, 30 Sept 1868',,,
- 'Jeanne qui pleure et Jean qui rit (1, Nutter and Tréfeu), Bad Ems, 19 July 1864, BP, 3 Nov 1865',,,
- 'La belle Hélène (3, H. Meilhac and Halévy), V, 17 Dec 1864',,,
- 'Coscoletto, ou Le lazzarone (2, Nutter and Tréfeu), Bad Ems, 11 July 1865',,,
- 'Les refrains des bouffes (1), BP, 21 Sept 1865',,,
- 'Les bergers (3, Crémieux and Gille), BP, 11 Dec 1865',,,
- 'Barbe-bleue (3, Meilhac and Halévy), V, 5 Feb 1866',,,
- 'La vie parisienne (5, later 4, Meilhac and Halévy), PR, 31 Oct 1866',,,
- 'La Grande-Duchesse de Gérolstein (3, Meilhac and Halévy), V, 12 April 1867',,,
- 'La permission de dix heures (1, Mélesville [A.H.J. Duveyrier] and P.F.A. Carmouche), Bad Ems, before 20 July 1867, R, 4 Sept 1873',,,
- 'La leçon de chant électromagnétique (1, E. Bourget), Bad Ems, 20 July 1867, Folies-Marigny, 17 June 1873',,,
- 'Robinson Crusoe (3, E. Cormon and Crémieux, after D. Defoe), OC, 23 Nov 1867',,,
- 'Le château à Toto (3, Meilhac and Halévy), PR, 6 May 1868',,,
- 'L'île de Tulipatan (1, H. Chivot and A. Duru), BP, 30 Sept 1868',,,
- 'La Périchole (2, Meilhac and Halévy), V, 6 Oct 1868, rev. (3), V, 25 April 1874',,,
- 'Vert-vert (3, Meilhac and Nutter), OC, 10 March 1869',,,
- 'La diva (3, Meilhac and Halévy), BP, 22 March 1869',,,
- 'La princesse de Trébizonde (2, Nutter and Tréfeu), Baden-Baden, 31 July 1869, rev. (3), BP, 7 Dec 1869',,,
- 'Les brigands (3, Meilhac and Halévy), V, 10 Dec 1869, rev. G, 26 Dec 1878',,,
- 'La romance de la rose (1, Tréfeu and J. Prével), BP, 11 Dec 1869',,,
- 'Boule de neige (3, Nutter and Tréfeu), BP, 14 Dec 1871; rev. of Barkouf',,,
- 'Le Roi Carotte (4, V. Sardou, after E.T.A. Hoffmann), G, 15 Jan 1872',,,
- 'Fantasio (3, P. de Musset), OC, 18 Jan 1872',,,
- 'Fleurette, oder Näherin und Trompeter (1, J Hopp and F. Zell [C. Walzel], after Pittaud de Forges and M. Laurencin [Chapelle]), Vienna, Carltheater, 8 March 1872',,,
- 'Der schwarze Korsar (3, Nutter, Tréfeu, J. Offenbach and R. Genée), Vienna, An der Wien, 21 Sept 1872',,,
- 'Les braconniers (3, Chivot, Duru), V, 29 Jan 1873',,,
- 'Pomme d'api (1, Halévy and W. Busnach), R, 4 Sept 1873',,,

- 'La jolie parfumeuse (3, Crémieux and E. Blum), R, 29 Nov 1873',,,  
 'Bagatelle (1, Crémieux and Blum), BP, 21 May 1874',,,  
 'Madame l'archiduc (3, Halévy and A. Millaud), BP, 31 Oct 1874',,,  
 'Whittington (3, Nutter, Tréfeu and H.B. Farnie), London, Alhambra, 26 Dec 1874, Châtelet, 19 Oct 1893',,,  
 'Les hannetons (3, E. Grangé and Millaud), BP, 22 April 1875',,,  
 'La boulangère a des écus (3, Meilhac and Halévy), V, 19 Oct 1875',,,  
 'Le voyage dans la lune (4, Leterrier, Vanloo and A. Mortier), G, 26 Oct 1875',,,  
 'La créole (3, Millaud and Meilhac), BP, 3 Nov 1875',,,  
 'Tarte à la crème (1, Millaud), BP, 14 Dec 1875',,,  
 'Pierrette et Jacquot (1, J. Noriac and Gille), BP, 13 Oct 1876',,,  
 'La boîte au lait (4, Grangé and Noriac), BP, 3 Nov 1876',,,  
 'Le Docteur Ox (3, A. Mortier and Gille, after J. Verne), V, 26 Jan 1877',,,  
 'La Foire Saint-Laurent (3, Crémieux and A. de Saint-Albin), FD, 10 Feb 1877',,,  
 'Maître Péronilla (3, Offenbach, Nutter and Ferrier), BP, 13 March 1878',,,  
 'Madame Favart (3, Chivot and Duru), FD, 28 Dec 1878',,,  
 'La marocaine (3, Ferrier and Halévy), BP, 13 Jan 1879',,,  
 'La fille du tambour-major (3, Chivot and Duru), FD, 13 Dec 1879',,,  
 'Belle Lurette (3, Blum, E. Blau and R. Toché), R, 30 Oct 1880, completed by Delibes',,,  
 'Les contes d'Hoffmann (5, J. Barbier), OC, 10 Feb 1881, completed by Guiraud',,,  
 'Mam'zelle Moucheron (1, E. Leterrier and A. Vanloo), R, 10 May 1881, rev. Delibes',,,  
 'Unperf.: Blanche (1, J.H. Vernoy de Saint-Georges), c1847; La Duchesse d'Albe (3, Saint-Georges), 1847–8; La baguette [Fédia] (2, H. Meilhac and Halévy), 1862',,,  
 'Inc.: Le contrebandier, ?c1855; Scapin et Mezzetin (1), ?c1855; Phénice (?3, Clairville), c1860',,,  
 Other inc. and unidentified works',,,  
 'Contributions to works by other composers: Bruschino (1, P. Pittaud de Forges), BP, 28 Dec 1857, adaptation of G. Rossini; La chatte blanche (3, H. and C.-T. Cogniard), G, 11 June 1875, revival of E. Jonas; Amat: Elodie, ou le forfait nocturne (1, L. Battu and H. Crémieux), BP, 19 Jan 1856; Les musiciens de l'orchestre (2, A. Bourdois and Pittaud de Forges), BP, 25 Jan 1861, collab. J.-L.-A. Hignard, J. Erlanger, L. Delibes; Jonas: Les petites prodiges (1, A. Jaime and E. Tréfeu), BP, 19 Nov 1857',,,  
 'Pascal et Chambord (1, A. Bourgeois and E. Brisebarre), PR, 2 March 1839',,,  
 'Le chandelier (A. de Musset), Paris, Comédie-Française, 29 June 1850',,,  
 'Un mariage sous la Régence (L. Guillard), Paris, Comédie-Française, 21 Sept 1850',,,  
 'Le joueur de flûte (E. Augier), Paris, Comédie-Française, 19 Dec 1850',,,  
 'Valéria (J. Lacroix, A Maquet), Paris, Comédie-Française, 28 Feb 1851',,,  
 'Mademoiselle de la Seiglière (J. Sandeau, P. Régnier), Paris, Comédie-Française, 4 Nov 1851',,,  
 'Le malade imaginaire (Molière), Paris, Comédie-Française, 1852',,,  
 'Le bonhomme jadis (H. Murger), Paris, Comédie-Française, 21 April 1852',,,  
 'Le barbier de Séville (Beaumarchais), Paris, Comédie-Française, Sept 1852',,,  
 'Le mariage de Figaro (Beaumarchais), Paris, Comédie-Française, Sept 1852',,,  
 'Murillo (Aylic-Langlé fils), Paris, Comédie-Française, 18 Oct 1853',,,  
 'Romulus (A. Dumas, O. Feuillet, Bocage), Paris, Comédie-Française, 13 Jan 1854',,,  
 'Le songe d'une nuit d'hiver (E. Plouvier), Paris, Comédie-Française, 12 June 1854',,,  
 'Le décameron, ou La grotte d'azur (1, légende napolitaine, F.-J. Méry), Salle Herz, May 1855 [semi-staged play with songs]',,,  
 'La demoiselle de Nanterre (E. Grangé, L. Thiboust), PR, 13 Jan 1862',,,

- 'Le brésilien (1, Meilhac and Halévy), PR, 9 May 1863',,,  
 'La succession Bonnet (St Rémy), Paris, Corps Législatif, 14 April 1864',,,  
 'La fille de l'air (H. and C.-T. Cogniard, P. Raymond), FD, 24 Dec 1864',,,  
 'Le gascon (5, T. Barrière and Poupart-Davyl), G, 2 Sept 1873',,,  
 'La haine (5, Sardou), G, 3 Dec 1874',,,  
 'Ronde villageoise, S, chorus, orch, c1846',,,  
 'Après le jour, S, Bar, chorus, orch, 1846',,,  
 'Citrouillard au désert, orat., narr. chorus, orch, 1846',,,  
 'Le réveil, T, chorus, orch, 1846',,,  
 'Le peuple souverain (B. Lopez), Bar, chorus, orch, c1848',,,  
 'Arlequin barbier (1, Placet, after Rossini), BPSM, 5 July 1855',,,  
 'Pierrot clown (1, Jackson), BPSM, 30 July 1855',,,  
 'Polichinelle dans le monde (1, W. Busnach), BPSM, 19 Sept 1855',,,  
 'Le papillon (2, M. Taglioni, J.H. Vernoy de Saint-Georges), Opéra, 26 Nov 1860',,,  
 'Ouverture, 1837;',,,  
 'Caprice sur 'Preciosa', c1841 [based on Weber]',,,  
 'Dernière pensée de Weber, c1841',,,  
 'Ouverture à grand orchestre, 1843',,,  
 'Air varié militaire, cornet, orch, c1845',,,  
 'Souvenirs des Bouffes Parisiens, ov., 1855',,,  
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 'Pacini, Giovanni',,,  
 >>>  
 'Il matrimonio per procura (dg, 1, G. Scannamusa [Anelli]), MR, 2 Jan 1817, Mr\*',,,  
 'Dalla beffa il disinganno, ossia La poetessa (dramma buffo, 1, G. Scopabirba [Anelli]), MR, 11 Jan 1817, Mr\* [suppressed after 3 perf.]; rev. with new text as Il carnevale di Milano (dramma buffo, 1, P. Lattanza), MR, 23 Feb 1817, Mr',,,  
 'Piglia il mondo come viene (dg, 2, Anelli), MR, 28 May 1817, Mr',,,  
 'Adelaide e Comingio (melss, 2, G. Rossi), MR, 30 Dec 1817, Fc, Mr\*, OS, excerpts (Milan, 1818); also as Isabella e Florange, Il comingio, Comingio pittore',,,  
 'Atala (azione drammatica, 3, A. Peracchi), Padua, Nuovo, June 1818',,,  
 'Gl'illinesi, 1818 (os, F. Romani), unperf.',,,  
 'Il barone di Dolsheim (mel, 2, Romani), MSC, 23 Sept 1818, Mc, Mr, Nc, Vt, Catania (Biblioteca Chisari), vs (Milan, 1831); also as Federico II re di Prussia, Il barone di Felcheim, La colpa emendata dal valore',,,  
 'La sposa fedele (mel, 2, Rossi), Venice, S Benedetto, 14 Jan 1819; rev. version, MSC, 1 Aug 1819; Bc, Fc, Mc, Mr\*, Nc, US-Bp, excerpts (Milan, 1820–22)',,,  
 'Il falegname di Livonia (mel, 2, Romani), MSC, 12 April 1819; rev. version, FP, 28 Feb 1823; I-Mr, Nc\*, Rsc, duet (Milan, n.d.), trio (Milan, 1819)',,,  
 'Wallace, o sia L'eroe scozzese (mels, 2, Romani), MSC, 14 Feb 1820, Mc, Mr, excerpts (Milan, 1820); also as Odoardo I re d'Inghilterra, PEA',,,  
 'La sacerdotessa d'Irminsul (melodramma eroico, 2, Romani), Trieste, Grande, 11 May 1820, Fc [not the same text as Bellini's Norma], PEA\*',,,  
 'La schiava in Bagdad (mel, 2, V. Pezzi), Turin, Carignano, 20 Oct 1820, Mt, Nc, PEA, Vt, cavatina (Milan, 1827)',,,  
 'La gioventù di Enrico V (melodramma giocoso, 2, G. Tarducci or J. Ferretti, partly after W. Shakespeare), Rome, Valle, 26 Dec 1820, Fc, Mr, Nc, PEA\*, Rsc; also as La bella tavernara, ossia

- Le avventure d'una notte',,,  
 'Cesare in Egitto (melodramma eroico, 2, Ferretti), Rome, Argentina, 26 Dec 1821, PEA\*',,,  
 'La vestale (os, 2, L. Romanelli), MSC, 6 Feb 1823, Mc, Mr\*, Vt, vs (Milan, 1830 or 1831)',,,  
 'Temistocle (dm, 2, P. Angillesi, after P. Metastasio), Lucca, Giglio, 28 Aug 1823, B-Bc, I-Mr, PEA, Rsc, excerpts (Milan, 1824)',,,  
 'Isabella ed Enrico (melss, 2, Romanelli), MSC, 12 June 1824, Mr\*, excerpts (Milan, 1824)',,,  
 'Alessandro nelle Indie (dm, 2, G. Schmidt, after Metastasio), NC, 30 Sept 1824, Mr, Nc, PEA, excerpts (Milan, 1825-7)',,,  
 'Amazilia (mel, 1, Schmidt), NC, 6 July 1825; rev. version (2), Kärntnertor, Vienna, 20 Feb 1827; Fc, Mc, Mr, Nc, PEA\*, Rsc, vs (Milan, 1830 or 1831)',,,  
 'L'ultimo giorno di Pompei (dramma serio, 2, A.L. Tottola [not after Bulwer-Lytton]), NC, 19 Nov 1825, Mr, Nc\*, Vt, vs (Milan, 1830 or 1831)',,,  
 'La gelosia corretta (melss, 3, Romanelli), MSC, 27 March 1826, Mc, Mr\*, excerpts (Milan, 1826)',,,  
 'Niobe (dramma eroico-mitologico, 2, Tottola), NC, 19 Nov 1826, Mr, Nc\*, PEA, excerpts (Milan, 1827)',,,  
 'Gli arabi nelle Gallie (mels, 2, Romanelli, after C.V.P. d'Arincourt: Le renégat), MSC, 8 March 1827, Bc, Mr, PEA\*, vs (Milan, 1828); rev. with 7 new nos., Paris, Italien, 30 Jan 1855',,,  
 'Margherita regina d'Inghilterra (mels, 2, Tottola), NC, 19 Nov 1827, Mr, excerpts (Milan, 1828); also as Margherita d'Anjou',,,  
 'I cavalieri da Valenza (melodramma tragico, 2, Rossi), MSC, 11 June 1828, Mc\*, Mr, vs (Milan, ? 1833)',,,  
 'I crociati in Tolemaide, ovv. Malek-Adel (mels, 2, C. Bassi), Trieste, Grande, 13 Nov 1828, Mr\*, PEA, excerpts (Milan, 1830); rev. as La morte di Malek-Adel, Rome, Apollo, 6 Feb 1832',,,  
 'Il talismano, o sia La terza crociata in Palestina (melodramma storica, 3, G. Barbieri, after W. Scott), MSC, 10 June 1829, Mc\*, Mr, PEA, vs (Milan, 1830 or 1831)',,,  
 'I fidanzati, ossia Il contestabile di Chester (mel, 3, D. Gilardoni, after Scott), NC, 19 Nov 1829, Mc, Mr, Nc\*, Vt, vs (Milan, ?1830)',,,  
 'Giovanna d'Arco (azione drammatica musicale, 2, Barbieri, after F. von Schiller), MSC, 14 March 1830, Mc\*, Mr, PEA, excerpts (Milan, 1830)',,,  
 'Il corsaro (melodramma romantico, 3, Ferretti, after Byron), Rome, Apollo, 15 Jan 1831, Mc\*, Mr, vs (Milan, 1831); rev. MSC, 10 Jan 1832',,,  
 'Il rinnegato portoghese (Gusmano d'Almeida), 1831 (os, Romanelli), supposedly for VF, unperf. [replaced by Ivanhoe]',,,  
 'Ivanhoe (mel, 2, Rossi, after Scott), VF, 19 March 1832, Mc, Mr\*, Nc, PEA, Vt, vs (Milan, 1832) [no connection with Rossini pasticcio, arr. A. Pacini]',,,  
 'Don Giovanni Tenorio, o Il convitato di pietra (fa, 2, G. Bertati), Viareggio, Casa Belluomo [private theatre], spr. 1832',,,  
 'Gli elvezi, ovvero Corrado di Tochemburgo (mel, 2, Rossi), NC, 12 Jan 1833, Mr\*, Nc, excerpts (Milan, n.d.)',,,  
 'Fernando duca di Valenza (mel, 1, P. Pola), NC, 30 May 1833, Mr\*',,,  
 'Irene, o L'assedio di Messina (mels, 3, 'Cirino da Palermo' [Rossi]), NC, 30 Nov 1833, Mr, Nc\*, excerpts (Milan, 1834)',,,  
 'Carlo di Borgogna (melodramma romantico, 3, Rossi), VF, 21 Feb 1835, PEA, Vt',,,  
 'Bellezza e cuor di ferro (dg, 2), Viareggio, Casa Belluomo, carn. 1835-6 [? revival of Rossini's Matilde Shabran, ossia Bellezza e cuor di ferro, for which Pacini wrote 3 nos.]',,,  
 'La foresta d'Hermanstadt (ob), private perf., Viareggio, 1839 [existence uncertain]',,,

- 'Furio Camillo (melodramma tragico, 3, Ferretti), Rome, Apollo, 26 Dec 1839, Nc, excerpts (Milan, 1841)',,,
- 'Saffo (tl, 3, S. Cammarano, after P. Beltrame), NC, 29 Nov 1840, CATc, Mc, Mr, Nc\*, vs (Milan, 1841)',,,
- 'L'uomo del mistero (melss, 2, D. Andreotti, after Scott), Naples, Nuovo, 9 Nov 1841, Mr, Nc\*, vs (Naples, n.d.), excerpts (Milan, n.d.)',,,
- 'Il duca d'Alba (tl, prologue and 2, G. Peruzzini and F.M. Piave), VF, 26 Feb 1842, Mr\*, Nc, Vt, vs (Milan, 1842); ?rev. as Adolfo di Werbel, NC, 4 Nov 1842',,,
- 'La fidanzata corsa (melodramma tragico, 3, Cammarano, after P. Mérimée: Colomba), NC, 10 Dec 1842, Mc, Mr, Nc\*, vs (Milan, ?1843)',,,
- 'Maria, regina d'Inghilterra (tl, 3, L. Tarantini, after V. Hugo: Marie Tudor), Palermo, Carolino, 11 Feb 1843, Mc, Mr, Nc\*, vs (Milan, ?1843)',,,
- 'Medea (tl, 3, B. Castiglia), Palermo, Carolino, 28 Nov 1843; rev. version, Vicenza, 1845, Mr\*, Nc, vs (Milan, n.d.)',,,
- 'Luisetta, o La cantatrice del molo [di Napoli] (melodramma giocoso, 2, Tarantini), Naples, Nuovo, 13 Dec 1843, Mr, Nc, PEA, excerpts (Milan, n.d.), vs (Naples, 1844) also as Luisella',,,
- 'L'ebrea (dramma lirico, 3, G. Sacchèro), MSC, 27 Feb 1844, Mc, Mr\*, PEA, vs (Naples, 1844), excerpts (Milan, 1844)',,,
- 'Bondelmonte (tl, 3, Cammarano, after Voltaire), FP, 18 June 1845, Mc, PEA, vs (Milan, n.d.); also perf. as Buondelmonte',,,
- 'Stella di Napoli (dramma lirico, 3, Cammarano), NC, 11 Dec 1845, Bc, Mr\*, Nc, vs (Milan, 1846)',,,
- 'La regina di Cipro (dramma lirico, 4, F. Guidi), Turin, Regio, 7 Feb 1846, Mr\*, vs (Milan, 1846)',,,
- 'Merope (tl, 3, Cammarano, after Voltaire), NC, 25 Nov 1847, Mr\*, Nc, vs (Naples, 1848), excerpts (Milan, 1848)',,,
- 'Ester d'Engaddi (dramma tragico, 3, Guidi), Turin, Regio, 1 Feb 1848',,,
- 'Allan Cameron (mel, 4, Piave), VF, 21 March 1848, Mr\*, Vt, excerpts (Milan, n.d.)',,,
- 'Zaffira, o La riconciliazione (melodramma lirico, 3, A. de Leone), Naples, Nuovo, 14 Nov 1851, Nc',,,
- 'Malvina di Scozia (tl, 3, Cammarano), NC, 27 Dec 1851, Mr, Nc, vs (Naples, 1852)',,,
- 'L'assedio di Leida [Elnava] ?1852, (os, Piave), unperf.',,,
- 'Rodrigo di Valenza (os), for Palermo, Carolino, carn. 1852–3, unperf.; working title for Lidia di Brabante',,,
- 'Il Cid (tl, 3, A. de Lauzières), MSC, 12 March 1853, Mc\*',,,
- 'Lidia di Brabante (os, Gaetano [surname illegible]), unperf. [listed by Pacini in an MS list, 1859, as Palermo, Carolino, spr. 1853]; eventually given as La punizione',,,
- 'Romilda di Provenza (tl, 3, G. Micc), NC, 8 Dec 1853, Nc\*, PEA',,,
- 'La donna delle isole (os, Piave), for VF, carn. 1853–4, unperf. [replaced by La punizione]',,,
- 'La punizione (mel, 3, C. Perini), VF, 8 March 1854, Vt',,,
- 'Margherita Pusterla (mel, 2, D. Bolognese), NC, 25 Feb 1856 [possibly unperf.] Nc, PEA, excerpts (Rome, n.d.)',,,
- 'Niccolò de' Lapi (melodramma tragico, 3, C. Perini, after Cencetti: La punizione, 1854), announced in Rio de Janeiro, 1855, not perf. there, BR-Rn; 1st known perf. Florence, Pagliano, 29 Oct 1873; Act 1 I-PLcon\* (with orig. title, Lidia di Brusselle, deleted), complete copy Fc; much of its music probably taken from La punizione',,,
- 'Il saltimbanco (dramma lirico, 3, G. Checchetelli), Rome, Argentina, 24 May 1858, Mr\*, Nc, PEA, Rsc, vs (Milan, n.d.), vs (Naples, 1859)',,,

- 'Gianni di Nisida (dramma lirico, 4, Checchetelli), Rome, Apollo, 29 Oct 1860, PEA\*',,,  
 'Il mulattiere di Toledo (commedia lirica, 5, Cencetti), Rome, Apollo, 25 May 1861',,,  
 'Belfegor (melodramma fantastico, prologue and 4 pts, A. Lanari, after N. Machiavelli), FP, 1 Dec 1861, PEA\* [probably comp. 1851]',,,  
 'Carmelita, 1863 (os, Piave, after A. Dumas père: Don Juan de Marana), for MSC, unperf.; score identical to Don Diego di Mendoza except for names of characters',,,  
 'Don Diego di Mendoza (opera fantastica, 3, Piave), VF, 12 Jan 1867, PEA,Vt\*, excerpts (Milan, n.d.)',,,  
 'Berta di Varnol (dramma lirico, prologue and 3, Piave), NC, 6 April 1867 [partly comp. 1859]',,,  
 'Doubtful: La chiarina (fa, 1, Anelli), Venice, S Moisè, carn. 1815–16 [? a confusion with G. Farinelli's setting]; I virtuosi di teatro (fa, 1, Rossi), MR, 1817 [? by S. Mayr]; La bottega di caffè (ob, G. Foppa, after C. Goldoni), MR, 1817 [? F. Gardi]; Rinnegato portoghese, 1831; Bellezza e cuor, 1835; Valeria, 1838 [by Sarmiento]; La foresta, 1839; L'orfana svizzera, 1848; Alfrida, c1850; I portoghesi nel Brasile, 1856',,,  
 'L'omaggio più grato (Anelli), Pavia, 1819',,,  
 'La reggia d'Astrea, Trieste, ?1821 [possibly same as Il puro omaggio]',,,  
 'Il puro omaggio, Trieste, for name day of Francis I of Austria, 4 Oct 1822',,,  
 'Il felice ritorno, Naples, S Carlo, for Francis I of Naples, July 1825',,,  
 'Cantata, Naples, S Carlo, for king's name day, 4 Oct 1825',,,  
 'Partenope, Naples, S Carlo, ?1826',,,  
 'L'annuncio felice, Naples, S Carlo, for the betrothal of Maria Cristina of Naples and Ferdinand VII of Spain, 9 Sept 1829',,,  
 Cantata for the marriage of Prince Ferdinand of Austria and Anna Maria of Saxony',,,  
 'Cantata, Naples, S Carlo, for the accession of Ferdinand II, 8 Nov 1830',,,  
 'Il felice imeneo (G. Rossi), Naples, S Carlo, 3 Dec 1832 [with ballet by Pacini]',,,  
 'Cantata, Viareggio, in presence of Duke of Lucca and Queen Isabella of Spain, 1837',,,  
 'Cantata (dall'Olio), Rome, Campidoglio, in honour of Pius IX, 1847 or 1848',,,  
 'La ronde della Guardia civica (F. Schmidt), Venice, La Fenice, 1848',,,  
 'Cantata (A. de Lauzières), Rio de Janeiro, for the emperor's name day, 1851',,,  
 'Cantata, for the assumption of the throne by Napoleon III, Dec 1852 or 1853',,,  
 'Cantata, Bologna, in honour of Pius IX, 1857',,,  
 'Rossini e la patria (Mercantini), Pesaro, 22 Aug 1864',,,  
 'L'Italia cattolica (V. de Cesari), not perf.',,,  
 '1 section in In morte di Maria Malibran (A. Piazza), Milan, La Scala, 17 March 1837, collab. Donizetti, Coppola, Mercadante, Vaccai; autograph I-Mr, vs (Milan, 1837)',,,  
 'Il trionfo della religione, Longiano, 1838',,,  
 'Il trionfo di Giuditta (G.R. Abate), composed 1852 [perf. posth., Catania 1869]',,,  
 'Sant'Agnese (Prinzivalli), 1857 as Il trionfo della fede, Lucca, 1858',,,  
 'La distruzione di Gerusalemme (S. Fioretti), Florence, 27 June 1858',,,  
 'Il carcere Mamertino (F. Massi), Rome, sum. 1867',,,  
 'for the Madonna del Castello, Milan, 1822',,,  
 Masses some with orchestra',,,  
 'c, 4vv, orch, org (Milan, 1843)',,,  
 Vesperes some with orchestra',,,  
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 'Pedrotti, Carlo',,,  
 ''',

- 'Antigone (os, M.M. Marcello), unperf.',,  
 'La sposa del villaggio (op semiseria, Marcello), unperf.',,  
 'Lina (op semiseria, 2, Marcello), Verona, Filarmonico, 2 May 1840, excerpts (Milan, 1840)',,  
 'Clara di Mailand (os, 3), Verona, Filarmonico, 1840, but ?unperf.',,  
 'Matilde (os, 3), Amsterdam, Italiano, spr. 1841, but ?unperf.',,  
 'La figlia dell'arciere (op semiseria, 2, F. Romani), Amsterdam, Italiano, 29 Feb 1844',,  
 'Romea di Montfort (os, 3, G. Rossi), Verona, Filarmonico, 19 Feb 1846, I-Mr\*, vs (Milan, 1846)',,  
 'Fiorina, o La fanciulla di Glaris (op semiseria, 2, L. Serenelli Honorati), Verona, Nuovo, 22 Nov 1851, Mr\*, vs (Milan, 1852)',,  
 'Il parrucchiere della reggenza (op comica, 3, Rossi), Verona, Nuovo, 5 May 1852, Mr\*, vs (Milan, 1852)',,  
 'Gelmina, o Col fuoco non si scherza (op semiseria, 3, G. Peruzzini), Milan, Scala, 3 Nov 1853',,  
 'Genoveffa del Brabante (os, 3, Rossi), Milan, Scala, 20 March 1854, excerpts (Milan, 1854)',,  
 'Isabella d'Aragona (os, prol, 2, Marcello), Turin, Vittorio Emanuele, 7 Feb 1859, Mr\*, vs (Milan, n.d.)',,  
 'Guerra in quattro (ob, 3, Marcello), Milan, Cannobiana, 25 May 1861; rev. Trieste, 22 Feb 1862, Mr\*, vs (Milan, 1862)',,  
 'Mazeppa (tragica, 4, A. de Lauzières de Thémimes), Bologna, Comunale, 3 Dec 1861, Mr\*, vs (Milan, 1861)',,  
 'Marion de Lorme (os, 3, Marcello, after V. Hugo), Trieste, Comunale, 16 Nov 1865',,  
 'La vergine di Kermo (os, 3, F. Guidi), Cremona, Concordia, 16 Feb 1870 [incl. music by Cagnoni, Ricci, Ponchielli, Pacini and others]',,  
 'Il favorito (tragedia lirica, 3, G. Bercanovich), Turin, Regio, 15 March 1870, excerpts (Milan, n.d.)',,  
 'Olema la schiava (os, 4, F.M. Piave), Modena, Municipale, 4 May 1872, Mr\*, vs (Milan, n.d.)',,  
 'Ov., D, orch (Milan, n.d.)',,  
 ''',  
 'Peellaert, Auguste, Baron de',,  
 ''',  
 'L'heure du rendez-vous (oc, 1, Peellaert), Ghent, 16 March 1819, B-Bc\*',,  
 'Le sorcier par hasard [Le souper magique] (oc, 1, Peellaert), Courtrai, 16 May 1820, Bc\*',,  
 'Agnès Sorel (oc, 3, J.N. Bouilly and E. Dupaty), 3 Aug 1824, Bc\*',,  
 'Le barmécide, ou Les ruines de Babylon (opéra, 3, G. de Pixérécourt), 5 July 1825, Bc\*',,  
 'Teniers, ou La noce flamande (oc, 1, Bouilly and M.J. Pain), 9 March 1826, Bc\*',,  
 'L'exilé (oc, 2, T. Anne, A. Dartois and A. Tully, after W. Scott: Old Mortality), 25 Sept 1827, Bc\*',,  
 'Le coup de pistolet (oc, 1, Léon), 22 March 1836',,  
 'Le Barigel (oc, 1, G. Oppelt), 3 Nov 1842, Bc\*',,  
 'Monsieur et Madame Putiphar (opérette comique, 1, Peellaert), Brussels, Château des Fleurs, 19 Aug 1857, Bc\*',,  
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 'Perry, George Frederick',,  
 ''',  
 'Ov. to The Persian Hunters, London, Lyceum, 13 Aug 1817, pf score (c1817)',,  
 'Family Jars (operatic farce, J. Lunn), London, Haymarket, 26 Aug 1822',,  
 'Morning, Noon and Night (comic op, T.J. Dibdin), London, Haymarket, 9 Sept 1822',,  
 'The Death of Abel (orat, G. Bennett), Norwich, c1816, US-NYp, vs (1846)',,  
 'Elijah and the Priests of Baal (orat, J. Plumptre), Norwich, 12 March 1819 (c1830)',,

- 'The Fall of Jerusalem (orat, E. Taylor, after H.H. Milman), Hanover Square Rooms, 20 Feb 1832, vs (1834)',,,
- 'Belshazzar's Feast (orat), Sacred Harmonic Society, 10 Feb 1836',,,
- 'Hezekiah (orat), 1847, excerpts in vs (1847)',,,
- '3 anthems: Blessed be the Lord God of Israel, 1838; The queen shall rejoice, 1840; I will arise',,,
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- 'Ponchielli, Amilcare',,,
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- 'I promessi sposi (melodramma, 4 pts, after A. Manzoni), Cremona, Concordia, 30 Aug 1856, excerpts, vs (Milan, n.d.); rev. (E. Praga), Milan, Dal Verme, 5 Dec 1872, I-Mr\*, vs (Milan, 1872 [defective], 1873)',,,
- 'Bertrando dal Bornio, 1858, Mr\*, unperf.',,,
- 'La Savoiarda (dramma lirico, 3, F. Guidi), Cremona, Concordia, 19 Jan 1861; rev. 1870, US-CA\*; rev. as Lina (C. D'Ormeville), Milan, Dal Verme, 17 Nov 1877, vs (Milan, n.d.)',,,
- 'Roderico re dei Goti (3, Guidi, after R. Southey: Roderick), Piacenza, Municipale, 26 Dec 1863',,,
- 'Il parlatore eterno (scherzo comico, 1, A. Ghislanzoni), Lecco, Società, 18 Oct 1873, vs (Milan, n.d.)',,,
- 'I lituani (dramma lirico, prol., 3, Ghislanzoni, after A. Mickiewicz: Konrad Wallenrod), Milan, Scala, 7 March 1874; rev., Scala, 6 March 1875, I-Mr\*, vs (Milan, n.d.)',,,
- 'I mori di Valenza (dramma lirico, 4, Ghislanzoni, after E. Scribe: Piquillo Alliaga), begun 1874, Act 4 completed by Annibale Ponchielli and A. Cadore, Monte Carlo, Opéra, 17 March 1914, vs (Turin, 1914)',,,
- 'La Gioconda (dramma lirico, 4, Tobia Gorrio [A. Boito], after V. Hugo: Angélo, tyran de Padoue), Milan, Scala, 8 April 1876; rev., Venice, Rossini, 18 Oct 1876, US-NYpm\* (rough draft); rev., Genoa, Politeama Genovese, 27 Nov 1879, I-Mr\*; (Milan and New York, n.d.)',,,
- 'Il figliuol prodigo (melodramma, 4, A. Zanardini, after Scribe: L'enfant prodigue), Milan, Scala, 26 Dec 1880, Mr\* (Milan, n.d.)',,,
- 'Marion Delorme (melodramma, 4, E. Golisciani, after Hugo: Marion de Lorme), Milan, Scala, 17 March 1885, Mr\*, vs (Milan, n.d.)',,,
- 'Il sindaco babbeo, 1851',,,
- 'La vergine di Kermo, 1870',,,
- 'Grisetta (azione mimica), Cremona, Concordia, carn. 1864–5; polka, arr. pf, pubd as Un bacio di più (Milan, n.d.)',,,
- 'Le due gemelle (azione coreografica, prol, 6, A. Pallerini), 1st known perf., Milan, La Scala, 4 Feb 1873; Mr\*, US-STu\*, arr. pf (Milan, n.d.)',,,
- 'Il genio della montagna (Barracani), early work, perf. Milan, Cannobiana, Feb 1874; excerpts, arr. pf (Milan, n.d.)',,,
- 'Dante, solo vv, vv, orch, 1865',,,
- 'Omaggio a Donizetti (Ghislanzoni), solo vv, vv, orch, Bergamo, 1875',,,
- 'Riccardi, 13 Sept 1875; I-Mr\*, vs (Milan, n.d.)',,,
- 'Cantata (Ghislanzoni), vv, orch, Milan, La Scala, for the monument to Manzoni, 22 May 1883',,,
- 'Cantata per [Papa] Gregorio [VII], T, B, vv, orch, Bergamo Dec 1885; BGi\*',,,
- 'For solo vv, vv, orch, perf. Bergamo, S Maria Maggiore, BGi\*: Mass, Qui tollis, Mag, all perf. Dec 1882; ; ; ',,,
- 'Miserere, Holy Week 1883',,,
- 'Lamentazioni di Geremia, 1885',,,
- 'Lamentations nos. 1–6, Holy Week 1886, sketches for later nos.',,,

'Orch: Scena campestre, sym., perf. 1852, arr. pf 4 hands (Milan and Bologna, n.d.), Qt, fl, ob, pic cl, cl, orch, perf. 1857, score I-Ria, with pf acc. (Milan, n.d.)',,,

'Band: Fantasia militare, perf. 1863, rev. 1873 (Milan, 1874); Principe Umberto, march, perf. 1866, CRg\*; Il convegno, divertimento, 2 cl, band, perf 1868, score Ria, arr. 2 cl, pf (Milan, n.d.); Marcia funebre, 1869, Marcia funebre, for funeral of F. Lucca, 1872, score CRg, arr. pf 4 hands, in Fiori e foglie (Milan, 1874); 29 Maggio 1873: funerali di Alessandro Manzoni, funeral march (Milan, 1874); Elegia funebre, for Manzoni, 1873, arr. pf (Milan, n.d.); Marcia funebre (Milan, 1874); Elegia funebre, perf. 1881, score CRg, arr. pf 2/4 hands (Milan, 1882); Il Gottardo, triumphal hymn, orch, band, perf. 1882, score CRg, arr. pf 2/4 hands (Milan, 1883); Sulla tomba di Garibaldi, elegia (Milan, 1882); Elegia funebre, for Ponchielli, perf. 1886',,,

'Undated: Viva il re, march, Tr, Carmelita, mazurka, CRg; Carnevale di Venezia, variations, CRg; Flugelhorn Conc., Museo Civico, Cremona\*, Polka fortuna, CRg\*; Marcia funebre, orchd by B. Coppola, 1890, CRg',,,

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'Portugal, Marcos António no works composed before 1817 in Grove lIst',,,

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'Puccini, Giacomo -> ISBN 3761815824',,,

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'Pugni, Cesare',,,

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'Perf. Milan, La Scala, pubd Milan: Elerz e Zulmida (L. Henry), 6 May 1826 (?1827); Edoardo III, ossia L"assedio di Calais (Henry), 15 Feb 1827, with music by Rossini, Mozart, Meyerbeer (1827); Pellia e Mileto (S. Taglione), 28 May 1827 (1827); Agamennone (G. Galzerani), 1 Sept 1828 (1828, 1832); Adelaide di Francia (Henry), 26 Dec 1829 (1830); Guglielmo Tell (Henry), 19 Feb 1833 (1833); Monsieur de Chalumeaux (Galzerani), 14 Jan 1834 (1834)',,,

'Perf. London, Her Majesty"s, pubd London: Ondine, ou La naïade (J. Perrot, F. Cerrito), 22 June 1843, complete (1844); La Esmeralda (Perrot), 9 March 1844 (London, Milan, 1845); Eoline, ou La dryade (Perrot), 8 March 1845 (1845); Kaya, ou L"amour voyageur (Perrot, J. Weiss), 17 April 1845 (1845); Catarina, ou La fille du bandit (Perrot), 3 March 1846 (1846), as perf. La Scala, 1847, with addl music by G. Bajetti, complete (Milan, 1847); Lalla Rookh, or The Rose of Lahore (Perrot), 11 June 1846, collab. F. David (1846); Le jugement de Pâris (Perrot), 23 July 1846 (1846); Coralia, ou Le chevalier inconstant (P. Taglioni), 16 Feb 1847 (1847); Fiorita et la reine des elfrides (Taglioni), 19 Feb 1848 (1848); Les métamorphoses (Taglioni), 12 March 1850 (1850)',,,

'Stella, ou Les contrebandiers (A. Saint-Léon), Paris, Opéra, 22 Feb 1850, complete (Paris, 1850)',,,

'Perf. St Petersburg, Bol'shoy: Voyna zhenshchin [The Women"s War, or The Amazons of the 9th Century] (Perrot), 23 Nov 1852, as Wlasta l'amazzone del IX secolo, ossia La guerra delle donne (Milan, ?1855); Faust (Perrot), 14 Feb 1854 (Moscow, n.d.); Doch Faraona [Pharoah"s Daughter] (M. Petipa), 30 Jan 1862, complete (St Petersburg, n.d.); Théolinda l"orpheline, ou Le lutin de la vallée (A. Saint-Léon), 18 Dec 1862, complete (St Petersburg, n.d.); Konyok gorbunok, ili Tsar-devitsa [The Little Hump-Backed Horse, or the Tsar"s Daughter] (Saint-Léon), 15 Dec 1864, complete (St Petersburg, ?1864)',,,

'Il disertore svizzero, o La nostalgia (melodramma, 2, F. Romani), Milan, Cannobiana, 28 May 1831, vs (Milan, 1831)',,,

'La vendetta (melodramma tragico, 2, C. Bassi), Milan, La Scala, 11 Feb 1832, I-Mr\*',,,

'Ricciarda di Edimburgo (dramma serio, 2, Bassi), Trieste, Grande, 29 Sept 1832',,,

'Il contrabbandiere (melodramma, 2, Romani), Milan, Cannobiana, 13 June 1833, Mr\*, excerpts, pf acc. (Milan, ?1833)',,,

'Un episodio di San Michele (melodramma giocoso, 2, Romani), Milan, Cannobiana, 14 June 1834',,,

'Sinfonia, D, in canon (Milan, n.d.)',,,

'Sinfonia, E (Milan, n.d.)',,,

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Palumbo Constantino',,,

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'Maria Stuart (E. Golisciani), Naples, S Carlo, 23 April 1874',,,

'Pier Luigi Farnese (A. Boito), 1891, unperf.',,,

'Pf Conc., Nc;',,,

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'Reissiger, Carl Gottlieb',,,

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'Das Rockenweibchen (op), 1821, unperf., ov. pubd',,,

'Nero (incid music), 1822, ov. pubd',,,

'Didone abbandonata (os, 2, P. Metastasio), 31 Jan 1824',,,

'Der Ahnenschatz (op, G. Döring), 1825, inc., unperf.',,,

'Yelva (melodrama, 2, T. Hell, after E. Scribe), 21 Oct 1828',,,

'Libella (grosse Oper, 2, Theophania), 4 Jan 1829',,,

'Die Felsenmühle zu Etalières (romantische Oper, 2, B. von Miltitz), 10 April 1831',,,

'Turandot (grosse Oper, 2, C. Gozzi), 22 Jan 1835',,,

'Adèle de Foix (grosse Oper, 4, R. Blum), 26 Nov 1841',,,

'Der Schiffbruch der Medusa (op, 4, after Brothers Cogniard), 16 Aug 1846',,,

Many symphonies',,,

Many overtures',,,

Fl Concertino',,,

Cl Concertino',,,

'Fantasia, cl, orch',,,

'Elegie and Rondo, hn, orch',,,

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'Ricci, Federico',,,

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'Il colonello [La donna colonello] (op giocosa, 2, J. Ferretti), Naples, Fondo, 14 March 1835, I-Mr, Nc, excerpts (Milan, 1835), vs (Paris, c1840), collab. L. Ricci',,,

'Monsieur de Chalumeaux (mel comico, 2, Ferretti), Venice, S Benedetto, 14 June 1835, Mr\*, excerpts (Milan, 1835)',,,

'Il disertore per amore (op giocosa, 2, Ferretti), Naples, Fondo, 13 Feb 1836, Mr, Nc, excerpts (Milan, 1836), collab. L. Ricci',,,

'La prigionie di Edimburgo (mel semiserio, 3, G. Rossi), Trieste, Grande, 13 March 1838, Mr\*, vs (Milan, 1840); rev., Milan, Mr',,,

'Un duello sotto Richelieu (mel serio, 2, F. Dall'Ongaro), Milan, Scala, 17 Aug 1839, Mr\*, excerpts (Milan, 1839)',,,

'Luigi Rolla [Michelangelo e Rolla] (mel tragico, 3, S. Cammarano), Florence, Pergola, 30 March 1841, vs (Milan, 1841)',,,

'Corrado d'Altamura (dramma lirico, prol, 2, G. Sacchèro), Milan, Scala, 16 Nov 1841, Mr\*, vs (Milan, 1842); rev., Paris, 1844, Mr, added nos. (Milan, 1844), vs (Paris, n.d.)',,,

'Vallombra (dramma lirico, 2, Sacchèro), Milan, Scala, 26 Dec 1842, Mr\*, excerpts (Milan, 1843)',,,

- 'Isabella de' Medici (os, 3, A. Gazzoletti), Trieste, Grande, 9 March 1845',,,  
 'Estella di Murcia (mel serio, 3, F.M. Piave), Milan, Scala, 21 Feb 1846, Mr\*, vs (Milan, 1846); rev., Venice, Mr',,,  
 'L'amante di richiamo (op giocosa, 2, Dall'Ongaro), Turin, Angennes, 13 June 1846, collab. L. Ricci',,,  
 'Griselda (mel serio, 4, Piave), Venice, Fenice, 13 March 1847, Mr\*, vs (Milan, n.d.)',,,  
 'Crispino e la comare (mel fantastico-giocoso, 4, Piave), Venice, S Benedetto, 28 Feb 1850, Mr\*, vs (Milan, 1850), collab. L. Ricci; trans. C.-L.-E. Nutter and Beaumont as *Le docteur Crispin*, Liège, 17 Dec 1866, with added nos. by F. Ricci, vs (Paris, n.d.)',,,  
 'I due ritratti (ob, 2, ?Ricci), Venice, S Benedetto, 21 Nov 1850',,,  
 'Il marito e l'amante (mel comico, 3, Rossi), Vienna, Kärntnertor, 9 June 1852, Mr\*, vs (Milan, 1852); in Fr. as *Une fête à Venise*, Paris, 1872, with added nos. by Ricci, vs (Paris, n.d.)',,,  
 'Il panier d'amore (ob, 2, ?Ricci), Vienna, Kärntnertor, 25 May 1853',,,  
 'Une folie à Rome (opéra bouffe, 3, V. Wilder), Paris, Fantaisies-Parisiennes, 30 Jan 1869; in orig. It. as *Una follia a Roma*, Paris, 1870; Nc\*, vs (Paris, n.d.; Milan, 1870)',,,  
 'Le docteur Rose, ou La dogaresse (oc, 3, E. de Najac), Paris, Bouffes-Parisiens, 10 Feb 1872, vs (Paris, n.d.)',,,  
 'Don Quichotte (after M. de Cervantes), 1876, inc.',,,  
 'Le rendez-vous au salon (Milan, 1840): 6 ariettes: Ballata antica, Una postilla al vocabolario d'amore, Il carrettiere del Vomero, La preghiera d'un bandito, Je ne rêve qu'à toi, Il ritorno a Napoli; 6 nocturnes, 2vv: La solita conversazione, La mia felicità, Consiglio all'amica, Gli spazzacamini, Perché, La traversata del lago',,,  
 'Etrennes à l'objet de ma pensée (Milan, 1841): Il suonatore di campane, Il n'est jamais content, Vicino e lontano, duettino, I cacciatori, duettino/chorus, Propositi d'amanti, notturno, 3 B, Serenata, 2 S, A, B, Le tue carezze!, Con quanto si contenta un lazzarone!, duettino',,,  
 '[9] Grida dei venditori di Napoli (Naples, ?1846): 1 Venditori d'ostriche e d'uova, 2 di gelse gelate, 3 di castagne, 4 di broccoli, sarde e cetone, 5 di ciliegie e di ricotte, 6 di fichi secchi, 7 di mele e di carne di maiale, 8 di fave, 9 di frutti secchi, carciofi e franfrellichi',,,  
 'Album, in Venetian dialect (Milan, 1850): La colomba di Venezia, La morosa, La vezilia del Redentor, Amor, La bigolante, El dì di S Marco',,,  
 'Album (Milan, 1850): Una fontana a Roma, L'indifferenza, Desiderio di pace, Sentite che idea!, Non è tutt'oro quello che luce, Voi siete la più bella ragazzina, serenata, 2 B',,,  
 'Canti (Milan, 1864): Giuramenti, Una preghiera, Un arancino, Un cuore, Solito scioglimento, Alla finestra affacciate',,,  
 'C'est pour vous (Milan, n.d.): Sta bene all'erta, Il pescator veneziano, La fioraia, Il immagine di Lei, Dolente istoria, Il disinganno, La mia bella è morta, Un ricordo a mezzanotte, duettino',,,  
 'Cants.: La felicità (F. Romani), Genoa, for wedding of Vittorio Emanuele, 1842; ',,,  
 'Sacred: 2 masses, 4vv, orch, 1819, 1829; Dies irae, 4vv, orch; Recordare, S, A, Bar, B, orch, for Rossini requiem, 1869; hymn',,,  
 'Cantata (di Negro), Genoa, commissioned by King Carlo Alberto; Cantata (G. Pepoli), St Petersburg, in praise of Italy, 1854',,,  
 ''',  
 'Ricci, Luigi',,,  
 ''',  
 'L'impresario in angustie (farsa, 1, G.M. Diodati), Naples, Conservatory, 1823, I-Nc',,,  
 'La cena frastornata (op semiseria, 2, A.L. Tottola), Naples, Nuovo, aut. 1824, Nc',,,  
 'L'abbate Taccarella [La gabbia de' matti; Aladino] (ob, 2, Tottola), Naples, Nuovo, carn. 1825, Mr,

- Nc, excerpts (Milan, 1832)',,,
- 'Il sogno avverato (azione teatrale, Tottola), Naples, Nuovo, for king's return, sum. 1825, collab. D. Pogliani-Gagliardi',,,
- 'Il diavolo condannato a prender moglie [Il diavolo mal sposato] (azione comico-favolosa, 2, Tottola), Naples, Nuovo, 27 Jan 1827, Mc, Nc',,,
- 'La lucerna di Epitteto (op semiseria, 2, G. Checcherini), Naples, Nuovo, carn. 1827, Nc',,,
- 'Ulisse in Itaca (os, 2, D. Gilardoni), Naples, S Carlo, 12 Jan 1828, Nc',,,
- 'Colombo (mels, 2, F. Romani), Parma, Ducale, 27 June 1829, Mr, excerpts (Milan, 1830)',,,
- 'L'orfanello di Ginevra [Amina] (melss, 2, J. Ferretti), Rome, Valle, 9 Sept 1829, Mc, Mr, Nc, excerpts (Milan, 1830), rev. version, Mr',,,
- 'Il sonnambulo (op semiseria, 2, Ferretti), Rome, Valle, 26 Dec 1829, excerpts (Milan, 1830)',,,
- 'L'eroina del Messico, ovvero Fernando Cortez (mels, 2, Ferretti), Rome, Tordinona, 9 Feb 1830, Mr\*, excerpts (Milan, 1830)',,,
- 'Annibale in Torino (mels, 2, Romani), Turin, Regio, 26 Dec 1830',,,
- 'La neve (commedia lirica, 2, Romani), Milan, Cannobiana, 21 June 1831, Mr (?autograph)',,,
- 'Chiara di Rosembergh (op semiseria, 2, G. Rossi), Milan, Scala, 11 Oct 1831, Mr\*, vs (Milan, 1832)',,,
- 'Il nuovo Figaro (mel giocoso, 2, Ferretti), Parma, Ducale, 15 Feb 1832, Mr\*, excerpts (Milan, 1832)',,,
- 'I due sergenti (op semiseria, 2, Romani), Milan, Scala, 1 Sept 1833, Mr\*, excerpts (Milan, 1833)',,,
- 'Un'avventura di Scaramuccia (mel comico, 2, Romani), Milan, Scala, 8 March 1834, Mr\*, Mc, vs (Milan, 1834)',,,
- 'Eran due, or son tre, ovvero Gli esposti (mel buffo, 2, Ferretti), Turin, Angennes, 3 June 1834, Mr\*, excerpts (Milan, 1839)',,,
- 'Chi dura vince, ovvero La luna di miel (mel eroicomico, 2, Ferretti), Rome, Valle, 26 Dec 1834, Mr\*, vs (Milan, 1841); as La petite comtesse, Paris, 1876, vs (Paris, n.d.)',,,
- 'Il colonello [La donna colonello] (op giocosa, 2, Ferretti), Naples, Fondo, 14 March 1835, Mr, Nc, excerpts (Milan, 1835), vs (Paris, c1840), collab. F. Ricci',,,
- 'La serva e l'ussero (farsa, 1), Pavia, Compadroni, spr. 1835, Mr\*, vs (Milan, 1841)',,,
- 'Chiara di Montalbano [in Francia] (melss, 2, Rossi), Milan, Scala, 15 Aug 1835, Mr\*',,,
- 'Il disertore per amore (op giocosa, 2, Ferretti), Naples, Fondo, 13 Feb 1836, Mr, Nc, excerpts (Milan, 1836), collab. F. Ricci',,,
- 'Le nozze di Figaro (mel comico, 2, Rossi), Milan, Scala, 13 Feb 1838, Mr\*, excerpts (Milan, 1838); rev., Milan, Scala, 1841, Mr\*, excerpts (Milan, 1841)',,,
- 'La solitaria delle Asturie (os, 2, Romani), Odessa, Municipal, 20 Feb 1845',,,
- 'L'amante di richiamo (op giocosa, 2, F. Dall'Ongaro), Turin, Angennes, 13 June 1846, collab. F. Ricci',,,
- 'Il birraio di Preston (mel giocoso, 3, F. Guidi), Florence, Pergola, 4 Feb 1847, Mc, vs (Milan, ? 1847)',,,
- 'Crispino e la comare (mel fantastico-giocoso, 4, F.M. Piave), Venice, S Benedetto, 28 Feb 1850, Mr\*, vs (Milan, 1850), collab. F. Ricci; trans. C.-L.-E. Nutter and Beaumont as Le docteur Crispin, Liège, 17 Dec 1866, with added nos. by F. Ricci, vs (Paris, n.d.)',,,
- 'La festa di Piedigrotta (ob napolitana, 4, M. D'Arienzo), Naples, Nuovo, 23 June 1852, Nc, vs (Naples, n.d.)',,,
- 'Il diavolo a quattro (mel comico, 3, Rossi), Trieste, Armonia, 15 May 1859, Mr\*, vs (Milan, 1859)',,,
- 'Mass, 4vv, orch, before 1823',,,

'Credo, 3vv, orch, Nc',,,

'Inst: Gran concertone, for opening of Teatro Italiano, Odessa, 1844, Bc',,,

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Ferdinand Ries',,,

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'8 syms.: op.23, op.80, op.90, op.110, op.112, op.146, op.181, woo30 (1822)',,,

'5 ovs.: op.94 'Don Carlos'; op.162 'Die Braut von Messina'; op.172, with triumphal march; woo24 'bardique' (1815); woo61 'L'apparition' (1836)',,,

'Vn Conc. (Conc. no.1), op.24',,,

'8 pf concs. (numbered 2–9), op.42, op.55, op.115, op.120, op.123, op.132 'Farewell to London', op.151 'Salut au Rhin', op.177',,,

'Concertino, pf, orch, woo88',,,

'3 variation sets, pf, orch: op.52, on Swedish national airs, op.116, on 'Rule, Britannia', op.170 'brillantes'; 2 rondos, pf, orch, op.144 'brillant', woo54 (1835)',,,

'Polonaise, pf, orch, op.174',,,

'Die Räuberbraut (op, 3, G. Döring, after C.W. Häser), op.156, Frankfurt, 1828, D-Bsb\*, vs (Leipzig, 1828)',,,

'The Sorceress (grand romantic op, 2, E. Fitzball), op.164, London, 1831, vs (London, 1831), in Ger. as Liska, oder Die Hexe von Gyllensteen, Cologne, 1832, vs (Bonn, 1831)',,,

'Die Nacht auf dem Libanon (romantische Oper, 3, C.M. Heigel), woo51, 1834, excerpts Paris, 1837, F-Pn\*',,,

'Die Zigeunerin (melodrama, 2), 1835, unperf., D-Mbs\*',,,

'Requiem, 4vv, orch, woo23 (1815)',,,

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'Righini, Vincenzo → dead before 1817',,,

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'Rossi, Lauro',,,

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'Costanza e Oringaldo (melodramma, 1, R. Fortini), Naples, S Carlo, 30 May 1830, I-Nc\*, collab. P. Raimondi',,,

'La villana contessa (ob, A. Passaro), Naples, Nuovo, 8 May 1831; rev., Turin, 1846; Nc (as Le principesse villane); vs (Milan, n.d.)',,,

'La sposa al lotto (V. Torelli), Naples, Nuovo, June 1831',,,

'La casa in vendita, ovvero Il casino in campagna (Torelli), Naples, Nuovo, sum. 1831',,,

'Scommessa e matrimonio (commedia per musica, 2), Naples, Nuovo, 30 Nov 1831, Nc\*',,,

'Baldovino, tiranno di Spoleto (Servi, after A. Peracchi), Rome, Casa Contini, carn. 1832',,,

'Il maestro di scuola (Servi), Rome, Casa Contini, spr. 1832',,,

'Il disertore svizzero, ovvero La nostalgia (op semiseria, 2, F. Romani), Rome, Valle, 9 Sept 1832, Mr, excerpts (Milan, n.d.)',,,

'Le fucine di Bergen (op semiseria, 2, J. Ferretti, after B. Merelli), Rome, Valle, 16 Nov 1833',,,

'La casa disabitata, ovvero Don Eustachio di Campagna (melodramma giocoso, 2, Ferretti), Milan, Scala, 16 Aug 1834, Mr\*; rev. as I falsi monetari, Turin, 1844, Mr, Nc, vs (Milan, 1852)',,,

'Amelia, ovvero Otto anni di costanza (melodramma comico, 3, C. Bassi), Naples, S Carlo, 31 Dec 1834, Mr, Nc\*, excerpts (Milan, 1835; London, 1835)',,,

'Leocadia (melodramma, 2, after E. Scribe and Mélesville), Milan, Cannobiana, 30 April 1835, Mr\*',,,

'Giovanna Shore (melodramma serio, 3, Romani), Mexico City, Municipale, sum. 1836, Nc\*',,,

- 'Dottor Bobolo, ovvero La fiera (melodramma buffo, 3, F. Rubino), Naples, Nuovo, 2 March 1845, scena e duetto (Milan, n.d.)',,,
- 'Cellini a Parigi (melodramma semiserio, 4, Peruzzini), Turin, Angennes, 2 June 1845, Mr\*, vs (Milan, n.d.)',,,
- 'Azema di Granata, ovvero Gli abencerragi ed i zegrini (melodramma tragico, 2, Bassi), Milan, Scala, 21 March 1846, Mr\*, excerpts (Milan, 1846)',,,
- 'La figlia di Figaro (melodramma giocoso, 3, Ferretti), Vienna, Kärntnertor, 17 April 1846, GB-Lbl, I-Mr\*, vs (Milan, 1846)',,,
- 'Bianca Contarini (dramma tragico, prol., 3, F. Jannetti), Milan, Scala, 24 Feb 1847, Mr, Nc, excerpts (Milan, 1846)',,,
- 'Il domino nero (op comica, 3, Rubino), Milan, Cannobiana, 1 Sept 1849, GB-Lbl, I-Mr\*, vs (Milan, 1849)',,,
- 'Le sabine (melodramma, prol., 2, Peruzzini), Milan, Scala, 21 Feb 1852, Nc\*',,,
- 'L'alchimista (melodramma giocoso, 3, M. D'Arienzo), Naples, Fondo, 23 Aug 1853, Nc\*, excerpts (Milan, n.d.)',,,
- 'La sirena (op semiseria, 2, Peruzzini), Milan, Cannobiana, 11 Oct 1855',,,
- 'Lo zigaro rivale (farsa, 1, S. Cammarano), Milan, Cannobiana, spr. 1867; rev., Turin, 1867; excerpts (Turin, n.d.)',,,
- 'Il maestro e la cantante (scherzo comico, 1, possibly Rossi), Turin, Nota, Sept 1867, GB-Lbl, I-Nn, vs (Turin, 1868)',,,
- 'Gli artisti alla fiera (melodramma buffo, 3, A. Ghislanzoni), Turin, Carignano, 7 Nov 1868, Nc, vs (Milan, n.d.)',,,
- 'La contessa di Mons (melodramma, 4, D'Arienzo, after V. Sardou: Patrie!), Turin, Regio, 31 Jan 1874, GB-Lbl, I-Nc\*, vs (Turin, 1874)',,,
- 'Cleopatra (tragedia lirica, 4, D'Arienzo), Turin, Regio, 5 March 1876, GB-Lbl, I-Nn, vs (Turin, 1876)',,,
- 'Biorn (tragic op, 5, F. Marshall, after W. Shakespeare: Macbeth), London, Queen's, 17 Jan 1877, Nc\* (as Macbeth)',,,
- 'March for the Emperor of Brazil, arr. pf 4 hands (Milan, n.d.)',,,
- 'Inst: ; ; chbr works, incl. Divertimento, pf, hp (Milan, 1835)',,,
- 'Tremi, tremi pel figlio', aria, S, orch, I-BGc',,,
- 'Marcia trionfale, for marriage of Umberto and Margherita, arr. pf (Milan, 1863)',,,
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- 'Rossini, Gioachino',,,
- '''
- 'La Cenerentola, ossia La bontà in trionfo',RV, 25 Jan 1817',,,
- Adelaide di Borgogna,'RA, 27 Dec 1817',,,
- 'Adina, o Il califfo di Bagdad',LIC, 12 June 1826; composed 1818',,,
- Ricciardo e Zoraide,'NC, 3 Dec 1818',,,
- Ermione,'NC, 27 March 1819',,,
- Eduardo e Cristina,'VB, 24 April 1819',,,
- La donna del lago,'NC, 24 Oct 1819',,,
- 'Bianca e Falliero, ossia Il consiglio dei tre','MSC, 26 Dec 1819',,,
- 'Matilde (di) Shabran, ossia Bellezza, e cuor di ferro','RAP, 24 Feb 1821',,,
- Zelmira,'NC, 16 Feb 1822',,,
- Semiramide,'VF, 3 Feb 1823',,,
- 'Il viaggio a Reims, ossia L'albergo del giglio d'oro','PI, 19 June 1825',,,

Le comte Ory,'PO, 20 Aug 1828',,  
 'Kyrie a tre voci, 2 T, B, orch',,,  
 'Gloria, A, T, B, male chorus, orch',,,  
 'Laudamas, A, bn, orch',,,  
 'Gratias, T, male chorus, orch',,,  
 'Domine Deus, 2 B, orch',,,  
 'Qui tollis, T, orch',,,  
 'Laudamus, Qui tollis, T, vn, orch',,,  
 'Quoniam, B, orch',,,  
 'Crucifixus, S, A, orch',,,  
 'Dixit, 2 T, B, orch',,,  
 'De torrente, B, orch',,,  
 'Gloria Patri, T, orch',,,  
 'Sicut erat, 2 T, B, orch',,,  
 'Magnificat, 2 T, B, orch',,,  
 'Christe eleison, 2 T, B, orch',,,  
 'Benedicta et venerabilis, grad, 2 T, B, orch',,,  
 'Qui tollis; Qui sedes, S, hn, orch',,,  
 'Messa di gloria, solo vv, chorus, orch',,'Naples, S Ferdinando, 24 March 1820',  
 'Preghiera 'Deh tu pietoso cielo', S, pf',,c1820,  
 'Tantum ergo, S, T, B, orch',,1824,  
 'Stabat mater, 2 S, T, B, chorus, orch',,,  
 1st version,,1832; Madrid, Cappella di S Filippo El Real, Good Friday, 1833',  
 2nd version,,1841; PI, 7 Jan 1842',  
 'Tantum ergo, 2 T, B, orch',,'Bologna, Chiesa di S Francesco dei Minori, 28 Nov 1847',  
 'Giunone, cant. for the birthday of Ferdinando IV, S, chorus, orch',,'NC, 12 Jan 1816',  
 'Le nozze di Teti, e di Peleo (cant., A.M. Ricci), 3 S, 2 T, chorus, orch',,'NF, 24 April 1816',  
 'Edipo a Colono (Giusti, after Sophocles), incid music, B, male chorus, orch [orchestration  
 completed anon.],,before 1817,  
 'Omaggio umiliato a Sua Maestà (cant., A. Niccolini), S, chorus, orch',,'NC, 20 Feb 1819',  
 'Cantata ... 9 maggio 1819 (G. Genoio), for Francis I's visit, S, 2 T, chorus, orch',,'NC, 9 May  
 1819',  
 'La riconoscenza (cant., Genoio), S, A, T, B, chorus, orch',,'NC, 27 Dec 1821',  
 'La santa alleanza (cant., G. Rossi), 2 B, chorus, orch',,'Verona, Arena, 24 Nov 1822',  
 'Il vero omaggio (cant., Rossi), Sopranista, S, 2 T, B, chorus, orch',,'Verona, Teatro Filarmonico, 3  
 Dec 1822',  
 'Omaggio pastorale (cant.), 3 female vv, orch',,'Treviso, ?1 April 1823 (MS dated 17 May 1823)',  
 'Il pianto delle muse in morte di Lord Byron, canzone, T, chorus, orch',,'London, Almack's  
 Assembly Rooms, 11 June 1824',  
 'De l'Italie et de la France, ?hymn for Charles X's nameday, S, B, chorus, orch',,'PI, ?3 Nov 1825',  
 'Santo Genio dell'Italia terra (G. Marchetti), for tercentenary of Tasso's birth, chorus, orch',,'Turin,  
 Palazzo Carignano, 11 March 1844',  
 'Su fratelli, letizia si canti (Canonico Golfieri), for Pope Pius IX, chorus, orch',,'Bologna, Piazza  
 Maggiore, 23 July 1846',  
 'Cantata in onore del Sommo Pontefice Pio Nono (Marchetti), 4 solo vv, chorus, orch',,'Rome,  
 Senate (Campidoglio), 1 Jan 1847',  
 'Hymne à Napoléon III et à son vaillant peuple ('Dieu tout puissant') (E. Pacini), hymn, Bar, chorus,

orch, military band', 'Paris, Palais de l'Industrie, 1 July 1867',  
 for G. Nicolini: Quinto Fabio, '1817; Rome, carn. 1817',  
 '1Aria 'Guidò Marte i nostri passi', T, chorus, orch',  
 '2Duet 'Ah! per pietà t'arresta', 2 S, orch',  
 'Passo doppio, military band', 1822,,  
 'Rendez-vous de chasse, D, 4 corni da caccia, orch', 1828,,  
 'Three marches, military band', 1834,,  
 '1Passage du Balcan, grande marche, E',  
 '2Prise d'Erivan, pas redoublé, E',  
 '3Assaut de Varsovie, pas redoublé, E',  
 'March ('Pas-redoublé'), C, military band', 1852,,  
 'La corona d'Italia, E, military band', 1868,,  
 'Le chant des Titans (Pacini), 4 B, pf, hmn, arr. 4 B, orch, vs (London, 1873); QR viii, 66–89 (orch  
 version) [orig. written to text *Mi lagnerò tacendo*]',

'''  
 'Saint-Saëns, Camille → dramatic works verzeichnis red',

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 'Mass, solo vv, chorus, orch, org, op.4, 1856 (1857)',  
 'Coeli enarrant (Ps xviii), solo vv, chorus, orch, op.42, 1865 (1875)',  
 'Le déluge (orat), solo vv, chorus, orch, op.45, 1875 (1876)',  
 'Requiem, solo vv, chorus, orch, op.54, 1878 (1878)',  
 'Super flumina Babylonis (Ps cxxxvi), A solo, chorus, orch, 1879 (1879)',  
 'Offertoire pour la Toussaint, F, chorus, org, ad lib vc, db, 1904 (1904), arr. chorus, orch, 1913',  
 'The Promised Land (orat, H. Klein), solo vv, chorus, orch, 1913 (?1913)',  
 'Cantata, 3vv, with orch, 1852, Pn',  
 'Ode à Sainte-Cécile, with solo vv, orch, 1852, Pn',  
 'Ivanhoë (cant.), with orch, 1864, Pn',  
 'Les noces de Prométhée (R. Cornut), with solo vv, orch, 1867 (1867)',  
 'Deux choeurs (Hugo), with solo vv, orch, 1878 (1878): Chanson de grand-père, Chanson  
 d'ancêtre',  
 'Nuit persane (A. Renaud), with solo vv, orch, 1891 (1892)',  
 'La nuit (Audigier), female vv, with S, orch, 1900 (1900)',  
 'Le feu céleste (Silvestre), with nar, S, orch, org, 1900 (1900)',  
 'Symphony, inc., B, c1848, F-Pn',  
 'Symphony, inc., D, c1850, Pn',  
 'Scherzo, small orch, A, c1850, Pn',  
 'Serenata, D, c1850, Pn',  
 'Symphony, inc., A, c1850, Pn',  
 'Symphony, A, c1850 (1974)',  
 'Les cloches, C, 1853, frag., Pn',  
 'Symphony no.1, E, 1853 (1855)',  
 'Ouverture d'un opéra comique inachevé, G, c1854 (1913)',  
 'Symphony 'Urbs Roma', F, 1856 (1974)',  
 'Symphony no.2, a, 1859 (1878)',  
 'Suite, D, 1863 (1877)',  
 'Spartacus, ov., E, 1863 (1984)',  
 'Pamponette, G, 1864 (n.d.)',

- 'Marche héroïque, E, 1870 (1871)',,,  
 'Le rouet d'Omphale, A, 1871 (1872)',,,  
 'Phaéton, C, 1873 (1875)',,,  
 'Danse macabre, g, 1874 (1875)',,,  
 'La jeunesse d'Hercule, E, 1877 (1877)',,,  
 'Suite algérienne, C, 1880 (1881)',,,  
 'Une nuit à Lisbonne, E, 1880 (1881)',,,  
 'Jota aragonese, D, 1880 (1881)',,,  
 'Symphony no.3, c, 1886 (1886)',,,  
 'Rapsodie bretonne, 1891 (1891)',,,  
 'Sarabande et rigaudon, E, 1892 (1892)',,,  
 'Paso-doble, 1894 (n.d.)',,,  
 'Marche du couronnement, E, 1902 (1902)',,,  
 'Ouverture de fête, F, 1910 (1910)',,,  
 'Hail! California, F, 1915 (1915)',,,  
 Military band,,  
 'Orient et occident, 1869 (1870), also arr. with orch',,,  
 'Pas redoublé, 1887 (1890)',,,  
 'Sur les bords du Nil, F, 1908 (1908)',,,  
 'Vers la victoire, 1917 (1918)',,,  
 'Marche interallié, 1918 (1919)',,,  
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 ,,,  
 'Schumann, Robert → Red ISBN 3873291104',,,  
 ,,,  
 'Škroup, František Jan',,,  
 ,,,  
 'Dráteník [The Tinker] op.1 (Spl, 2, J.K. Chmelenský), Estates, 2 Feb 1826 (Prague, 1913, 2/1926)',,,  
 'Oldřich a Božena op.19 (op, 3, Chmelenský), 14 Dec 1828; as Udalrich und Božena, 12 Feb 1833; 2 songs in F.J. Škroup and J.K. Chmelenský, eds.: Věvec ze zpěvů vlastenských [Garland of Patriotic Songs], i (Prague, 1835), iii (Prague, 1837)',,,  
 'Der Nachtschatten, 1827 (op, 3, K. Schikaneder), Jan 1830',,,  
 'Libušin sňatek [Libussa's Wedding], op.20 (op, 3, Chmelenský), 6 Nov 1835; rev. version, 11 April 1850; excerpts in Věvec zpěvů vlastenských, i (Prague, 1835), iv (Prague, 1838)',,,  
 'Drahomíra (op, 3, V.A. Svoboda-Navarovský), 20 Nov 1848',,,  
 'Columbus op.38, 1855 (op, 3, Hicel), 1942',,,  
 'Incidental music to 8 plays, incl. Bratovah [Cain and Abel] (J.N. Štěpanek), 27 Feb 1831; Fidlovačka [Shoemakers' Feast] (J.K. Tyl), 21 Dec 1834, ed. (Prague, 1952); Čestmir (Tyl), 3 May 1835; Žižková smrt [Žižka's death] (J.J. Kolár), 17 Nov 1850',,,  
 'Ovs., orch',,,  
 'Mass, chorus, orch, org',,,  
 ,,,  
 'Smith, Alice Mary',,,  
 ,,,  
 'Operetta: Rüdesheim, or Gisela, solo vv/chorus, 1865',,,  
 'Ode to the North-East Wind (C. Kingsley), chorus, orch, 1880 (1880)',,,

- 'The Passions (ode, W. Collins), soloists, chorus, orch, 1882 (1882) ',,,  
 'Song of the Little Baltung (ad395) (Kingsley), choral ballad, male vv, orch, 1883 (1883);',,,  
 'The Red King (Kingsley), choral ballad, male vv, orch, vs (1885), str pts (1886)',,,  
 '3 syms., a; c, perf. 1863; G',,,  
 'Endymion, after J. Keats, 1864 ',,,  
 'Solo inst, orch: Introduction and Allegro, pf, orch, 1865;',,,  
 ' Lalla Rookh, after T. Moore, 1865',,,  
 'Endymion, 1869',,,  
 'CI Conc., 1872',,,  
 ''',  
 'Snel, Joseph François',,,  
 ''',  
 'Frisac, ou La double noce (2), 13 Feb 1825, ov. in pf score (Brussels, c1825)',,,  
 'Le page inconstant (3), 27 June 1825',,,  
 'Le cinq juillet (1), 9 July 1825, collab. C.-L. Hanssens jr',,,  
 'Pourceaugnac (3, after Molière), 3 Feb 1826',,,  
 'Les enchantements de Polichinelle, 8 March 1829',,,  
 'Les barricades (1), 3 Feb 1830',,,  
 'Symphonie concertante, on themes from Guido et Ginevra',,,  
 Vn Conc.,,,  
 2 cl concs.,,,  
 Cl Concertino.,,,  
 'Fantasia, on themes from Norma, cl, orch',,,  
 Caprice et variations brillantes.,,  
 Grandes marches funèbres.,,  
 'Fantasias and potpourris, on themes from Gustave III, Robert le diable, Les Huguenots, Le domino noir, La fille du régiment, Les martyrs and others',,,  
 Hn Concertino.,,,  
 ''',  
 'Soubre, Etienne-Joseph',,,  
 ''',  
 'Ave verum, 5vv, orch, 1841',,,  
 'Messe des morts, 5vv, orch, 1859',,,  
 'Messe des morts, 2 male choirs, orch',,,  
 ' Burchard d"Avesnes',,,  
 'Isoline, ou Les chaperons blancs (3, J. Gaucet), Brussels, Monnaie, 16 April 1855',,,  
 'Sym. fantastique, 1833',,,  
 'Ov. des brigands de Schiller, 1837',,,  
 'Hymne à Godefroid de Bouillon, 1850',,,  
 'Sym. triomphale, 1853',,,  
 ''',  
 'Sowiński, Wojciech',,,  
 ''',  
 'Lénore, ou Les morts vont vite (lyric drama, 2, E. d'Anglemont',,,  
 'Une scène sous la ligne (comic op, 1)',,,  
 'Le modèle (comic op, 1, P. de Saint-Georges)',,,  
 'Złote gody [Golden Wedding] (2, K. Ostrowski)',,,

- 'Air des légions polonaises, fantasia on Dąbrowski mazurka, chorus, orch (n.d.)',,,  
 'Le sacrifice d'Abraham (orat, d'Anglemon); Sąd Salomona [The Judgment of Solomon], motet, 3 solo vv, chorus, orch;',,,  
 'Sym., e (n.d.)',,,  
 '3 ovs., Królowa Jadwiga [Queen Jadwiga], Mazepa (n.d.), Jan Sobieski, czyli Uwolnienie Wiednia [Jan Sobieski, or The Liberation of Vienna]',,,  
 2 pf concs,,,  
 'Grande polonaise brillante, pf, orch (n.d.)',,,  
 'c75 pf pieces, most pubd in Paris (n.d.), incl. 7 sets of variations, 12 fantasias on operatic and other themes, rondos, marches, waltzes, studies; 15 songs, all pubd in Paris; numerous edns/arrs. of Polish folksongs, pubd in Paris, Mainz, Leipzig, Milan',,,  
 ''',  
 'Spohr, Louis',,,  
 ''',  
 'Die Prüfung (Operette, 1, E. Henke), woo48, private concert perf., Gotha, 1806, D-Ksp\*, ov. as op.15, pts (Bonn, 1809)',,,  
 'Alruna, die Eulenkönigin (grosse romantische Oper, 3), woo49, 1808, unperf., US-Bp\*, ov. as op.21, pts (Offenbach, 1812)',,,  
 'Der Zweikampf mit der Geliebten (Oper, 3, J.F. Schink), woo50, 1810–11, Hamburg, 15 Nov 1811, private collection\*, D-Bsb, vs (Hamburg, 1813)',,,  
 'Faust (romantische Oper, 2, J.K. Bernard), woo51 and 51a, 1813. Prague, 1 Sept 1816, Mbs, vs (Leipzig, 1822), ov. as op.60, pts (Leipzig, 1823), fs (Leipzig, 1856), B i; rev. as grosse Oper (3), CG, 15 July 1852, Bsb\* (recits and other new music), vs (Leipzig, 1854)',,,  
 'Zemire und Azor (romantische Oper, 2, J.J. Ihlée, after J.F. Marmontel), woo52, 1818–19, Frankfurt, 4 April 1819, Mbs, vs (Hamburg, 1821)',,,  
 'Jessonda (grosse Oper, 3 E. Gehe, after A.-M. Lemierre: La veuve de Malabar), woo53, 1822 Kassel, Hof, 28 July 1823, vs (Leipzig, 1824), fs (Leipzig, 1881/R1988 as B ii), ov. as op.63, pts (Leipzig, 1824)',,,  
 'Der Berggeist (romantische Oper, 3, G. Döring), woo54, 1824, Kassel, Hof, 24 March 1825, Mbs, vs (Leipzig, 1825), ov. as op.73, pts (Leipzig, 1827)',,,  
 'Die beiden Galeerensklaven (incid music, T. Hell), woo66, 1824, song Der Morgen graut, S, 4vv (Meissen, 1834)',,,  
 'Macbeth (incid music, S.H. Spiker, after W. Shakespeare), woo55. 1825 Bsb, ov. as op.75, pts (Leipzig, 1827)',,,  
 'Der Sturm von Missolunghi (incid music, anon.), woo83, 1826, chorus Gebet vor der Schlacht, 5 male vv (Hersfeld, 1826)',,,  
 'Pietro von Abano (romantische Oper, 2, C. Pfeiffer, after L. Tieck), woo56, 1827, Kassel, Hof, 13 Oct 1827, F-Pn\* (facs. in B iii), vs, pts (Berlin, 1828)',,,  
 'Der Alchymist (romantische Oper, 3, F.G. Schmidt [Pfeiffer], after W. Irving: The Student of Salamanca), woo57, 1829–30, Kassel, Hof, 28 July 1830, D-Bsb, vs (Berlin, 1831), ov., pts (Berlin 1831)',,,  
 'Der Matrose (incid music, K. Birnbaum), woo58, 1838, Kassel, 9 Jan 1839, collab. M. Hauptmann and others, Km, Matrosenlied woo80 (Dresden, 1841), ov. woo7, arr. pf 4 hands (Mainz, 1874)',,,  
 'Overture, c, 1806, pts (Bonn, 1808)',,,  
 'Symphony no.1, E, 1811, pts (Leipzig, 1811); fs B vi',,,  
 'Notturmo, C, wind insts, Turkish band, 1815 (Leipzig, 1816)',,,  
 'Grand Concert Overture, F, woo1, 1819, GB-Lbl\*',,,

- 'Symphony no.2, d, 1820, pts (Leipzig, 1820); fs B vi',,,  
 'Festmarsch, D, woo3, 1825 (Kassel, 1884)',,,  
 'Symphony no.3, c, 1828, pts (Berlin, 1828), fs (Berlin, 1870)',,,  
 'Introduction to a Festspiel (A. Niemeyer), woo5, 1830, Kassel, 8 Jan 1831, D-HVs\*',,,  
 'Symphony no.4 'Die Weihe der Töne', F, 1832 (Vienna, 1834); ed. in *The Symphony 1720–1840*, ser.C, ix (New York, 1980)',,,  
 'Waltz 'Erinnerung an Marienbad', A, 1833, pts (Vienna, 1834)',,,  
 'Symphony no.5, c, 1837 (Vienna, 1840); B vi',,,  
 'Symphony no.6 'Historische Symphonie im Styl und Geschmack vier verschiedener Zeitabschnitte', G, 1839 (Vienna, 1842); ed. in *The Symphony 1720–1840*, ser.C, ix (New York, 1980)',,,  
 'Symphony no.7 'Irdisches und Göttliches im Menschenleben', C, 2 orch, 1841 (Hamburg, 1842); ed. in *The Symphony 1720–1840*, ser.C, ix (New York, 1980)',,,  
 'Concert Overture 'im ernsten Stil', D, 1842 (Leipzig, 1846)',,,  
 'Symphony no.8, G, 1847 (Leipzig, 1854)',,,  
 'Symphony no.9 'Die Jahreszeiten', b, 1849–50 (Hamburg, 1853)',,,  
 'Symphony no.10, E, woo8, 1857, Bsb\*',,,  
 'For vn: Potpourri, A, on Irish themes, op.59, 1820, pts (Leipzig, 1823); Potpourri, a, on themes from Jessonda, op.66, 1823, pts (Leipzig, 1825)',,,  
 'Requiem, c, solo vv, chorus, orch, 1857–8, inc., D-Bsb\*, Ksp\*',,,  
 'Der Fall Babylons (E. Taylor, trans. F Oetker), woo63, 1839–40, D-LEm\*, vs (Leipzig, 1842), fs (Leipzig, 1843)',,,  
 'Die letzten Dinge (F. Rochlitz), woo61, vs pr. privately (Kassel, 1827), fs (London and Berlin, 1881/R in B iv)',,,  
 'Des Heilands letzte Stunden (Rochlitz), woo62, 1834–5, US-Wc\*, vs pr. privately (Kassel, 1835), fs (London, 1884/R in B v)',,,  
 'Ps cxxviii (C.B. Broadley), 4 solo vv, chorus, org/pf, op.122, 1841, arr. orch 1842, vs (London and Bonn, 1843), orch version GB-Lbl\*',,,  
 'Ps lxxxiv (J. Milton, Eng. and Ger. text), 4 solo vv, chorus, orch, woo72, 1846–7 (Hamburg, 1873)',,,  
 'Vater unser (A. Mahlmann), F, 4 solo vv, chorus, orch, woo67, 1829 (Berlin, 1831), Ksp\*',,,  
 'Gott, du bist gross (J.F. Rohdmann), hymn, 4 solo vv, chorus, orch, op.98, 1836 (Bonn, 1838)',,,  
 'Hessens Feergesang (K. Wolf), D, unison vv, wind orch, woo68, 1830 (Kassel, 1830)',,,  
 'Oskar (scene and aria), B, S, woo75, 1805, D-Kl\*',,,  
 'Torni serena l'alma (aria alla polacca), D, T, woo76, 1811, Kl',,,  
 'Welche seltenen Gefühle (recit), E, woo78, c1822, Bsb [for J. Weigl: Ostade, oder Adrian von Ostade]',,,  
 'E mi lasci così? (Tu m'abbandonai, ingrato) (scene and aria), A, S, op.71, 1823, vs, pts (Leipzig, 1827)',,,  
 ''',  
 'Spontini, Gaspare',,,  
 ''',  
 2nd version',,,  
 '3rd version (as Ferdinand Cortez, oder Die Eroberung von Mexiko)',,,  
 4th version',,,  
 Olimpie',,,  
 2nd version (as Olimpia)',,,

3rd version (as Olimpie),,,

Lalla Rûkh,,,

'Nurmahal, oder Das Rosenfest von Kaschmir',,,

Alcidor,,,

Agnes von Hohenstaufen,,,

2nd version,,,

3rd version,,,

'Lalla Rûkh (Festspiel, S.H. Spicker, after T. Moore), Berlin, Royal Palace, 27 May 1822, vs (Berlin, ?1822)',,,

'Grand Bacchanale, orch, in Salieri: Les danaïdes, Paris, Opéra, 22 Oct 1817, F-Po; arr. wind band (Paris, n.d.)',,,

'Leta voce et fide vera, motetto pieno, S, S, T, 4vv, orch, c1794–5, parts I-Nc',,,

'Preussischer Volksgesang (Borussia) (J.F.L. Duncker), vv, orch, 1818 (Berlin, n.d.); arr. orch as Grosser Sieges- und Festmarsch (Berlin, n.d.)',,,

'Gebet, Duetto und Hymnus (cant.), solo vv, 6vv, orch, for visit of Tsar to Berlin, 1826, I-IE, inc.',,,

'An den Frieden, T, vv, orch, 1831',,,

'Ballo marziale, military band: 1 Evoluzioni militari, 2 Preludio ai combattimenti ed alla vitto sulria campo di Marte, I-Mc',,,

'Geschwindmarsch, military band, in Sammlung von Märschen für türkische Musik zum bestimmten Gebrauch der königlichen preussischen Armée (Berlin, n.d.)',,,

'4 Fackeltänze, for Prussian royal weddings, 1822, 1823, 1825, 1829, orch (Berlin, n.d.); all 4 arr. pf (Berlin, n.d.)',,,

”

'Sullivan, Sir Arthur – Couldn't read full book',,,

”

'Absent-Minded Beggar' March, brass band, London, Crystal Palace, 21 July 1900 [arr. of song, 1899]',,,

'Cello Concerto, D, London, Crystal Palace, 24 Nov 1866, lost, 2 copies of vc pt only survive; reconstructed C. Mackerras and D. Mackie, fs, 1986',,,

'Cox and Box, or The Long-Lost Brothers',,,

King Arthur,,,

'Ode ... for laying of Imperial Institute foundation stone (L. Morris), London, Imperial Institute, 4 July 1887 (1887)',,,

'Ode ... for opening of Colonial and Indian Exhibition (A. Tennyson), London, Royal Albert Hall, 4 May 1886 (1886), US-NYpm\*',,,

'Overture, d, London, RAM, 13 July 1858, lost',,,

'Princess of Wales's March (Marche danoise), arr. pf (1863)',,,

'Procession March (Royal Wedding March), Crystal Palace, 10 March 1863, arr. pf (1863)',,,

'Te Deum and Domine salvam fac reginam, Crystal Palace, 1 May 1872, fs (1887)',,,

'The Emerald Isle, or The Caves of Carrig-Cleena',,,

'The Feast of Roses, ov. after T. Moore: Lalla Rookh, Leipzig, Gewandhaus, 25 May 1860, lost',,,

The Merchant of Venice,,,

The Merry Wives of Windsor,,,

The Sapphire Necklace (The False Heiress),,,

'Thespis, or The Gods Grown Old',,,

'Victoria and Merrie England, ballet',,,

”

'Suppé, Franz',,,

''''  
'Virginia (grosse Oper, 2, L. Holt), 1837, probably unperf.',,

'Jung lustig, im Alter traurig, oder Die Folgen der Erziehung (komisches Gemälde, 3, C. Wallis), WJ, 5 March 1841',,,

'Die Hammerschmiedin aus Steiermark, oder Folgen einer Landpartie (Localposse, 2, J. Schickh), WJ, 14 Oct 1842',,,

'Ein Morgen, Mittag und Abend in Wien (lokales Gemälde, 2, F.X. Told), WJ, 26 Feb 1844',,,

'Nella die Zauberin, oder Der Maskenball auf Hochgiebel (romantisch-komisches Gemälde, 4, K. Elmar), WJ, 11 May 1844',,,

'Der Krämer und sein Kommiss (Posse, 2, F. Kaiser), WJ, 28 Sept 1844',,,

'Die Müllerin von Burgos (vaudeville, 2, J. Kupelwieser), WJ, 8 March 1845',,,

'Sie ist verheirathet (romantisch-komisches Charakterbild, 3, Kaiser), WW, 7 Nov 1845',,,

'Das Mädchen vom Lande (grosse Oper, 3, Elmar), WW, 7 Aug 1847',,,

'Martl, oder Der Portiunkulatag in Schnabelhausen (parodistische Posse, 3, A. Berla), WW, 16 Dec 1848 [parody of Flotow: Martha]',,,

'Des Teufels Brautfahrt, oder Böser Feind und guter Freund (Original-Zauberposse, 3, Elmar), WW, 30 Jan 1849',,,

'Gervinus der Narr von Untersberg, oder Ein patriotischer Wunsch (Posse, 3, Berla), WW, 1 July 1849',,,

'Unterthänig, unabhängig (Zeitgemälde, 3, Elmar), WW, 13 Oct 1849',,,

's'Alraund [s'Alraun] (romantisches Märchen, 3, A. von Klesheim), WW, 13 Nov 1849',,,

'Der Dumme hat's Glück, oder Tolle Streiche (Posse, 3, Berla), WW, 29 June 1850',,,

'Dame Valentin, oder Frauenräuber und Wanderbursche (romantisch-komischer Spl, 3, Elmar), WW, 9 Jan 1851',,,

'Tannenhäuser (dramatisches Gedicht, H. von Levitschnigg, after a German Legend), WW, 27 Feb 1852',,,

'Wo steckt der Teufel (komisches Märchen, 3, J. Grün, after E. Breier), WW, 28 June 1854',,,

'Paragraf drei (grosse Oper, 3, M.A. Grandjean), Hofoper, 8 Jan 1858',,,

'Das Pensionat (komische Operette, 1, J. Kaulich), WW, 24 Nov 1860, vs (c1865)',,,

'Die Kartenschlägerin, oder Pique Dame (komische Operette, 1, T. Treumann), KT, 26 April 1862',,,

'Zehn Mädchen und kein Mann (Operette, 1, W. Friedrich), KT, 25 Oct 1862, vs (Vienna, ?1865)',,,

'Flotte Bursche, oder Das Bild der Madame Potifar (komische Operette, 1, Leitermayer or J. Braun), KT, 18 April 1863, vs (?1870)',,,

'Das Corps der Rache (Operette, 1, J.L. Harisch), WC, 5 March 1864',,,

'Franz Schubert (Operette, 1, H. Max), WC, 10 Sept 1864',,,

'Dinorah, oder Die Turnerfahrt nach Hütteldorf (burleske Oper, 3, 'Julius Caesar' [J. Hopp]), WC, 4 May 1865 [parody of Meyerbeer]',,,

'Die schöne Galathée (Operette, 1, Poly Henrion [L. Kohl von Kohlenegg]), Berlin, Meysel's, 30 June 1865, vs (1865)',,,

'Leichte Kavallerie (komische Operette, 2, C. Costa), WC, 21 March 1866, vs (1866)',,,

'Freigeister (Operette, 2, Costa), WC, 23 Oct 1866',,,

'Banditenstreiche (komische Operette, 1, B. Boutonnier), WC, 27 April 1867, vs (Leipzig, ?1865)',,,

'Die Frau Meisterin (komische Zauberoperette, 3, Costa), WC, 20 Jan 1868, arr. as Die Pariserin, oder Das heimliche Bild (Operette, 3, Léon and Held), WC, 26 Jan 1898',,,

'Tantalusqualen (komische Operette, 1, Suppé, after L. Angely: Der Schmarotzer in der Klemme), CT, 3 Oct 1868',,,

- 'Isabella (komische Operette, 1, J. Weyl), WC, 5 Nov 1869',,,  
 'Lohengelb, oder Die Jungfrau von Dragant (parodistische Operetta, 3, Grandjean and Costa, after J. Nestroy: Lohengrin), Graz, Stadt, 23 July 1870 [parody of Wagner]',,,  
 'Cannebas (komische Operette, 1, J. Doppler), WC, 2 Nov 1872',,,  
 'Fatinitza (Operette, 3, F. Zell and R. Genée, after E. Scribe: La Circassienne), WC, 5 Jan 1876, fs (Hamburg, ?1877)',,,  
 'Der Teufel auf Erden (fantastische Operetta, 3 or 4, C. Juin and J. Hopp), WC, 5 Jan 1878, vs (? Hamburg, ?1877)',,,  
 'Boccaccio [Giovanni Boccaccio] (Operette, 3, Zell and Genée, after G. Boccaccio: Decameron), WC, 1 Feb 1879, fs (Hamburg and Stockholm, ?1880)',,,  
 'Donna Juanita (Operette, 3, Genée and Camillo Walzel [Zell]), WC, 21 Feb 1880, fs (Brussels, 1880)',,,  
 'Der Gascogner (Operette, 3, Genée and Zell), WC, 22 March 1881, vs (Hamburg, 1881)',,,  
 'Das Herzblättchen (Operette, 3, C. Tezloff), WC, 4 Feb 1882',,,  
 'Die Afrikareise (Operette, 3, Genée and M. West), WW, 17 March 1883, fs (Hamburg, ?1883)',,,  
 'Des Matrosen Heimkehr (romantische Oper, 2, A. Langer), Hamburg, Stadt, 4 May 1885, vs (Hamburg, 1885)',,,  
 'Bellman (komische oper, 3, West and L. Held), WW, 24 or 26 Feb 1887',,,  
 'Joseph Haydn (biographisches Genregemälde, 3, F. von Radler), WJ, 30 April 1887',,,  
 'Die Jagd nach dem Glücke (Operette, 3, Genée and B. Zappert), WC, 27 Oct 1888, fs (Hamburg, 1888)',,,  
 'Das Modell (Operette, 3, V. Léon and Held), WC, 4 Oct 1895, fs (Leipzig, 1895) [completed by J. Stern and A. Zamara]',,,  
 c200 other stage works,,,  
 'Requiem, 1855 [for F. Pokorny]',,,  
 3 masses and other church music,,,  
 secular choral works; songs; syms.,,,  
 'ovs., incl. 1 based on Dalmatian folksongs',,,  
 'Silva, José de Santa Rita Marques e',,,  
 '8 masses; 5 Credos; Mag; 15 Matinas; 13 pss; 4 Misereres; 5 TeD; 4 hymns; 12 motets; Trezena de Santo António; Novena de Nossa Senhora da Conceição; mostly 4vv, org: all P-La',,,  
 '13 masses, incl. 1 Requiem and I Missa Pastoril; 11 Matinas; Officium defunctorum; 26 pss; 6 TeD; 7 hymns; 5 motets; 3 Ladainhas; mostly for 4vv, org: all Ln',,,  
 ,,,  
 Strauss Johann,,,  
 ,,,  
 'ndigo und die vierzig Räuber (Komische Operette, M. Steiner and others), 10 Feb 1871 (vs 1871): Shawl-Pfr, op.343, 1871; Indigo-Q, op.344, 1871; Auf freiem Fusse, P, op.345, 1871; Tausend und eine Nacht, W, op.346, 1871; Aus der Heimath, Pm, op.347, 1871; Im Sturmschritt!, SP, op.348, 1871; Indigo-Ma, op.349, 1871; Lust"ger Rath, Pfr, op.350, 1871; Die Bajadere, PS, op.351, 1871; Ov., 1871; Act 3 ballet music, 1871',,,  
 'Der Carneval in Rom (Komische Operette, J. Braun, after V. Sardou: Piccolino), 1 March 1873 (vs 1873): Vom Donaustrande, P(S), op.356, 1873; Carnevalsbilder, W, op.357, 1873; Nimm sie hin!, Pfr, op.358, 1873; Gruss aus Oesterreich, Pm, op.359, 1873; Rotunde-Q, op.360, 1873; Ov., 1873; Act 3 ballet music, 1873',,,  
 'Die Fledermaus (Komische Operette, C. Haffner and R. Genée, after H. Meilhac and L. Halévy: Le Réveillon), 5 April 1874 (vs 1874), R ii/3: Fledermaus-P, op.362, 1874; Fledermaus-Q, op.363,

1874; Tik-Tak, P(S), op.365, 1874; An der Moldau, Pfr, op.366, 1874; Du und Du, W, op.367, 1874; Glücklich ist, wer vergisst!, Pm, op.368, 1874; Csárdás (Genée), 1873 (1874); Ov., 1874; Act 2 ballet music, 1874; Csárdás, orch, (1968, ed. H. Swarowsky); Neuer Csárdás (Genée), (1974), R ii/3',,,

'Cagliostro in Wien (Operette, F. Zell and Genée), 27 Feb 1875 (vs 1875): Cagliostro-Q, op.369, 1875; Cagliostro-W, op.370, 1875; Hoch Oesterreich!, Ma (Genée), op.371, 1875; Bitte schön!, Pfr, op.372, 1875; Auf der Jagd, SP, op.373, 1875; Licht und Schatten, Pm, op.374, 1875; Ov., 1875',,,

'Prinz Methusalem (Komische Operette, C. Treumann, after V. Wilder and A. Delacour), Vienna, Carltheater, 3 Jan 1877 (vs 1877): O schöner Mai!, W, op.375, 1877 (Vienna and Hamburg, 1877); Methusalem-Q, op.376, 1877 (Vienna and Hamburg, 1877); I Tipferl-Pfr op.377, 1877 (Vienna and Hamburg, 1877); Banditen-G, op.378, 1877 (Vienna and Hamburg, 1877); Kriegers Liebchen, Pm, op.379, 1877 (Vienna and Hamburg, 1877); Ov., 1877 (Vienna and Hamburg, 1877)',,,

'Blindekuh (Operette, R. Kneisel), 18 Dec 1878 (vs Hamburg, 1879): Kennst du mich?, W, op.381, 1879 (Hamburg and Vienna, 1879); Pariser-Pfr, op.382, 1879 (Hamburg and Vienna, 1879), Nur fort!, SP, op.383, 1879 (Hamburg and Vienna, 1879), Opern-Maskenball-Q, op.384, 1879 (Hamburg and Vienna, 1879), Waldine, Pm, op.385, 1879 (Hamburg and Vienna, 1879)',,,

'Das Spitzentuch der Königin (Komische Operette, H. Bohrmann-Riegen, Genée and others, after M. de Cervantes), 1 Oct 1880 (vs Hamburg, 1880): Rosen aus dem Süden, W, op.388 (Hamburg, 1880); Gavotte der Königin, op.391, 1880 (Hamburg and Vienna, 1880); Spitzentuch-Q, op.392, 1881 (Hamburg and Vienna, 1881), Stürmisch in Lieb' und Tanz, SP, op.393, 1881 (Hamburg and Vienna, 1881), Liebchen, schwing' Dich!, Pm, op.394, 1881 (Hamburg and Vienna, 1881); Matador-Ma, op.406, ?1883 (Hamburg, 1883); Ov., 1881 (Hamburg and Vienna, 1881)',,,

'Der lustige Krieg (Komische Operette, Zell and Genée), 25 Nov 1881 (Hamburg, 1882): Der lustige Krieg, Ma, op.397, 1882 (Hamburg, 1881); Frisch in's Feld!, Ma, op.398, 1882 (Hamburg, 1881); Was sich liebt, neckt sich, Pfr, op.399, 1882 (Hamburg, 1881); Kuss-W, op.400, 1882 (Hamburg, 1881); Der Klügere giebt nach, Pm, op.401, 1882 (Hamburg, 1882); Q, op.402, 1882 (Hamburg, 1882); Entweder - oder!, SP, op.403, 1882 (Hamburg, 1882); Violetta, Pfr, op.404, 1882 (Hamburg, 1882); Nord und Süd, Pm, op.405, 1882 (Hamburg, 1882); Italienischer W, op.407, 1882 (Hamburg, 1882); Ov., 1881 (Hamburg, 1881)',,,

'Eine Nacht in Venedig (Komische Operette, Zell and Genée, after E. Cormon and M. Carré: Le château Trompette), Berlin, Friedrich-Wilhelmstädtisches, 3 Oct 1883, Vienna, An der Wien, 9 Oct 1883 (vs Hamburg, 1883), R ii/9; Lagunen-W, op.411, 1883 (Hamburg, 1883); Pappacoda-Pfr, op.412, 1884 (Hamburg, 1883); So ängstlich sind wir nicht!, SP(G), op.413, 1884 (Hamburg, 1883); Die Tauben von San Marco, Pfr, op.414, 1884 (Hamburg, 1883); Annina, Pm, op.415, 1884 (Hamburg, 1884); Q, op.416, 1884 (Hamburg, 1884); Aufzugs-Ma, 1883, (Hamburg, 1883); Ov., 1883 (Hamburg, 1883); Prelude to Act 3, 1883, unpubd',,,

'Der Zigeunerbaron (Operette, I. Schnitzer, after M. Jókai: Saffi), 24 Oct 1885 (vs Hamburg, 1886): Brautschau, P, op.417, 1885 (Hamburg, 1885); Schatz-W, op.418, 1885 (Hamburg, 1885); Kriegsabenteuer, SP(G), op.419, 1885 (Hamburg, 1885); Die Wahrsagerin, Pm, op.420, 1885 (Hamburg, 1886); Husaren-Pfr, op.421, 1886 (Hamburg, 1886); Zigeunerbaron-Q, op.422, 1886 (Hamburg, 1886); Einzugs-Ma, 1885 (Hamburg, 1885); Ov., 1885 (Hamburg, 1885)',,,

'Simplicius (Operette, prelude, 2, V. Léon, after J.J.C. von Grimmshausen: Der abenteuerliche Simplicissimus), 17 Dec 1887 (vs Hamburg, 1888): Donauweibchen, W, op.427, 1888 (Hamburg, 1888); Reitermarsch, op.428, 1888 (Hamburg, 1888); Q aus Simplicius, op.429, 1888 (Hamburg, 1888); Soldatenspiel, Pfr op.430, 1888 (Hamburg, 1888); Lagerlust, Pm, op.431, 1888 (Hamburg, 1888); Muthig voran!, SP, op.432, 1888 (Hamburg, 1888); Altdeutscher W,?(Hamburg, 1888); Jugendliebe W,?(Hamburg, 1890); Ov., 1887 (Hamburg, 1888)',,,

- 'Ritter Pásmán (Komische Oper, L. Dóczi, after J. Aranyi), [op.441], Vienna, Court Opera, 1 Jan 1892 (vs Berlin, 1892): Pásmán-W, 1892 (Berlin, 1891); Pásmán-P, 1892 (Berlin, 1891); Csárdás, 1892 (Berlin, 1891); Eva-W, 1892 (Berlin, 1891); Pásmán-Q, ?1892 (Berlin, 1891); Act 3 ballet music, 1892 (Berlin, 1891)',,,
- 'Fürstin Ninetta (Operette, H. Wittmann and J. Bauer), 10 Jan 1893 (vs Hamburg, 1893): Entr'acte between Acts 2 and 3, 1892, unpubd; Ninetta-W, op.445, 1893 (Hamburg, 1893); Ninetta-Q, op.446, 1893 (Hamburg, 1893); Ninetta-Ma, op.447, 1893 (Hamburg, 1893); Diplomaten-P, op.448, 1893 (Hamburg, 1893); Neue-Pizzicato-P (Bébé-P), op.449, ?1892 (Hamburg, 1893), as vocal qt 'Die letzte Clavierlektion' (P. Mestrozzi), 1893; Ninetta-G, op.450, 1893 (Hamburg, 1893)',,,
- 'Jabuka (Das Apfelfest) (Operette, M. Kalbeck and G. Davis), 12 Oct 1894 (vs 1894); Jabuka-W, op.455, 1894, rev. as Ich bin dir gut!, W, op.455, 1894; Živio!, Ma, op.456, 1894 (1894); Das Comitát geht in die Höh"!, PS, op.457, ?1894 (1894); Tanze mit dem Besenstiel!, Pfr, op.458, ?1894 (1894); Sonnenblume, Pm, op.459, ?1894 (1894); Jabuka-Q, op.460, ?1894 (1894); Vorspiel zum 3. Akt, 1894',,,
- 'Waldmeister (Operette, Davis), 4 Dec 1895 (vs Berlin, 1896): Waldmeister-W, op.463, ?1895 (Berlin, 1895), rev. as Trau-schau-wem!, W, op.463, 1895 (Berlin, ?1895); Herrjeminch-Pfr, op.464, 1895 (Berlin, ?1895), Liebe und Ehe (Liebes-Philosophie; Lebens-Philosophie), Pm, op.465, 1896 (Berlin, 1896), Klipp-Klapp, G(SP), op.466, 1896 (Berlin, 1896), Es war so wunderschön, Ma, op.467, 1896 (Berlin, 1896), Waldmeister-Q, op.468, 1896 (Berlin, 1896); Ov., 1895 (Berlin, 1895)',,,
- 'Die Göttin der Vernunft (Operette, A.M. Willner and B. Buchbinder), 13 March 1897 (vs 1897): Heut' ist heut', W, op.471, 1897 (1897); Nur nicht mucken!, Pfr, op.472, 1897 (1897); Wo uns"re Fahne weht!, Ma, op.473, 1897 (1897); opp. 474–6 [seeunpublished]; Ov., 1897 (orch only, 1897)',,,
- 'Wiener Blut (Operette, Léon, L. Stein), Vienna, Carl, 26 Oct 1899 (Hamburg, 1899) [ed. A. Müller]',,,
- 'Aschenbrödel (ballet, H. Regel, after A. Kollmann [Karl Colbert]), Berlin, Königliches Opernhaus, 2 May 1901 (Leipzig, 1901) [adapted, completed and arr. J. Bayer]: Aschenbrödel-W, 1901 (Leipzig, 1901) [arr. Bayer]; Tauben-W, ?1901 (Leipzig, 1901) [arr. Bayer]; Probirmamsell, Pfr, ? 1901 (Leipzig, 1901) [arr. Bayer]; Promenade-Abenteuer, Pm, ?1901 (Leipzig, 1901) [arr. Bayer]; Liebesbotschaft, G, 1901 (Leipzig, 1901) [arr. Bayer]; Piccolo-Ma, 1901 (Leipzig, 1901) [arr. Bayer]; Aschenbrödel-Q, 1901 (Leipzig, 1901) [arr. J. Bayer]; Entr-Act (Vorspiel zum 3 Akt), 1900 (Leipzig, 1901)',,,
- 'Sinngedichte, op.1, 1844 (1845); Gunst-Werber, op.4, 1844 (1845); Serail-Tänze, op.5, 1844 (1845); Die jungen Wiener, op.7, 1845; Faschings-Lieder, op.11, 1845 (1846); Jugend-Träume, op.12, 1845 (1846); Sträusschen, op.15, 1845 (1846); Berglieder, op.18, 1845 (1846), Lind-Gesänge, op.21, 1846, Die Österreicher, op.22, 1845 (1846); Zeitgeister, op.25, 1846; Die Sanguiniker, op.27, 1846; Die Zillerthaler, op.30, 1846 (1847), Irenen-W, op.32, 1847; Die Jovialen, op.34, 1846 (1847); Architekten-Ball Tänze, op.36, 1847, as Memories: Erinnerungen, W [version of op.36, rev. A.E. Lloyd], (1903); Sängerfahrten, op.41, 1847; Wilde Rosen, op.42, 1847; Ern[d]te-Tänze, op.45, 1847 (?1847)',,,
- 'Dorfgeschichten, op.47, 1847 (1848); Klänge aus der Walachei, op.50, 1848; Freiheits-Lieder, op.52, 1848; Burschen-Lieder, op.55, 1848; Einheits-Klänge, op.62, 1849; Fantasie Bilder, op.64, 1849; D'Woaldbuama. Die Waldbuben, W im Ländlerstyl, op.66, 1849; Aeols Töne, op.68, 1849 (1850); Die Gemüthlichen, op.70, 1850; Frohsinns-Spenden, op.73, 1850; Lava-Ströme, op.74, 1850; Maxing-Tänze, op.79, 1850; Luisen Sympathie Klänge, op.81, 1850; Johannis-Käferln, op.82, 1850; Heimaths-Kinder, op.85, 1850 (1851); Aurora-Ball-Tänze, op.87, 1851',,,
- 'Hirten Spiele, op.89, ?1850 (1851); Orakel-Sprüche, op.90, 1851; Rhadamantus-Klänge, op.94,

1851; Idyllen, op.95, 1851; Gambrinus-Tänze, op.97, 1851; Frauenkäferln, op.99, 1851; Mephisto's Höllenrufe, op.101, 1851 (1852); Windsor-Klänge, op.104, 1852; Fünf Paragraphe aus dem W-Codex, op.105, 1852; Die Unzertrennlichen, op.108, 1852; Liebes-Lieder, op.114, 1852; Lockvögel, op.118, 1852; Volkssänger, op.119, 1852 (1853); Phönix-Schwinger, op.125, 1853; Solon-Sprüche, op.128, 1853; Wiener Punsch-Lieder, op.131, 1853; Vermählungs-Toaste, op.136, 1853, Knall-Kügerln, op.140, 1853 (1854)',,,

'Wellen und Wogen, op.141, 1853 (1854); Schnee-Glöckchen, op.143, 1853 (1854); Novellen, op.146, 1854; Schallwellen, op.148, 1854; Ballg"schichten, op.150, 1854; Myrthen-Kränze, op.154, 1854; Nachtfalter, op.157, 1854 (1855); Panacea-Klänge, op.161, 1855; Glossen, op.163, 1855; Sirenen, op.164, 1855; Man lebt nur einmal!, op.167, 1855; Freuden-Salven, op.171, 1855; Gedanken auf den Alpen, op.172, 1855 (1856); Erhöhte Pulse, op.175, 1856; Juristen-Ball-Tänze, op.177, 1856; Abschieds-Rufe, op.179, 1856; Libellen, op.180, 1856; Grossfürstin Alexandra-W, op.181, 1856 (St Petersburg, 1856; Vienna, 1857)',,,

'Krönungslieder, op.184, 1856 (1857) [as op.182, St Petersburg, 1856]; Paroxysmen, op.189, 1857; Controversen, op.191, 1857; Wien, mein Sinn! op.192, 1857; Phänomene, op.193, 1857; Telegrafische Depeschen, op.195, 1857 (1857) [as op.197, St Petersburg, 1857]; Souvenir de Nizza, op.200, 1857 (1858) [as Souvenir de Nice, op.196, St Petersburg, 1857]; Vibrationen, op.204, 1858; Die Extravaganten, op.205, 1858; Cycloiden, op.207, 1858; Jux Brüder, [W im Ländlerstyle], op.208, 1858; Spiralen, op.209, 1858; Abschied von St Petersburg, op.210, 1858 (1859); Gedankenflug, op.215, 1858 (1859); Hell und voll, op.216, 1859; Irrlichter, op.218, 1859 [?by Josef Strauss]; Deutsche, op.220, 1859; Promotionen, op.221, 1859; Schwungräder, op.223, 1859',,,

'Reiseabenteuer, op.227, 1859 (1860); Lebenswecker, op.232, 1860; Sentenzen, op.233, 1860; Accelerationen, op.234, 1860, as Zeit ist Geld!, W, male chorus (G. Mayer), arr. V. Keldorfer, (Berlin, ?1912/15); Immer heiterer, W im Ländlerstyle, op.235, 1860; Thermen, op.245, 1861; Grillenbanner, [W im Ländlerstyl], op.247, 1861; Wahlstimmen, op.250, 1861; Klangfiguren, op.251, 1861; Dividenden, op.252, 1861; Schwärmereien, Concert-W, op.253, 1860 (1861); Die ersten Curen, op.261, 1862; Colonnen, op.262, 1862; Patronessen, op.264, 1862; Motoren, op.265, 1862; Concurrenzen, op.267, 1862; Wiener Chronik (Frische Geister, W im Ländlerstyle), op.268, 1862; Carnavals-Botschafter, op.270, 1862; Leitartikel, op.273, 1863',,,

'Morgenblätter (Melodische Depeschen), op.279, 1864; Studentenlust, op.285, 1864; Aus den Bergen, op.292, 1864; Feuilleton-W, op.293, 1865; Bürgersinn, op.295, 1865; Hofballtänze, op.298, 1865; Flugschriften, op.300, 1866; Bürgerweisen, op.306, 1866; Wiener Bonbons, op.307, 1866; Feen-Märchen, op.312, 1866; An der schönen, blauen Donau (J. Weyl, 1867; F. von Gernerth, 1890), op.314, 1867; Künstler-Leben, op.316, 1867; Telegramme, op.318, 1867; Die Publicisten, op.321, 1868; Geschichten aus dem Wienerwald, op.325, 1868',,,

'The Festival, Valse-Comique on the Most Popular Songs (Festival W, on Popular Airs), 1867 (London, 1867), as Erinnerung an Covent-Garden, W nach englischen Volksmelodien (Londoner Lieder, W nach englischen Volks-Melodien), op.329, 1868; Illustrationen, op.331, 1869; Wein, Weib und Gesang! (J. Weyl), op.333, 1869; Königslieder, op.334, 1869; Freuet euch des Lebens, op.340, 1870; Neu-Wien (J. Weyl), op.342, 1870; Wiener Blut, op.354, 1873; Bei uns z'Haus (A. Langer), op.361, 1873 (1874); Wo die Citronen blüh"n!, op.364, 1874; In"s Centrum!, op.387, 1880 (Hamburg and Vienna, 1880); Nordseebilder, op.390, 1879 (Hamburg and Vienna, 1879); Myrthenblüthen (A. Seuffert), op.395, 1881 (Hamburg and Vienna, 1881)',,,

'Frühlingsstimmen (R. Genée), op.410, 1883 (Hamburg, 1883); Wiener Frauen, op.423, 1886 (Hamburg, 1887); Adelen-W, op.424, 1886 (Hamburg, 1886); Kaiser-Jubiläum. Jubelwalzer, op.434, 1888 (Hamburg, 1888); Sinnen und Minnen, op.435, 1888 (Hamburg, 1888); Kaiser-W, op.437, 1889 (Berlin, 1889); Rathhaus-Ball-Tänze, op.438, 1890 (Berlin, 1890); Gross-Wien. Tout

Vienne (F. von Gernerth), op.440, 1891 (Berlin, 1891); Seid umschlungen Millionen, op.443, 1892 (Berlin, 1892); Märchen aus dem Orient, op.444, 1892 (Berlin, 1892); Hochzeitsreigen, op.453, 1893; Gartenlaube-W, op.461, 1895 (Leipzig, Die Gartenlaube, i, 1895); Klug Gretelchen (Klug Gretelchen) (A.M. Willner), op.462, 1895 (Leipzig and Vienna, 1895); An der Elbe, op.477, 1897 (Dresden, 1897)',,,

'Herzenslust P, op.3, 1844 (1845); Amazonen-P, op.9, 1845; Czechen-P, op.13, 1845 (1846); Jux-P, op.17, 1846; Fidelen-P, op.26, 1846; Hopser-P, op.28, 1846 (1847); Bachus-P, op.38, 1847; Explosions-P, op.43, 1847 (1848); Liguorianer Seufzer, Scherz-P, op.57, 1848; Geisselhiebe P, op.60, 1848 (1849); Scherz-P, op.72, 1849 (1850); Heiligenstädter Rendez-vous P, op.78, 1850; Heski Holki P, op.80, 1850; Warschauer P, op.84, 1850 (1851); Herrmann-P, op.91, 1851; Vöslauer P, op.100, 1851 (1852); Albion-P, op.102, 1851 (1852); Harmonie-P, op.106, 1852',,,

'Electro-magnetische P, op.110, 1852; Blumenfest-P, op.111, 1852; Annen-P, op.117, 1852; Zehner-P, op.121, 1852 (1853); Satanella-P, op.124, 1853; Freuden-Gruss-P, op.127, 1853; Aesculap-P, op.130, 1853; Veilchen-P, op.132, 1853; Tanzi Bären P, op.134, 1853; Neuhauser-P, op.137, 1853; Pepita-P, op.138, 1853; Wiedersehen-P, op.142, 1853 (1854); La Viennoise, Pm, op.144, 1854; Bürger-Ball-P, op.145, 1854; Musen-P, op.147, 1854; Elisen-P(Pfr), op.151, 1854; Haute volée-P, op.155, 1854 (1855); Schnellpost-P, op.159, 1854 (1855), Ella-P, op.160, 1855',,,

'Souvenir-P, op.162, 1855; Aurora-P, op.165, 1855; Leopoldstädter P, op.168, 1855; Nachtveilchen, Pm, op.170, 1855; Marie Taglioni P, op.173, 1855 (1856); Le Papillon, Pm, op.174, 1855 (1856); Armen-Ball-P, op.176, 1856; Sans-Souci-P, op.178, 1856; L'inconnue, Pfr, op.182, 1856 (Vienna, 1857) [as op.183, St Petersburg, 1856]; Demi-fortune, Pfr, op.186, 1857; Une Bagatelle, Pm, op.187, 1857; Herzel-P, op.188, 1857; Etwas Kleines, Pfr, op.190, 1857; Olga-P, op.196, 1857 (Vienna, 1857) [as Olga-(Cäcilien-)P, op.195, St Petersburg, 1857]; Spleen, Pm, op.197, 1857 (Vienna, 1857) [as op.200, St Petersburg, 1857]; Alexandrinen-P, Pfr, op.198, 1857 (Vienna, 1858) [as op.194, St Petersburg, 1857]; L'enfantillage. Zäpperl-P, op.202, 1858; Hellenen-P, op.203, 1858; Concordia, Pm, op.206, 1858; Champagner-P, Musikalischer-Scherz, op.211, 1858',,,

'Bonbon-P, [Pfr], op.213, 1858 (1859); Tritsch-Tratsch-P, op.214, 1858; La favorite, Pfr, op.217, 1858 (1859); Auroraball-P, [Pfr], op.219, 1859; Nachtigall-P, op.222, 1859; Gruss an Wien, Pfr, op.225, 1859; Der Kobold, Pm, op.226, 1859; Niko-P, op.228, 1859; Jäger-P, Pfr, op.229, 1859; Kammerball-P, op.230, 1860; Drollerie-P, op.231, 1860; Taubenpost, Pfr, op.237, 1860; Die Pariserin, Pfr, op.238, 1860; Polka mazurka champêtre, [Pm], op.239, 1860, rev. as Wo klingen die Lieder (L. Foglar), T, T, B, B/TTBB, 2 hn, (1861); Maskenzug-P(fr), op.240, 1860 (1861); Fantasieblümchen, Pm, op.241, 1860 (1861); Bijoux-P(fr), op.242, 1860 (1861)',,,

'Diabolin-P, op.244, 1860 (1861); Rokonhangok. Sympathienklänge, [Pfr], op.246, 1861; Cameliën-P, op.248, 1861; Hesperus-P, op.249, 1861; Secunden-P(fr), op.258, 1861; Furioso-P quasi G, op.260, 1861; Studenten-P nach deren Liedern, op.263, 1862; Lucifer-P, op.266, 1862; Demolierer-P, op.269, 1862; Blulette Pfr, op.271, 1862 (1863); Patrioten-P, op.274, 1863; Bauern P(fr), op.276, 1863; Invitation à la polka mazur, [Pm], op.277, 1863 (1864); Neues Leben, Pfr, op.278, 1863 (1864); Juristen-Ball P(S), op.280, 1864; Vergnügungszug, P(S), op.281, 1864',,,

'Gut bürgerlich, P(fr), op.282, 1864; Patronessen-P(fr), op.286, 1864; Newa-P [fr], op.288, 1864; S' giebt nur a Kaiserstadt, s' giebt nur a Wien, P, op.291, 1864; Process-PS, op.294, 1865; Episode, Pfr, op.296, 1865; Electrofor-PS, op.297, 1865; Kreuzfidel!, P, op.301, 1865 (St Petersburg [as op.302], 1865, Vienna, 1865); Die Zeitlose, Pfr, op.302, 1865 (St Petersburg, 1865 [as Reconnaissance-P, op.304], Vienna, 1865); Kinderspiele, Pfr, op.304, 1865 (St Petersburg, 1865 [as Kinderspiele/Djetskija igry, op.301], Vienna, 1866)',,,

'Damenspende, P, op.305, 1866; Par force!, PS, op.308, 1866; Sylphen-P, op.309, 1866; Tändelei, Pm, op.310, 1866; Express-P(S), op.311, 1866; Wildfeuer, P(fr), op.313, 1867; Lob der Frauen, Pm,

op.315, 1867; Postillon d'amour, P(fr) op.317, 1867; Leichtes Blut, P(S), op.319, 1867; Figaro-P(fr), op.320, 1867 (Paris, 1867; Vienna, 1867); Stadt und Land, Pm, op.322, 1868; Ein Herz, ein Sinn, Pm, op.323, 1868; Unter Donner und Blitz, SP, op.324, 1868; Freikugeln, P(S), op.326, 1869; Sängerslust, P (J. Weyl), op.328, 1868; Fata Morgana, Pm, op.330, 1869',,,

'Eljen a Magyar!', SP, op.332, 1869; Im Krapfenwald'l, Pfr, op.336, 1869 (Vienna 1870) [as Im Pawlowsker Walde, St Petersburg, 1869]; Von der Börse, P[fr], op.337, 1869 (Vienna, 1870) [as Ne zabudy' menya, St Petersburg, 1869]; Louischen-P(fr), op.339, 1869 (Vienna, 1871) [as Nitschewo, St Petersburg, 1869]; Ballsträusschen, SP, op.380, 1878 (Vienna and Hamburg, 1878); Frisch heran!, SP, op.386, 1880 (Hamburg and Vienna, 1880); Burschenwanderung, Pfr (A. Seuffert), op.389, 1880 (Hamburg, 1880); Rasch in der That, SP, op.409, 1883 (Hamburg, 1883); An der Wolga, Pm, op.425, 1886 (Hamburg, 1886); Auf zum Tanze!, SP, op.436, 1888 (Hamburg, 1888); Durch's Telephon, P, op.439, 1890 (Berlin, 1890); Unparteiische Kritiken, Pm, op.442, 1892 (Berlin, 1892); Herzenskönigin (Sensationelles), Pfr, op.445[bis], 1893 (Berlin, 1893)',,,

'Debut-Q, op.2, 1844 (1845); Cytheren-Q, op.6, 1844 (1845); Q nach Motiven der Oper Der Liebesbrunnen [Les puits d'amour] von M.W. Balfe, op.10, 1845; Serben-Q, op.14, 1846; Elfen-Q, op.16, 1845 (1846); Dämonen Q, op.19, 1845 (1846); Zigeunerin-Q, op.24, 1846 [on themes from Balfe: The Bohemian Girl]; Odeon Q, op.29 (1847); Q nach Motiven aus der Oper Die Belagerung von Rochelle von Balfe, op.31, 1846 (1847); Alexander-Q, op.33, 1847; Industrie-Q, op.35, 1847; Wilhelminen-Q, op.37, 1847',,,

'Q nach Motiven aus der Oper Die Königin von Leon [Ne touchez pas à la reine] von Boisselot, op.40, 1847; Fest-Q, op.44, 1847 (?1847); Martha-Q [on themes from Flotow], op.46, 1848; Seladon (Lion) Q, op.48, 1847 (1848); Marien-Q, op.51, 1847/48 (1848); Annika-Q, op.53, 1848; Q nach Motiven der Oper Der Blitz [L"éclair] von F. Halévy, op.59, 1848; Sanssouci Q, op.63, 1849; Nikolai-Q nach russischen Themen, op.65, 1849; Künstler-Q, op.71, 1849 (1850); Sophien-Q op.75, 1850; Attaque Q, op.76, 1850; Bonvivant-Q, op.86, 1850 (1851); Slaven-Ball Q, op.88, 1851',,,

'Maskenfest-Q, op.92, 1851; Promenade-Q, op.98, 1851; Vivat!, op.103, 1851 (1852); Tête-à-tête-Q, op.109, 1852; Melodien-Q nach Motiven von G. Verdi, op.112, 1852; Hofball-Q, op.116, 1852; Nocturne-Q, op.120, 1852 (1853), Indra-Q, op.122, 1852/53 (1853) [on themes from Flotow: Indra, das Schlangenmädchen]; Satanella-Q [on themes from Pugnì, Auber and P. Hertel: Les Métamorphoses], op.123, 1853; Motor-Q, op.129, 1853; Bouquet-Q, op.135, 1853; Carnevals-Specktakel-Q, op.152, 1854; Nordstern-Q nach Motiven von G. Meyerbeer, op.153, 1854; Handels-Elite-Q, op.166, 1855; Bijouterie-Q, op.169, 1855',,,

'Strelna Terrassen-Q, op.185, 1856 (Vienna, 1857)[as op.186, St Petersburg, 1856]; La berceuse, op.194, 1857; Le beau monde, op.199, 1857 (Vienna, 1858) [as op.198, St Petersburg, 1857]; Künstler-Q nach Motiven berühmter Meister, op.201, 1858; Dinorah-Q nach Motiven der Oper Die Wallfahrt nach Ploërmel von G. Meyerbeer, op.224, 1859; Orpheus-Q, op.236, 1860 [on themes from Offenbach]; Neue Melodien-Q (nach Motifen aus italienischen Opern), op.254, 1861; St Petersburg, Q nach russischen Motifen, op.255, 1861; Chansonette-Q nach Themen französischer Romanzen, op.259, 1861; Un ballo in maschera, Oper von J. Verdi, Q, op.272, 1862 (1863); Lieder-Q nach beliebten Motiven, op.275, 1863; Saison-Q, op.283, 1864; Q sur des airs français, op.290, 1864',,,

'L'Africaine, Opéra de G. Meyerbeer, Q, op.299, 1865; Bal champêtre, op.303, 1865 (St Petersburg, 1865; Vienna, 1866); Le premier jour de bonheur, Opéra de D.F.E. Auber, Q, op.327, 1868; Slovianka-Q. Nach russischen Melodien, op.338, 1869 (Vienna, 1871) [as Slavyanka kadrily'na lyubimiye russkiye motivi, St Petersburg, 1869]; Strauss' Promenade Q [...] on Popular Melodies, 1867 (London, 1867), rev. as Festival-Q, nach englischen Motiven, op.341, 1870',,,

'Patrioten-Ma, op.8, 1845; Austria, op.20, 1846; Fest-Ma, op.49, 1847 (1848); Revolutions-Ma,

op.54, 1848; Studenten-Ma, op.56, 1848 (1849); Brünner-Nationalgarde-Ma, op.58, 1848; Kaiser Franz Joseph-Ma, op.67, 1849; Triumph-Ma, op.69, 1850; Wiener Garnison, op.77, 1850; Ottinger Reiter, op.83, 1850; Kaiser-Jäger-Ma, op.93, 1851; Viribus unitis, op.96, 1851; Grossfürsten-Ma, op.107 (1852); Sachsen-Kürassier-Ma, op.113, 1852; Wiener Jubel-Gruss-Ma, op.115, 1852',,, 'Kaiser Franz Josef I. Rettungs-Jubel-Ma, op.126, 1853; Caroussel-Ma, op.133, 1853; Kron-Ma, op.139, 1853 (1854); Erzherzog Wilhelm Genesungs-Ma, op.149, 1854; Napoleon-Ma, op.156, 1854; Alliance-Ma, op.158, 1854 (1855); Krönungs-Ma, op.183, 1856 (Vienna, 1857)[as op.185, St Petersburg, 1856]; Fürst Bariatinsky-Ma, op.212, 1858 (1859); Deutscher Krieger-Ma, op.284, 1864; Verbrüderungs-Ma, op.287, 1864; Marche Persanne (Persischer Ma), op.289, 1864 (Vienna, 1864)[as Marche Militaire pour la Perse, op.288, St Petersburg, 1864]; Egyptischer, op.335, 1869 (Vienna, 1869)[as Tscherkessen-Ma, St Petersburg, 1869]; Jubelfest-Ma (Genée), op.396, 1881 (Hamburg and Vienna, 1881)',,, 'Habsburg Hoch!, op.408, 1882 (Hamburg, 1883); Russischer (Marche des gardes à cheval), op.426, 1886, (Hamburg, 1886); Spanischer, Original-Motive, op.433, 1888 (Hamburg, 1888); Fest, op.452, 1893; Deutschmeister-Jubiläums-Ma, op.470, 1896 (Hamburg, 1896); Auf's Korn! (V. Chiavacci), op.478, 1898',,, 'Pesther Csárdás, Ungarischer National-Tanz, op.23, 1846; Slaven potp, op.39, 1847; Neue Steier[i]sche Tänze, op.61, 1848 (1849); Romanze (no.1), d, op.243, 1860 (Vienna, 1861) [as Une pensée: rom, op.240, St Petersburg, ?1860]; Romanze no.2, g, op.255[bis], 1860 (Vienna, 1861) [as Deuxième Romance, op.241, St Petersburg, ?1860]; Veilchen, Mazur nach russischen Motifen, op.256, 1861; Perpetuum mobile, Musikalischer Scherz, op.257, 1861; Fest-Polonaise für grosses Orchester (Kaiser Wilhelm-Polonaise), op.352, 1871; Russische Marsch-Fantasie, op.353, 1872; Im russischen Dorfe, Fantasie für grosses Orchester, op.355, 1872 (1873); Auf dem Tanzboden. Musikalische Illustration zu dem gleichnamigen Gemälde von Franz Defregger, op.454, 1893 (1894); Hochzeits-Praeludium, op.469, vn, org, hp, 1896 (Berlin, 1896); Klänge aus der Raimundzeit, Quodlibet aus Gesängen und Tänzen, op.479, 1898',,, 'Pubd without op. no.: Erster Gedanke, pf, 1831, for orch 1882 (1881); Q nach Motiven der Oper Des Teufels Antheil [La part du diable] von Auber, 1847; Problem, W, ?1856 (1892); Potp-Q, 1867 (London, 1867); L'Exposition valse (Die Publicisten, W, op.321) (London, 1867); London Bouquet Waltz, (London, 1867); Pall Mall Q, (London, 1867) [attrib. Strauss]; Good Bye, P, (London, 1867) [attrib. Strauss]; Greeting to America [?Fair Columbia], Waltz ?1872 (New York, 1873) [attrib. Strauss]; Coliseum Waltzes [attrib. Strauss], 1872 (Philadelphia, 1872); Sounds from Boston (Geschichten auf dem Boston) Waltzes, ?1872 (Boston, 1872); Strauss' Autograph Waltzes, ?1872 (Boston, 1872) [attrib. Strauss but probably by A.E. Warren]; Strauss' Enchantment Waltzes, ?1872 (Baltimore, ?1875) [attrib. Strauss]; Strauss' Engagement Waltzes, ?1872 (Boston, 1873) [attrib. Strauss]; Jubilee Waltz, 1872 (Springfield, 1872); Manhattan Waltzes, 1872 (Boston, 1872), as W-Bouquet no.1, 1873; Farewell to America, Waltz, ?1872 (Boston, 1872) [attrib. Strauss]; Strauss' Centennial (Säcularfest) Waltzes, ?1876 (Boston, 1874) [attrib. Strauss]; Wenn du ein herzig Liebchen hast (A. Silberstein), Lied, 1879 [in J.N. Vogl: Volks-Kalendar für das Schaltjahr, 1880]; Sängergross, male vv (Cologne, 1882); Am Donaustand, improvisation, 1v, pf (I. Schnitzer), An der schönen, blauen Donau, i (15 Jan 1886); Motto, W, 16 bars [theme 2A of op.424], Wiener Allgemeine Zeitung (30 Jan 1886); Freiwillige vor!, Ma, 1887; Bauersleut' im Künstlerhaus (L. Anzengruber), Tondichtung, v, pf, Allgemeine Kunst-Chronik (Munich, i, 1889)',,, 'Ein Gstanzl vom Tanzl (20. Jänner 1894) (L. Dóczi), v, pf, 1894 [also as Auf der Alm, Idyll, 1894, unpubd.], 1894; D'Hauptsach (L. Anzengruber), Lied, 1v, pf, Allgemeine Kunst-Chronik, (Munich, Oct 1894, nos.20/21); The Herald Waltz, 1894, New York Herald (14 Oct 1894); Problem, c1856 (1893/4); 2 sym poems: Traumbilder no.1, 1900, Traumbilder no.2 (1899); Abschieds-W

(Nachgelassener Walzer no.1), F, ed. A. Müller jr, 1900 (Leipzig, 1900); Ischler W, (Nachgelassener Walzer no.2), A, ed. Müller, 1900 (Leipzig, 1900); Jung-Wien, Nachgelassener Walzer (no.3), ed. Müller, 1901 (Leipzig, 1901), as Odeon-W, Nachgelassenes Werk, ed. Müller, 1908 (Leipzig, 1907)',,,

'Pavlovsk-P quasi G, [op.184], 1856 (?1856); Nebelbilder (Musikalisches Nebelbilder; Nebelbilder aus der Tonwelt), potp, [op.187], 1851 (?1856); Trot de Cavallerie, Ma, [op.211], 1858 (1858) [? Fürst Bariatinsky-Ma, op.212]; Le désir (Sehnsucht), rom, [op.259], 1861 (?1861); Faust-Q sur des thèmes de l'opéra Faust et Marguerite de Ch. Gounod, [op.277], 1864 (?1864); Kaiser-Alexander-Huldigungs-Ma, [op.290], 1864 (?1864); Dolce pianto (Dolci pianti), rom, [op.283], 1863 (?1864); Hômmage au public russe, potp sur des mélodies russes, 1864 (?1864) [from Glinka]; Notenwechsel, potp, 1866 (?1869)',,,

'Josefinen-Tänze, pf 4 hands, 1841/43 [?collab. Josef Strauss]; Tu qui regis totum orbem, grad, 4vv, 2 ob, 2 cl, 2 bn, 2 hn, 3 trb, timp, 1844 (extract pubd Illustriertes Wiener Extrablatt, 14 Oct 1894); Ouverture comique, 1845; W in D, pf, 16 bars, before 1850; Jupiter und Pluto oder Wie es bei uns auf der Erde zugeht und was sich die Götter darüber denken, Musikalische Posse in 30 Szenen für zwei Orchester, 1861[rev. with 40 scenes; collab. Josef Strauss; part lost]; Dolce pianto (Dolci pianti), Lied, 1863; Auf der Alm, Idyll, 1894 [see alsopubd without op.no.: Ein Gstanzl vom Tanzl]; Da nicken die Giebel, Pm on themes from Die Göttin der Vernunft, op.474, [pf score, R. Raimann, arr. Müller]',,,

'Frisch gewagt, G, on themes from Die Göttin der Vernunft, op.475 [pf score, R. Raimann, ?arr. Müller]; Die Göttin der Vernunft, Q, op.476, 1898 [pf score by R. Raimann, ?arr. Müller]; Nachgelassener Walzer No.4, 1903 [ed. Müller 1901]; Albumblatt für Nikolaus Dumba, c1898/9 [extract from 'Brautschatz-Walzer' in posth. ballet Aschenbrödel]; Numerous sketches and fragments, incl. Wer [!] bei dem Klang der Flöten und Geigen [possibly from inc. operetta Die lustigen Weiber von Wien, 1868/70]',,,

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'Taubert, Wilhelm',,,

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'Cesario, oder Was ihr wollt (3, after Shakespeare: Twelfth Night), op.188, 1874 (Berlin, 1875)',,,

'Macbeth (5, after W. Shakespeare), op.133 (Berlin, 1857)',,,

'Marquis und Dieb, 1842; Joggeli (3), op.100, 1853, vs (Berlin, 1854)',,,

'Die Zigeuner (Devrient), 1832',,,

'Der Kirmes (co, 1, E. Devrient), op.7, ?1832, vs (Berlin, 1832)',,,

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'Der Blaubart, op.64, 1844',,,

'Der gestiefelte Kater, 1844',,,

'Medea, op.57, 1843',,,

'Das graue Männlein, 1834',,,

'Othello, 1833',,,

Sieges- und Festmarsch',,,

'Geburtstagsmarch, op.146',,,

'25 Variationen über ein Originalthema, op.161',,,

'Tausend und eine Nacht, concert ov., G, op.139',,,

'Der Blaubart, ov., D, op.36',,,

'Festspiel zur Einweihung der Opernhaus, 1842',,,

'Sym, c, op.113',,,

'Sym, b, op.80 (Berlin, 1851)',,,

'Sym, F, op.69',,,

'Sym, op.31',,,

'Pf Conc. no.2, A, op.189',,,

'Vn Conc., d, op.173',,,

'Bacchanale, Divertissement brillant, pf, orch, op.28',,,

'Pf Conc., E, op.18',,,

'Sturm und Frieden, SATB, orch, orch, op.148a',,,

'Festouvertüre, 6vv, orch, op.111',,,

'Vater unser, solo vv, vv, orch, op.87',,,

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'Täglichsbeck, Thomas',,,

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'Webers Bild (1, A. Lewald), Munich, Hof, 24 Aug 1823, rev. as Das Quiproquo; MS, D-DWc',,,

'König Enzo (2, G. Schilling), Karlsruhe, Hof, 14 May 1843; MS, DWc',,,

'Kaiser Heinrich IV (3, F. von Oldenburg), Karlsruhe, Hof, 1844',,,

'Der Liebesring, 1860 (2, H. Schmid), ?unperf.',,,

'Guido, oder Das Jägerhaus im Walde Sila (2, F. Ellmenreich), unperf., Act 1, DWc',,,

'2 concertinos, fantasia, variations: all vn, orch',,,

2 syms.,,,

'Mass, solo vv, chorus, orch, org',,,

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'Terziani, Eugenio',,,

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'Giovanna I regina di Napoli (op, 3, C. Giuliani), Ferrara, Comunale, 26 Dec 1844',,,

'Alfredo (op, 4, G. Cencetti), Rome, Apollo, 21 Feb 1852',,,

'Niccolo de' Lapi [L'assedio di Firenze, ossia Palleschi e Piagnoni] (dramma lirico, 4, F. Guerrazzi), Rome, Apollo, 24 Feb 1883, vs (Milan, n.d.)',,,

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'Thalberg, Sigismond',,,

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many Fantaisies and variations with orch accompaniment ad lib – list in grove.,,,

'Cristina di Svezia, Vienna, 1855',,,

'Florinda (E. Scribe, trans. Giannone), London, 1851',,,

'Orch: Pf Conc., f, op.5',,,

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'Thomas, Ambroise',,,

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'La double échelle (1, F.A.E. de Planard), OC (Nouveautés), 23 Aug 1837 (1837)',,,

'Le perruquier de la régence (3, de Planard and P. Dupont), OC (Nouveautés), 30 March 1838 (1838)',,,

'Le panier fleuri (1, A. de Leuven and Brunswick [L. Lhérie]), OC (Nouveautés), 6 May 1839 (1839)',,,

'Carline (3, de Leuven and Brunswick), OC (Nouveautés), 24 Feb 1840, vs (1840)',,,

'Le comte de Carmagnola (opéra, 2, E. Scribe), Opéra, 19 April 1841 (1841)',,,

'Le guérillero (opéra, 2, T. Anne), Opéra (Le Peletier), 22 June 1842, vs (1842)',,,

'Angélique et Médor (1, T.M.F. Sauvage), OC (Favart), 10 May 1843, vs (1843)',,,

'Mina, ou Le ménage à trois (3, de Planard), OC (Favart) 10 Oct 1843, vs (1843)',,,

- 'Le Caïd (2, Sauvage), OC (Favart), 3 Jan 1849 (1849)',,,  
 'Le songe d'une nuit d'été (3, J.B. Rosier and de Leuven), OC (Nouveautés), 20 April 1850 (1850)',,,  
 'Raymond, ou Le secret de la reine (3, Rosier and de Leuven), OC (Favart), 5 June 1851 (1851)',,,  
 'La Tonelli (2, Sauvage), OC (Favart), 30 March 1853 (c1853)',,,  
 'La cour de Célimène (2, Rosier), OC (Favart), 11 April 1855, vs (1855)',,,  
 'Psyché (3, J. Barbier and M. Carré), OC (Favart), 26 Jan 1857, vs (1857); rev. 21 May 1878',,,  
 'Le carnaval de Venise (3, Sauvage), OC (Favart), 9 Dec 1857 (1857)',,,  
 'Gille et Guillotin (opéra, 1, Sauvage), OC (Favart), 22 April 1874 (1874) [written in 1859 as Guillotin et son père, unperf.]',,,  
 'Le roman d'Elvire (3, A. Dumas père and de Leuven), OC (Favart), 4 Feb 1860 (1860)',,,  
 'Mignon (3, J. Barbier, Carré, after J.W. von Goethe: Wilhelm Meisters Lehrjahre), OC (Favart), 17 Nov 1866 (n.d.), vs (1866)',,,  
 'Françoise de Rimini (opéra, 5, Barbier and Carré, after Dante: Inferno, v:97–142), Opéra, 14 April 1882 (1882)',,,  
 'La gipsy (3, J.H.V. de Saint-Georges, after Cervantes: La gitanela), Opéra (Le Peletier), 28 Jan 1839 (1839), collab. F. Benoist and M.A. Marliani [only Act 2 by Thomas]',,,  
 'Betty (2, N. Mazillier, after A. Duval: La jeunesse d'Henri V), Opéra (Le Peletier), 10 July 1846, fragments, F-Pn',,,  
 'La tempête (ballet fantastique, 3, J. Barbier and J. Hansen, after W. Shakespeare), Opéra (Le Peletier), 26 June 1889, arr. pf (1889)',,,  
 'Messe de Requiem, chorus, orch, 1833 (1835)',,,  
 'Messe solennelle, solo vv, chorus, orch, 1852, perf. Paris, St Eustache, 22 Nov 1857 (1858)',,,  
 'Fantaisie brillante, pf, orch/str qt, op.6 (n.d.), arr. pf (c1836)',,,  
 'Marche religieuse, perf. Paris, Notre Dame, 25 March 1865 (1867)',,,  
 'arr. of La marseillaise, military band and ww band (1887)',,,  
 ""  
 'Verdi, Giuseppe ->lister l"édition critique. Enlever ce que j'ai lu',,,  
 ""  
 Aroldo,'Rimini, Nuovo, 16 Aug 1857',,  
 Falstaff,'Milan, Scala, 9 Feb 1893',,  
 I Lombardi alla prima crociata,'Milan, Scala, 11 Feb 1843',,  
 La battaglia di Legnano,'Rome, Argentina, 27 Jan 1849',,  
 La forza del destino,'St Petersburg, Imperial, 10 Nov 1862',,  
 'Oberto, conte di San Bonifacio','Milan, Scala, 17 Nov 1839',,  
 Otello,'Milan, Scala, 5 Feb 1887',,  
 rev. version,'Paris, Lyrique, 21 April 1865',,  
 rev. version,'Milan, Scala, 24 March 1881',,  
 rev. version,'Milan, Scala, 27 Feb 1869',,  
 'rev. version, Don Carlo','Milan, Scala, 10 Jan 1884',,  
 Simon Boccanegra,'Venice, Fenice, 12 March 1857',,  
 Un giorno di regno [Il finto Stanislao],'Milan, Scala, 5 Sept 1840; alternative title first used 1845',,  
 'Messa di Gloria, S, A, T, B, mixed vv, orch, 1832–4; first perf. 15 Sept 1835, Busseto, BScr (collab. with F. Provesi)',,,  
 'Inno delle nazioni (A. Boito), solo v, mixed vv, orch, 1862, London, Her Majesty's, 24 May 1862, vs (1862)',,,  
 'Libera me, S, mixed vv, orch, 1868–9 [from collab. Requiem for Rossini; incorporated in Messa da

Requiem, 1874]',',,

'Ave Maria (Scala enigmatica armonizzata a quattro voci miste), SATB, orig. version, 1889, Parma, 1895, 8 bars in GMM, I (1895), 454; rev. version (1898)',',,

'Stabat mater, SATB, orch, 1896–7, Paris, 7 April 1898, fs pr. (1898), pubd (Leipzig, c1935)',',,

'Io la vidi (from C. Bassi: Il solitario ed Eloisa), aria, T, [T], orch, ?1832–5, US-NYpm, facs. 3 pp. [of 24] in Verdiana, vi (1951), 14ff, in Abbiati: Verdi, i (1959), facing p.160, and in M. Chusid: A Catalog of Verdi's Operas (Hackensack, NJ, 1974), 19, ed. in Inediti per tenore (Milan, 1978)',',,

'Tantum ergo, T, orch, 1836, Ms, ed. in Inediti per tenore (Milan, 1978)',',,

'Sinfonia, A, orch, BScr'',',,

'Adagio, tr, orch, BScr'',',,

'Sinfonia, D, orch, ?1832–5, Ms, facs. in Studi verdiani, ix (1993)',',,

'Vesque von Püttlingen, Johann'',',,

'Liebeszauber (4, Prechtler after H. von Kleist), Vienna, Kärntnertor, 8 March 1845, vs (Mainz, n.d.)',',,

'Burg Thaya (3, A. von Perger), c1844–5, inc'',',,

'Ein Abenteuer Carls des Zweiten (1, S.H. Mosenthal), Vienna, Kärntnertor, 12 Jan 1850, vs (Leipzig, c1850)',',,

'Der lustige Rath (2, Mosenthal), Weimar, Hof, 12 April 1852'',',,

'2 masses, 3 str qts, orch works, pf pieces'',',,

Widor Charles-Marie'',',,

'Conte d'avril (incid music, A. Dorchain, after W. Shakespeare: Twelfth Night), op.64, Odéon, 22 Sept 1885 (1891)',',,

'Les Jacobites (incid music, Coppée), 21 Nov 1885 (1885)',',,

'Maître Ambros (drame lyrique, 4, Coppée, Dorchain), OC (Favart), 6 May 1886, vs (1886)',',,

'Jeanne d'Arc (ballet-pantomime, 4, Dorchain), L'Hippodrome, 1890, vs (1891)',',,

'Les pêcheurs de Saint-Jean (drame lyrique, 4, H. Cain), OC (Favart), 26 Dec 1905, vs (1905)',',,

'Nerto (drame lyrique, 4, M. Léna, after F. Mistral), Opéra, 27 Oct 1924, vs (1924)',',,

'Ps cxii, double choir, 2 org, orch (1879); Ave verum (c1930)',',,

'Chant séculaire, S, chorus, orch, op.49 (n.d.)',',,

'symp no.1, F, op.16 (1873)',',,

'Symp no.2, A, op.54 (1882)',',,

'symp no.3, org, orch, op.69 (Mainz, 1895)',',,

'Symphonie antique, org, orch (1911) [with choral finale]',',,

'Sinfonia sacra, org, orch, op.81 (Leipzig, 1908)',',,

'La nuit de Walpurgis, sym. poem, chorus, orch, op.60 (1888)',',,

Ouverture espagnole (1898)',',,

'Grande Phantasia, org (1865)',',,

'Pf Conc., op.39 (1876)',',,

Vn Conc. (1877)',',,

'Vc Conc., op.41 (1878)',',,

'Fantaisie, pf, op.62 (1889)',',,

'Choral et variations, hp (1900)',',,

'Pf Conc., no.2, op.77 (1905)',,,

,,,  
Wallace Vincent,,,

,,,  
'Maritana (3, E. Fitzball), Drury Lane, 15 Nov 1845 (1846)',,,  
'Matilda of Hungary (3, A. Bunn), Drury Lane, 22 Feb 1847 (1847)',,,  
'Lurline (3, Fitzball), 1847, Covent Garden, 23 Feb 1860 (1859), B-Bc',,,  
'The Amber Witch (4, H.F. Chorley), Her Majesty's, 28 Feb 1861 (1861)',,,  
'Love's Triumph (3, J.R. Planché), Covent Garden, 3 Nov 1862 (1862), GB-Lbl',,,  
'The Desert Flower (3, A. Harris and T.J. Williams), Covent Garden, 12 Oct 1863 (1864)',,,  
The Maid of Zurich,,,  
The King's Page (J.E. Carpenter),,,  
' Estrella (H.B. Farnie), inc.; Gulnare (It. operetta)',,,  
Olga (It. Operetta),,,

,,,  
Waldteufel Emile – liste from : <http://www.johann-strauss.org.uk/composers-n-z.php?id=203>,,,

,,,  
Kamiesch,,,

,,,  
Abandon,,,  
Acclamations (Hoch lebe der Tanz!),,,  
Aimé en Parlen,,,  
Alexandra,,,  
Ame d'artiste,,,  
Amitié (see op.212),,,  
Amour et printemps,,,  
Amours tremblantes,,,  
Amy,,,  
Anecdotes,,,  
Ange d'amour (Liebesengel),,,  
Antoinette (not listed),,,  
Arc en ciel (Regenbogen),,,  
Au printemps,,,  
Au revoir,,,  
Auf Glückes Wogen,,,  
Autrefois (Aus schöner Zeit),,,  
Babil,,,  
Bacchanale,,,  
Bagatelle,,,  
Bernaïse,,,  
Beobile Pizzicato,,,  
Bleu tendre,,,  
Bleuets et coquelicots (Poppies and sunflowers),,,  
Bonne bouche (Bella bocca) (Gourmand-Polka),,,  
'Bonne nouvelle, Polka-marche',,,  
Bouffes printanières,,,  
Brume d'or,,,

'C'est vous j'aime',,,  
 Cadita,,,  
 Camarade,,,  
 Carlita,,,  
 Carmen,,,  
 Caroline-Polka,,,  
 Carolinen,,,  
 Cavalerie,,,  
 Champ de roses,,,  
 Champs de printemps,,,  
 Chants d'oiseaux (Vogelstimmen),,,  
 Chateaux en Espagne,,,  
 'Chaus d'autre fois',,,  
 'Choser d'autrefois',,,  
 Clarissa,,,  
 Coeur à coeur,,,  
 Coeur brisé (Ein gebrochenes herz),,,  
 Confidence (Die Vertrauten),,,  
 Conquete,,,  
 Coppelia,,,  
 Coquetterie (Princess May),,,  
 Cosmopolitan,,,  
 Coup de vent,,,  
 Coûte que coûts,,,  
 Dans la nuit,,,  
 'Dans les bois (in the woods, Im Walde)',,,  
 Dans les champs (In Feld und Flur),,,  
 Dans les nuages,,,  
 'Dans tes yeux (In your eyes, In Deinen Augen)',,,  
 Dans un songe,,,  
 Declaration,,,  
 Desepeciane,,,  
 Desiré,,,  
 Deux à deux,,,  
 Diana chasserresse,,,  
 Dir allein,,,  
 Douce paroles,,,  
 Douce souvenirs,,,  
 Doux appel,,,  
 Doux Sourires (Sweet smiles),,,  
 Effluves,,,  
 Elena,,,  
 Emma,,,  
 'En garde, Polka-militaire (Achtung!)',,,  
 Entre-nous,,,  
 Esperance (Francois les Bus Bleus-Messenger),,,  
 Estudiantina,,,

Etincelles (Himmelsfunken),,,  
 Etude de concert,,,  
 Extase d'amour,,,  
 Fantasia (Amitee),,,  
 Fin de siècle,,,  
 Fleur des Alps,,,  
 Fleurs d'Amerique,,,  
 Fleurs et baisers (Blumen und Küsse),,,  
 Flots de joie,,,  
 Folle Ivresse,,,  
 Fontaine lumineuse (Lichtenfontaine),,,  
 France,,,  
 Francine-Valse (Hervé),,,  
 Gaieté,,,  
 Galante Aventure (Guirand),,,  
 'Galante aventure, Opera comique',,,  
 Gammes d'amour,,,  
 Girouette,,,  
 Gourmands,,,  
 Gouttes de rosée,,,  
 Grand Vitesse (Eilgut),,,  
 'Gretna Green, Ballet (E.Guiraud)',,,  
 Habanera,,,  
 Hebe,,,  
 Hébé,,,  
 Hommage aux Dames,,,  
 Idylle,,,  
 Illusion,,,  
 Impromptu,,,  
 Invitation à la gavotte,,,  
 Je t'aime (Ich liebe Dich),,,  
 Jean qui pleurs et Jean qui rit (Weinender Hans und...),,,  
 Jennie,,,  
 Jeu d'esprit (Witticism),,,  
 Jeunesse Dorée (Jugendträume),,,  
 Joie envolée (Entschwundenenes Glück),,,  
 Joie et pains (freud und lied),,,  
 Joies et peines,,,  
 Jolies damoyselle,,,  
 Joujou-Polka,,,  
 Joyeux Paris,,,  
 Joyeux Paris,,,  
 Jugendfeuer,,,  
 'Kamiesch, Marche-militaire',,,  
 'L'arbre de Noël',,,  
 L'espace,,,  
 L'esprit française (Geisterfunken),,,

L'étoile polaire,,,  
La Béarnaise (Messenger),,,  
La berceuse (Siesta),,,  
La cinquantaine (Joyeuse Paris) (Jubel-polka),,,  
La fauvette du Temple (The songbird of the Temple),,,  
La fiancée,,,  
La mascotte,,,  
La plus belle,,,  
La source,,,  
Le retour,,,  
Le sport de Nantes,,,  
Le Trebut de Zamora (Gounod),,,  
Les bohemiens (Zigeuner ),,,  
Les cloches,,,  
Les Contes d'Hoffman,,,  
Les Contes d'Hoffman,,,  
Les embruns,,,  
Les Fleur des Alpes,,,  
Les fleurs,,,  
Les folies (Tolle Streiche),,,  
Les Grenadiers,,,  
Les joyeux,,,  
Les lointains,,,  
Les mirages,,,  
Les sauterelles,,,  
Les sourires (Holdes Lächein),,,  
Les Souvenirs (Erinnerungs),,,  
Lointains souvenirs (Les Lontains),,,  
Longchamps fleuri,,,  
Lune de miel,,,  
Lutinière,,,  
Ma charmante,,,  
Ma voisine (Meine Nachbarin),,,  
Madeleine,,,  
Meditation,,,  
Madrid,,,  
Mandarine,,,  
Manola,,,  
Manuelita,,,  
Marche du trône,,,  
Marianna,,,  
Marie-Louise,,,  
Mello,,,  
Menuet regence,,,  
Micaela,,,  
Minuit (Mitternachts),,,  
Modestie (Die Ehrbaren ),,,

Murmure,,,  
 Myosotis (Vergissmeinnicht),,,  
 Neapel (Naples),,,  
 Nid d'amour (Liebschens Heim),,,  
 Nina,,,  
 Nuee d'oiseaux (Zugvogel),,,  
 Nuit étoilés,,,  
 Octavie,,,  
 Papillons bleus (Die Flatterhaften),,,  
 'Par ci, par la',,,  
 Paris printemps,,,  
 Petite fleur,,,  
 'Pluie d"étoiles',,,  
 Pluie d'or / Pluie de diamants (Goldregen),,,  
 Pluit de Rose,,,  
 Pour un rose,,,  
 Première joie,,,  
 Près de toi,,,  
 Prestissimo,,,  
 Princess Mary,,,  
 Recita d'amour,,,  
 Récits d'amour,,,  
 Reine des coeurs,,,  
 Rendezvous,,,  
 Retour des champs,,,  
 Retour du printemps (Es muss doch Frühling werden),,,  
 Retraite enfantine,,,  
 Rêve des bois,,,  
 'Rêve divin, Valse chantés',,,  
 Reverie,,,  
 Rocuo,,,  
 Rose de Noël (Weinachtsrosen),,,  
 Rosée,,,  
 Roses et marguerites (Rosen und Margeriten),,,  
 'Sa majesté, Pavanne',,,  
 Sans facon,,,  
 Sentiers fleuris (Blumencorso???) ,,,  
 Seule (Dir allein??) ,,,  
 'Sioree d"ete',,,  
 Soir d'amour,,,  
 Soirée d'été (Eine Sommerabend),,,  
 Solitude,,,  
 Sous la voute étoilée (Himmelsaugen),,,  
 Sous le bleu ciel,,,  
 Souvenir d'Ecosse,,,  
 Souvenir d'Espagne,,,  
 Souvenir de Biarritz,,,

Souvenirs et regrets,,,  
 Souveraine,,,  
 Souviens-toi (Erinnere dich),,,  
 Sur la plage (Strandbilder),,,  
 Sur les flots,,,  
 Tanbourines,,,  
 Tendres baisers (Küss),,,  
 Tendresse (Die Zärtlichen),,,  
 Teresa - Valse (Antoinette),,,  
 Toujours fidele (Treuliebchen),,,  
 Toujours l'amour (Tohours Aimeé),,,  
 Tout à vous,,,  
 Tout ou rien (Alles oder Nichts),,,  
 Tout Paris (Pariser),,,  
 Très jolie (Ganz allerliebste),,,  
 Trésor d'amour (Schatzliebchen),,,  
 Tric-trac,,,  
 Un doux poème,,,  
 Un jour à Seville,,,  
 Un premier bouquet (Der erste Blumenstrauß),,,  
 Until the dawn,,,  
 'Valse d'automne',,,  
 Valse de la Poupée,,,  
 Valse du Rossignol (Frühlingswalzer),,,  
 Valse venetiane,,,  
 Violettes (Enfants des printemps (Fröhlingskinder),,,  
 Vision,,,  
 Waldeslust,,,  
 Washington,,,  
 Zick-zack,,,

""  
 Wagner Richard -> Werke Verzeichnis red,,,

""  
 'Westerhout, Nicola van',,,

""  
 'Cimbelino (dramma lirico, 4, E. Golisciani, after W. Shakespeare), private perf., Naples, 1887',,,  
 'Rome, Argentina, 7 April 1892 [? rev. of earlier work, Una notte a Venezia; see SchmidID]',,,  
 'Fortunio (Scalinger), Milan, 16 May 1895, vs (Milan, n.d.)',,,  
 'Doña Flor (A. Colautti), Mola, Westerhout, 18 April 1896, vs (Milan, n.d.)',,,  
 'Colomba (Colautti), Naples, 27 March 1923',,,  
 'Tilde, unperf.',,,  
 '3 syms., no.3 inc',,,  
 Serenata,,,  
 'Ov., d, to Shakespeare's Julius Caesar',,,  
 Vn Conc,,,

""  
 'Winter, Peter',,,

'''  
 'Maometto II [Mahomed] (tragedy, 2, F. Romani, after Voltaire), Milan, Scala, 28 Jan 1817, B-Bc,  
 D-Bsb, Mbs, US-Wc (Ger.)',,,

'I due Valdomiri (os, 2, Romani), Milan, Scala, 26 Dec 1817',,,

'Etelinda (opera semiseria, 2, G. Rossi), Milan, Scala, 23 March 1818',,,

'Der Sänger und der Schneider (Spl, 1, F. von Drieberg), Munich, Hof- und National, 20 Jan 1820,  
 D-Mbs',,,

'psalme, solo vv, chorus, orch, Dlb',,,

'Fantasie der Liebe, S, chorus (Leipzig)',,,

'''  
 'Zimmermann, Pierre-Joseph-Guillaume',,,

'''  
 'L"enlèvement (oc, 3), Paris, OC (Ventadour), 26 Oct 1830',,,

'Nausicaa, unperf. [intended for Opéra]',,,

2 pf concs.,,,

## Appendix 3 : List of online articles used for my research.

JSTOR :

Title: Ophicleide Crooks  
Author(s): Stephen Weston  
Source: The Galpin Society Journal, Vol. 42, (Aug., 1989), pp. 130-134  
Stable URL: <http://www.jstor.org/stable/842633>

Title: Ophicleide Crooks  
Author(s): John Webb  
Source: The Galpin Society Journal, Vol. 44, (Mar., 1991), p. 157  
Stable URL: <http://www.jstor.org/stable/842215>

Title: Turton's Ophicleide  
Author(s): Stephen Weston  
Source: The Galpin Society Journal, Vol. 37, (Mar., 1984), pp. 116-117  
Stable URL: <http://www.jstor.org/stable/841149>

Title: Improvements to the Nine-Keyed Ophicleide  
Author(s): Stephen Weston  
Source: The Galpin Society Journal, Vol. 36, (Mar., 1983), pp. 109-114  
Stable URL: <http://www.jstor.org/stable/841681>

Title: 19th-Century Keyed Brass  
Author(s): John Webb  
Source: The Musical Times, Vol. 127, No. 1716 (Feb., 1986), pp. 83-85  
Stable URL: <http://www.jstor.org/stable/964561>

Title: The Cimbasso and Related Instruments in 19th-Century Italy  
Author(s): Renato Meucci and William Waterhouse  
Source: The Galpin Society Journal, Vol. 49, (Mar., 1996), pp. 143-179  
Stable URL: <http://www.jstor.org/stable/842397>

Title: An Unusual Harpsichord  
Author(s): Carl G. Anthon  
Source: The Galpin Society Journal, Vol. 37, (Mar., 1984), pp. 115-116  
Stable URL: <http://www.jstor.org/stable/841148>

Title: Technological Innovations in Nineteenth-Century Instrument Making and Their Consequences  
Author(s): Christian Ahrens and Irene Zedlacher  
Source: The Musical Quarterly, Vol. 80, No. 2, Orchestra Issue (Summer, 1996), pp. 332-340

Stable URL: <http://www.jstor.org/stable/742369>

Title: Brass

Author(s): Clifford Bevan

Source: The Musical Times, Vol. 127, No. 1718 (May, 1986), pp. 254-255

Stable URL: <http://www.jstor.org/stable/965453>

Title: Haydn's Strathspey

Author(s): A. Peter Brown

Source: The Musical Times, Vol. 127, No. 1718 (May, 1986), p. 255

Stable URL: <http://www.jstor.org/stable/965455>

Title: A Loosemore Virginal

Author(s): W. R. Loosemore

Source: The Musical Times, Vol. 127, No. 1718 (May, 1986), p. 255

Stable URL: <http://www.jstor.org/stable/965454>

Title: Instruments of the Cyfarthfa Band

Author(s): Trevor Herbert and Arnold Myers

Source: The Galpin Society Journal, Vol. 41, (Oct., 1988), pp. 2-10

Stable URL: <http://www.jstor.org/stable/842702>

Title: The Conservatories and Excellence

Author(s): Joan Dickson, Michal Hambourg, Priaulx Rainier, Joyce Rathbone and Hugh Wood

Source: The Musical Times, Vol. 127, No. 1718 (May, 1986), p. 254

Stable URL: <http://www.jstor.org/stable/965451>

Title: (N)ohm

Author(s): Alec Hyatt King

Source: The Musical Times, Vol. 127, No. 1718 (May, 1986), p. 254

Stable URL: <http://www.jstor.org/stable/965452>

Title: Catalogue Descriptions of Instrument Keyword

Author(s): John B. Dick

Source: The Galpin Society Journal, Vol. 41, (Oct., 1988), pp. 32-35

Stable URL: <http://www.jstor.org/stable/842706>

Title: The Early Saxophone in Patents 1838-1850 Compared

Author(s): William McBride

Source: The Galpin Society Journal, Vol. 35, (Mar., 1982), pp. 112-121

Stable URL: <http://www.jstor.org/stable/841237>

Title: Instrumental Accompaniment of Plain-Chant in France from the Late 18th Century

Author(s): Walter Hillsman

Source: The Galpin Society Journal, Vol. 33, (Mar., 1980), pp. 8-16

Stable URL: <http://www.jstor.org/stable/841825>

Title: Report on Galpin Society Visit to Lisbon

Author(s): William Waterhouse

Source: The Galpin Society Journal, Vol. 41, (Oct., 1988), pp. 116-117

Stable URL: <http://www.jstor.org/stable/842721>

Title: More Light on the Cimbasso

Author(s): Ralph Leavis

Source: The Galpin Society Journal, Vol. 34, (Mar., 1981), pp. 151-152

Stable URL: <http://www.jstor.org/stable/841481>

Title: The Scores of Berlioz and Some Modern Editing

Author(s): Tom S. Wotton

Source: The Musical Times, Vol. 56, No. 873 (Nov. 1, 1915), pp. 651-656

Stable URL: <http://www.jstor.org/stable/908324>

Title: 19th-Century Amateur Music Societies in France and the Changes of Instrument Construction: Their Evolution Caught between Passivity and Progress

Author(s): Jean-Yves Rauline

Source: The Galpin Society Journal, Vol. 57, (May, 2004), pp. 236-245, 218

Stable URL: <http://www.jstor.org/stable/25163804>

Title: Back Matter

Source: The Musical Times, Vol. 130, No. 1757 (Jul., 1989), pp. 442-444

Stable URL: <http://www.jstor.org/stable/1193469>

Title: How a Trumpet Is Made

Author(s): D. J. Blaikley

Source: The Musical Times, Vol. 51, No. 805 (Mar. 1, 1910), pp. 154-157

Stable URL: <http://www.jstor.org/stable/906731>

Title: Bradshaw's Serpentine Valved Cornopean

Author(s): John Webb

Source: The Galpin Society Journal, Vol. 35, (Mar., 1982), pp. 154-156

Stable URL: <http://www.jstor.org/stable/841242>

Title: Cimbasso

Author(s): Anthony Baines

Source: The Galpin Society Journal, Vol. 28, (Apr., 1975), p. 133

Stable URL: <http://www.jstor.org/stable/841580>

Title: Fingering Charts for the Cimbasso and Other Instruments

Author(s): Arnold Myers

Source: The Galpin Society Journal, Vol. 39, (Sep., 1986), pp. 134-136

Stable URL: <http://www.jstor.org/stable/842143>

Title: The Sistema Brevettato Delle Piane Saxophone

Author(s): Emanuele Raganato

Source: The Galpin Society Journal, Vol. 59, (May, 2006), pp. 117-121, 247

Stable URL: <http://www.jstor.org/stable/25163861>

Title: The Westminster Abbey Organs

Author(s): Stanley Webb

Source: The Musical Times, Vol. 124, No. 1688, Russian Music (Oct., 1983), pp. 637-641

Stable URL: <http://www.jstor.org/stable/961733>

Title: Brass Instruments in the Orchestra: An Historical Sketch

Author(s): Adam Carse

Source: Music & Letters, Vol. 3, No. 4 (Oct., 1922), pp. 378-382

Stable URL: <http://www.jstor.org/stable/726078>

Title: Leeds Town Hall. Retrospect and Prospect

Author(s): Simon Lindley

Source: The Musical Times, Vol. 130, No. 1760, Aspects of the Keyboard (Oct., 1989), pp. 639+641

Stable URL: <http://www.jstor.org/stable/965608>

Title: Church and Organ Music

Source: The Musical Times, Vol. 47, No. 761 (Jul. 1, 1906), pp. 469-472

Stable URL: <http://www.jstor.org/stable/904224>

Title: Choir-Band Instrumentation: Two County Surveys

Author(s): Stephen J. Weston

Source: The Galpin Society Journal, Vol. 52, (Apr., 1999), pp. 305-313

Stable URL: <http://www.jstor.org/stable/842528>

Title: Front Matter

Source: The Musical Times, Vol. 131, No. 1770 (Aug., 1990), pp. 401-452

Stable URL: <http://www.jstor.org/stable/966614>

Title: Fact and Value in Contemporary Scholarship

Author(s): Margaret Bent

Source: The Musical Times, Vol. 127, No. 1716 (Feb., 1986), pp. 85-89

Stable URL: <http://www.jstor.org/stable/964562>

Title: Instruments

Author(s): Jeremy Montagu

Source: Early Music, Vol. 31, No. 1 (Feb., 2003), pp. 151-155

Stable URL: <http://www.jstor.org/stable/3137937>

Title: The Organs of Winchester Cathedral

Author(s): Stanley Webb

Source: The Musical Times, Vol. 129, No. 1745 (Jul., 1988), pp. 369+371-372

Stable URL: <http://www.jstor.org/stable/964769>

Title: Designs for Brass in the Public Record Office

Author(s): John Webb

Source: The Galpin Society Journal, Vol. 38, (Apr., 1985), pp. 48-54

Stable URL: <http://www.jstor.org/stable/841279>

Title: Early Band Music in the United States (Part II)

Author(s): Francis N. Mayer

Source: Music Educators Journal, Vol. 45, No. 4 (Feb. - Mar., 1959), pp. 40+42

Stable URL: <http://www.jstor.org/stable/3389073>

Title: The Lost Score of Mendelssohn's 'Midsummer Night's Dream' Overture

Author(s): F. G. E.

Source: The Musical Times, Vol. 48, No. 767 (Jan. 1, 1907), pp. 24-25

Stable URL: <http://www.jstor.org/stable/903807>

Title: Warlock and the Brass Band

Author(s): I. A. Copley

Source: The Musical Times, Vol. 109, No. 1510 (Dec., 1968), pp. 1115-1116

Stable URL: <http://www.jstor.org/stable/954231>

Title: The Liverpool Cathedral Organ: Its Progress and New Developments  
Author(s): G. D. Harrison  
Source: The Musical Times, Vol. 59, No. 907 (Sep. 1, 1918), pp. 407-409  
Stable URL: <http://www.jstor.org/stable/909646>

Title: The Organ in Westminster Abbey  
Author(s): Gilbert Benham  
Source: The Musical Times, Vol. 79, No. 1140 (Feb., 1938), pp. 122-126  
Stable URL: <http://www.jstor.org/stable/923202>

Title: The Register of Early Music  
Source: Early Music, Vol. 2, No. 3 (Jul., 1974), pp. 211+213  
Stable URL: <http://www.jstor.org/stable/3125594>

Title: Papers Read at Chapter Meetings  
Source: Journal of the American Musicological Society, Vol. 14, No. 3 (Autumn, 1961), pp. 420-423  
Stable URL: <http://www.jstor.org/stable/830206>

Title: St. Paul's Church, Toronto  
Source: The Musical Times, Vol. 99, No. 1382 (Apr., 1958), pp. 216-217  
Stable URL: <http://www.jstor.org/stable/937807>

Title: Miscellaneous  
Source: The Musical Times, Vol. 80, No. 1157 (Jul., 1939), pp. 528-531  
Stable URL: <http://www.jstor.org/stable/923412>

Title: The New Organ at St. Andrew's Church, Plymouth  
Author(s): Lloyd Webber  
Source: The Musical Times, Vol. 99, No. 1386 (Aug., 1958), pp. 451-453  
Stable URL: <http://www.jstor.org/stable/937346>

Title: The Pace Family of Musical Instrument Makers, 1788-1901  
Author(s): Louise Bacon  
Source: The Galpin Society Journal, Vol. 57, (May, 2004), pp. 117-126  
Stable URL: <http://www.jstor.org/stable/25163796>

Title: Bach: Playing and Editing  
Author(s): A. F.  
Source: The Musical Times, Vol. 89, No. 1268 (Oct., 1948), p. 311  
Stable URL: <http://www.jstor.org/stable/936116>

Title: The St. Michael's Singers

Author(s): Harold Darke

Source: The Musical Times, Vol. 89, No. 1268 (Oct., 1948), p. 311

Stable URL: <http://www.jstor.org/stable/936115>

Title: Instruments at Auction

Author(s): Jeremy Montagu

Source: Early Music, Vol. 23, No. 3, Iberian Discoveries III (Aug., 1995), pp. 535-537

Stable URL: <http://www.jstor.org/stable/3138143>

Title: Instruments

Author(s): Jeremy Montagu

Source: Early Music, Vol. 19, No. 1 (Feb., 1991), pp. 103-105

Stable URL: <http://www.jstor.org/stable/3127958>

Title: Symposium on Musical Instrument History Edinburgh, 10-13 June 1994

Source: The Galpin Society Journal, Vol. 47, (Mar., 1994), pp. 224-226

Stable URL: <http://www.jstor.org/stable/842699>

Title: Royal College of Organists

Source: The Musical Times, Vol. 104, No. 1449 (Nov., 1963), pp. 812-813

Stable URL: <http://www.jstor.org/stable/950187>

Title: Mendelssohn

Author(s): Ralph W. Wood

Source: The Musical Times, Vol. 83, No. 1197 (Nov., 1942), pp. 329-331

Stable URL: <http://www.jstor.org/stable/923963>

Title: The Gloucester Cathedral Organ

Author(s): T. L. Martin, Peter Williams, John Mee and Edward Bennett

Source: The Musical Times, Vol. 111, No. 1523 (Jan., 1970), pp. 40-41

Stable URL: <http://www.jstor.org/stable/952301>

Title: Lost and Found. Hugh MacDonald Recounts the Discovery of a Lost Requiem

Author(s): Hugh MacDonald

Source: The Musical Times, Vol. 134, No. 1808 (Oct., 1993), pp. 571-572

Stable URL: <http://www.jstor.org/stable/1002870>

Title: Mechanized Music

Source: The Musical Times, Vol. 71, No. 1044 (Feb. 1, 1930), p. 154

Stable URL: <http://www.jstor.org/stable/915392>

Title: A Brief Survey of the Late Spanish Bajón  
Author(s): B. Kenyon de Pascual  
Source: The Galpin Society Journal, Vol. 37, (Mar., 1984), pp. 72-79  
Stable URL: <http://www.jstor.org/stable/841142>

Title: On Playing the Triangle  
Author(s): Tom. S. Wotton  
Source: The Musical Times, Vol. 71, No. 1044 (Feb. 1, 1930), p. 154  
Stable URL: <http://www.jstor.org/stable/915389>

Title: Reger and Karg-Elert  
Author(s): Godfrey Sceats  
Source: The Musical Times, Vol. 71, No. 1044 (Feb. 1, 1930), p. 154  
Stable URL: <http://www.jstor.org/stable/915390>

Title: The 'routes' and 'roots' of "danzón": a critique of the history of a genre  
Author(s): HETTIE MALCOMSON  
Source: Popular Music, Vol. 30, No. 2, Special Issue on Crossing Borders: Music of Latin America (May 2011), pp. 263-278  
Stable URL: <http://www.jstor.org/stable/23360190>

Title: 'The Bartered Bride' at Oxford  
Author(s): Frank G. James  
Source: The Musical Times, Vol. 71, No. 1044 (Feb. 1, 1930), p. 154  
Stable URL: <http://www.jstor.org/stable/915388>

Title: The Creation of New Instruments  
Author(s): Jeremy Montagu  
Source: The Galpin Society Journal, Vol. 59, (May, 2006), pp. 3-11  
Stable URL: <http://www.jstor.org/stable/25163854>

Title: Berr's Clarinet Tutors and the 'Boehm' Clarinet  
Author(s): Albert R. Rice  
Source: The Galpin Society Journal, Vol. 41, (Oct., 1988), pp. 11-15  
Stable URL: <http://www.jstor.org/stable/842703>

Title: Organ Registration  
Author(s): George Dixon  
Source: The Musical Times, Vol. 76, No. 1110 (Aug., 1935), p. 736  
Stable URL: <http://www.jstor.org/stable/918585>

Title: A Further Updated Review of the Dulcians (Bajón and Bajoncillo) and Their Music in Spain

Author(s): Beryl Kenyon de Pascual

Source: The Galpin Society Journal, Vol. 53, (Apr., 2000), pp. 87-116

Stable URL: <http://www.jstor.org/stable/842319>

Title: 'Old Church Gallery Minstrels'

Author(s): K. H. MacDermott

Source: The Musical Times, Vol. 89, No. 1268 (Oct., 1948), p. 311

Stable URL: <http://www.jstor.org/stable/936117>

Title: Church and Organ Music. The New Organ for Westminster Cathedral

Author(s): J. Stuart Archer

Source: The Musical Times, Vol. 62, No. 939 (May 1, 1921), pp. 353-356

Stable URL: <http://www.jstor.org/stable/910578>

Title: Instruments

Author(s): Jeremy Montagu

Source: Early Music, Vol. 13, No. 4 (Nov., 1985), pp. 566-568

Stable URL: <http://www.jstor.org/stable/3127235>

Title: Royal College of Organists

Source: The Musical Times, Vol. 127, No. 1723 (Oct., 1986), p. 586

Stable URL: <http://www.jstor.org/stable/964410>

Title: Answers to Correspondents

Source: The Musical Times, Vol. 46, No. 747 (May 1, 1905), p. 338

Stable URL: <http://www.jstor.org/stable/904452>

Title: John Glen

Source: The Musical Times, Vol. 46, No. 743 (Jan. 1, 1905), pp. 26-27

Stable URL: <http://www.jstor.org/stable/905161>

Title: Clarinet Sonorities in Early Romantic Music

Author(s): R. M. Longyear

Source: The Musical Times, Vol. 124, No. 1682 (Apr., 1983), pp. 224-226

Stable URL: <http://www.jstor.org/stable/962035>

Title: The Organ at the Royal Albert Hall

Author(s): Sidney W. Harvey

Source: The Musical Times, Vol. 54, No. 844 (Jun. 1, 1913), pp. 383-386

Stable URL: <http://www.jstor.org/stable/907675>

Title: Instruments

Author(s): Jeremy Montagu

Source: Early Music, Vol. 14, No. 2 (May, 1986), pp. 257-258

Stable URL: <http://www.jstor.org/stable/3127365>

Title: Hector Berlioz's "Te Deum"

Author(s): J. S. Shedlock

Source: The Musical Times and Singing Class Circular, Vol. 25, No. 502 (Dec. 1, 1884), pp. 684-686

Stable URL: <http://www.jstor.org/stable/3356039>

Title: The New Berlioz Edition

Author(s): Hugh Macdonald

Source: The Musical Times, Vol. 106, No. 1469 (Jul., 1965), p. 518

Stable URL: <http://www.jstor.org/stable/950199>

Title: The Organ in Birmingham Town Hall

Author(s): Nicholas Thistlethwaite

Source: The Musical Times, Vol. 125, No. 1700 (Oct., 1984), pp. 593+595-597+599

Stable URL: <http://www.jstor.org/stable/963718>

Title: The Shortage of Altos

Author(s): Laurence H. Creasy

Source: The Musical Times, Vol. 71, No. 1044 (Feb. 1, 1930), p. 154

Stable URL: <http://www.jstor.org/stable/915391>

Title: "The Golden Legend" in Adelaide

Source: The Musical Times and Singing Class Circular, Vol. 29, No. 547 (Sep. 1, 1888), p. 540

Stable URL: <http://www.jstor.org/stable/3360424>

Title: Crystal Palace

Source: The Musical Times and Singing Class Circular, Vol. 29, No. 547 (Sep. 1, 1888), p. 540

Stable URL: <http://www.jstor.org/stable/3360423>

Title: Salisbury Cathedral Organ

Author(s): W. G. Alcock

Source: The Musical Times, Vol. 75, No. 1098 (Aug., 1934), pp. 730-732

Stable URL: <http://www.jstor.org/stable/917728>

Title: The Billingsgate Trumpet

Author(s): John Webb

Source: The Galpin Society Journal, Vol. 41, (Oct., 1988), pp. 59-62

Stable URL: <http://www.jstor.org/stable/842708>

Title: How to Measure a Horn

Author(s): Arnold Myers and Raymond Parks

Source: The Galpin Society Journal, Vol. 48, (Mar., 1995), pp. 193-199

Stable URL: <http://www.jstor.org/stable/842812>

Title: Philharmonic Society

Source: The Musical Times and Singing Class Circular, Vol. 16, No. 366 (Aug. 1, 1873), p. 177

Stable URL: <http://www.jstor.org/stable/3352289>

Title: Church Choral Society of London

Source: The Musical Times and Singing Class Circular, Vol. 16, No. 366 (Aug. 1, 1873), p. 177

Stable URL: <http://www.jstor.org/stable/3352290>

Title: Mr. W. Coenen's Chamber Concerts of Modern Music

Source: The Musical Times and Singing Class Circular, Vol. 15, No. 339 (May 1, 1871), p. 76

Stable URL: <http://www.jstor.org/stable/3351939>

Title: The Royal Albert Hall

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Author(s): G. A. Macfarren

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Author(s): Eric Frederick Jensen

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Author(s): Lyndesay G. Langwill

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Author(s): Bruce Bellingham

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Author(s): Gilbert Benham

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Author(s): Archibald Farmer

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Author(s): Adolf Aber

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Author(s): Suzel Ana Reily

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Author(s): George Reynolds

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Author(s): Joseph Bennett

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Author(s): Frederick G. Shinn

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Author(s): Adam Carse

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Author(s): Percival R. Kirby  
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Author(s): David Charlton  
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Author(s): S. H.  
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Author(s): E. van der Straeten

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Author(s): Ernst Closson and L. P. Wyatt Edgell

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Author(s): David Hurwitz  
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Author(s): Percy Whitlock  
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Author(s): Herman Klein  
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Author(s): W. C. Durward

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Author(s): Orlando A. Mansfield

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Author(s): T. Y. Booth

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Author(s): T. L. Southgate

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Author(s): Douglass Seaton

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Author(s): INGE VAN RIJ

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Author(s): Hermann Klein

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Author(s): Andrew Freeman

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Author(s): Elisabeth Stoddard

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Author(s): Gerald Abraham

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Author(s): Leonard Duck

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Author(s): Piccolo

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Author(s): Lenel Shuck

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Author(s): William H. Cummings

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Author(s): Edwin H. Pierce

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Author(s): Katharine Ellis

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Author(s): Laura M. Snyder

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Author(s): Ellen Knight  
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Author(s): Harvey Grace  
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Author(s): Donna M. Di Grazia  
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Author(s): Adam Carse  
Source: *Music & Letters*, Vol. 1, No. 4 (Oct., 1920), pp. 334-342  
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Author(s): Robert Withington  
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Author(s): H. Walford Davies  
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Author(s): Peter W. Dykema  
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Author(s): William Wallace

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Author(s): H. A. Harding

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Author(s): Dotted Crotchet

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Title: New College, Oxford

Author(s): Dotted Crotchet

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Author(s): Steven Huebner

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Author(s): A. S. C.

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Author(s): Rollo Myers

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Author(s): Margaret Murata

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Author(s): Eustace J. Breakspeare

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Author(s): W. E. D.

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Author(s): Joseph Bennett  
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Author(s): Lester Sullivan  
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Author(s): Edward J. Dent  
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Author(s): Adam Carse  
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Author(s): Ruth Watanabe  
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Title: Economic History and Music  
Author(s): Cyril Ehrlich  
Source: *Proceedings of the Royal Musical Association*, Vol. 103, (1976 - 1977), pp. 188-199  
Stable URL: <http://www.jstor.org/stable/765892>

Title: Editorial  
Author(s): Paul Henry Lang  
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Stable URL: <http://www.jstor.org/stable/739248>

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Author(s): Carl E. Lindstrom

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Author(s): Wolfgang Dömling

Source: Archiv für Musikwissenschaft, 33. Jahrg., H. 4 (1976), pp. 241-260

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Author(s): Peter Latham

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Author(s): H. A. Harding

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Author(s): Ralph Dunstan

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Author(s): G. C.

Source: The Musical Times and Singing Class Circular, Vol. 25, No. 502 (Dec. 1, 1884), pp. 686-691

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Author(s): Cynthia A. Hoover

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Author(s): D. J. Blaikley

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Author(s): Judith T. Steinberg

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Author(s): W. Wright Roberts

Source: Music & Letters, Vol. 13, No. 4 (Oct., 1932), pp. 360-370

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Author(s): Adam Carse

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Author(s): Alan Lumsden

Source: Early Music, Vol. 3, No. 3 (Jul., 1975), p. 297

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Author(s): Corazon C. Dioquino

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Author(s): Peter Bloom

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Author(s): Adam Carse

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Author(s): Steven Baur

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Author(s): Donald MacArthur

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Author(s): Katharine Ellis

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Author(s): George J. Miller

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Author(s): Howard Shanet

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Author(s): Benjamin van Wye

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Author(s): Ellen Ettlinger

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Author(s): George Dixon

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Title: St. Paul's Cathedral (Concluded)

Author(s): Dotted Crotchet

Source: The Musical Times, Vol. 48, No. 769 (Mar. 1, 1907), pp. 155-163

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Author(s): George M. Ridenour

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Author(s): Algernon S. Rose

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Title: Salisbury Cathedral  
Author(s): Dotted Crotchet  
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Stable URL: <http://www.jstor.org/stable/903144>

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Author(s): Hans Bartenstein  
Source: Archiv für Musikwissenschaft, 28. Jahrg., H. 2 (1971), pp. 97-118  
Stable URL: <http://www.jstor.org/stable/930148>

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Author(s): Kurtz Myers  
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Author(s): Joseph Bennett  
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Author(s): Joseph Bennett  
Source: The Musical Times and Singing Class Circular, Vol. 35, No. 618 (Aug. 1, 1894), pp. 528-531  
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Author(s): Emile Haraszti  
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Title: Woodwinds: The Evolutionary Path Since 1700

Author(s): Arthur H. Benade

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Title: Hector Berlioz and His Critics (Concluded)

Author(s): Fr. Niecks

Source: The Musical Times and Singing Class Circular, Vol. 21, No. 449 (Jul. 1, 1880), pp. 326-329

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Author(s): Charles MacLean

Source: Proceedings of the Musical Association, 21st Sess., (1894 - 1895), pp. 77-102

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Title: The Great Composers, Sketched by Themselves. No. VII. Spohr (Continued)

Author(s): Louis Spohr and Joseph Bennett

Source: The Musical Times and Singing Class Circular, Vol. 21, No. 449 (Jul. 1, 1880), pp. 329-332

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Author(s): Eileen Southern

Source: Journal of the American Musicological Society, Vol. 30, No. 2 (Summer, 1977), pp. 296-312

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Title: Mozart's Fortepiano

Author(s): Marius Flothius

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Author(s): Nicolas Slonimsky

Source: The Musical Quarterly, Vol. 34, No. 4 (Oct., 1948), pp. 467-486

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Author(s): Dotted Crotchet

Source: The Musical Times, Vol. 45, No. 735 (May 1, 1904), pp. 293-302

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Author(s): Alexander Ringer and Philip Gossett

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Title: The Great Composers, Sketched by Themselves. No. X. Berlioz (Continued)

Author(s): Hector Berlioz and Joseph Bennett

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Author(s): Louis Spohr and Joseph Bennett

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Title: Facts, Rumours, and Remarks  
Author(s): Joseph Bennett  
Source: The Musical Times and Singing Class Circular, Vol. 35, No. 618  
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Author(s): Sherwood Dudley  
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Author(s): M. Alexandra Eddy  
Source: American Music, Vol. 8, No. 2 (Summer, 1990), pp. 167-209  
Stable URL: <http://www.jstor.org/stable/3051948>

Title: Verdi's Reform of the Italian Opera Orchestra  
Author(s): Gregory W. Harwood  
Source: 19th-Century Music, Vol. 10, No. 2 (Autumn, 1986), pp. 108-134  
Stable URL: <http://www.jstor.org/stable/746639>

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Stable URL: <http://www.jstor.org/stable/915882>

Title: The Evolution of the Modern French Horn from 1750 to the Present Day

Author(s): R. Morley-Pegge

Source: Proceedings of the Musical Association, 69th Sess., (1942 - 1943), pp. 34-55

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Title: Front Matter

Source: The Musical Times, Vol. 115, No. 1576 (Jun., 1974), pp. 449-533

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Title: Dr. Arne

Author(s): William H. Cummings

Source: Proceedings of the Musical Association, 36th Sess., (1909 - 1910), pp. 75-91

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Title: Sir John Goss. 1800-1880 (Concluded)

Author(s): F. G. E.

Source: The Musical Times and Singing Class Circular, Vol. 42, No. 700 (Jun. 1, 1901), pp. 375-383

Stable URL: <http://www.jstor.org/stable/3368650>

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Author(s): William H. Cummings

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Source: The Musical Times, Vol. 113, No. 1547 (Jan., 1972), pp. 1-108

Stable URL: <http://www.jstor.org/stable/957614>

Title: Durham Cathedral  
Author(s): Dotted Crotchet  
Source: The Musical Times, Vol. 46, No. 747 (May 1, 1905), pp. 297-308  
Stable URL: <http://www.jstor.org/stable/904420>

Title: Front Matter  
Source: The Musical Times, Vol. 116, No. 1587 (May, 1975), pp. 401-499  
Stable URL: <http://www.jstor.org/stable/959362>

Title: On the Growth of the Modern Orchestra during the Past Century  
Author(s): Ebenezer Prout  
Source: Proceedings of the Musical Association, 5th Sess., (1878 - 1879), pp. 34-59  
Stable URL: <http://www.jstor.org/stable/765474>

Title: Carlisle Cathedral  
Author(s): Dotted Crotchet  
Source: The Musical Times, Vol. 50, No. 794 (Apr. 1, 1909), pp. 229-239  
Stable URL: <http://www.jstor.org/stable/907989>

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Author(s): Charles Hoby

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Author(s): Henry C. Lunn

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Author(s): David Gilbert

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Author(s): Edward T. Cone

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