

Raff Werke, Bd. XX/1

The Music of
JOACHIM RAFF
AN ILLUSTRATED CATALOGUE

Die Musik
JOACHIM RAFFS
EIN ILLUSTRIERTES WERKVERZEICHNIS

Mark Thomas

Edition Nordstern
Musikverlag
Stuttgart

Table of contents / *Inhalt*

Table of Contents.....	v
<i>Geleitwort</i>	vii
Preface.....	ix
A Short Biography of Raff.....	xi
Guide to the Catalogue.....	xv
Abbreviations.....	xviii
THE CATALOGUE:	
1. VOCAL WORKS:	
1.1 Operas.....	1
1.2 Works for Choir and Orchestra.....	19
1.3 Orchestral Songs.....	41
1.4 Unaccompanied Choral Works.....	42
1.5 Songs for Several Voices.....	46
1.6 Songs.....	47
2. ORCHESTRAL WORKS:	
2.1 Symphonies.....	56
2.2 Concertos.....	65
2.3 Orchestral Suites.....	68
2.4 Other Orchestral Works.....	70
2.5 Works for Wind Band.....	88
3. CHAMBER WORKS:	
3.1 Work for Winds.....	89
3.2 Works for Strings.....	89
3.3 Works for Piano Quintet.....	90
3.4 Piano Quartets.....	90
3.5 String Quartets.....	91
3.6 Piano Trios.....	94
3.7 Violin Sonatas.....	95
3.8 Other Works for Violin and Piano.....	97
3.9 Cello Sonata.....	103
3.10 Other Works for Cello and Piano.....	103
3.11 Work for Horn & Piano.....	105
3.12 Work for Flute & Piano.....	105
3.13 Work for Two Violins or Two Flutes.....	106
4. INSTRUMENTAL WORKS:	
4.1 Work for Organ.....	106
4.2 Work for Trombone.....	107
4.3 Work for Violin or Flute.....	107
5. PIANO WORKS:	
5.1 Works for Two Pianos.....	108
5.2 Piano Four Hands Sonatas.....	108
5.3 Other Works for Piano Four Hands.....	109
5.4 Piano Sonatas.....	113
5.5 Piano Suites.....	114
5.6 Other Piano Works.....	116
THE APPENDICES:	
1. Publishers.....	187
2. Published Collected Editions.....	193
3. Unpublished Compositions.....	195
4. Manuscripts.....	197
5. Compositions without Opus Numbers.....	199
6. Lost Compositions.....	207
7. Arrangements.....	209

THE APPENDICES (continued):	
8. Arrangements of Works by Other Composers.....	211
9. Works with Duplicate Opus Numbers.....	215
10. Anonymous, Misattributed and Pseudonymous Works.....	227
11. Projected Compositions.....	231
12. Raff's Collaboration with Liszt.....	235
13. Poets and Librettists.....	237
14. Dedictees.....	241
15. <i>Quellen im deutschen Original</i>	247
16. Bibliography and Acknowledgements.....	255
THE INDEXES:	
List of Illustrations.....	271
Index of All Titles.....	275
Index of Compositions by Genre.....	299
Index of Compositions by Opus/WoO. Number.....	307
ILLUSTRATIONS:	
Historic score title pages etc.....	25-34, 75-84, 119-128, 175-184, 217-226, 259-268
Portraits of Raff.....	frontispiece, 192, 196, 214, 230, 258
Raff Memorials.....	298, 306

- Andante*. B major. (4_4 — 3_4 , ♩ = 104). ~ 4 mins.
- Scene 3. Duet (Karl, Prince): “*Halt! Wer da?*” [Halt! Who goes there?]. *Allegro* (<C major, with considerable tonal instability>. 4_4 , ♩ = 160)—*Più allegro* (♩ = 112). ~ 5 mins.
- Scene 4. (Karl, Prince, Corporal, Soldiers): “*Du schweigst; ich folge dir*” [You’re silent; I’ll follow you]. *Tempo primo del Duo*. C major. ♩ = 160. ~ 1 min.
- Scene change: A square in front of the village.
- Scene 5. (Chorus of Masked Men): “*Stille laßt uns harren*” [Let’s wait quietly]. *Allegro*. E minor. 3_4 , ♩ = 176. ~ 1 min.
- Scene 6. Scene (Klaus, Chorus of Masked Men): “*Endlich bin ich da*” [I’m here at last]. *Allegro*. <ambiguous tonality>. 4_4 , ♩ = 152. ~ 2 mins.
- Scene 7. Couplets (Jack): “*O über die Liebe!*” [Oh about love]. *Allegro*. E♭ major. 3_4 , ♩ = 152. ~ 2 mins.
- Scene 8. Duet (Jack, Klaus): “*Pst! Pst!*” *Allegretto* (B♭ major. 3_4 , ♩ = 152)—*Più allegro* (4_4 , ♩ = 184)—*Meno mosso* (<B♭ major, with considerable tonal instability>. ♩ = 152)—*Più mosso* (B♭ major—<B major>. ♩ = 184). ~ 3 mins.
- Scene 9. Finale (Jack, Chorus of Masked Men): “*Zurück!*” [Back!]. *Allegro*. A minor. 4_4 , ♩ = 168. ~ 1 min.
- ACT 3. The living room in Will’s house. It is morning. ~ 28 mins.
- Scene 1. Grand scene (Elsbeth): “*Dem Himmel Dank, dass dieses Fest vorbei!*” [Thank heavens that this celebration is over!] *Allegro* (C minor. 4_4 , ♩ = 168)—*Meno mosso, quasi Andante* (♩ = 116—112). ~ 3 mins.
- Scene 2. Duet (Will, Elsbeth,): “*Nun, lieber Vater?*” [Well, dear father?]. *Allegro*. C major—E major—<ambiguous tonality>—<E major>—<A♭ major>—E major—<A♭ major>—E major—<C major>. 4_4 , ♩ = 168. ~ 5 mins.
- Scene change: The church square in the village.
- Scene 3. Aria (Anna): “*Nein doch! Nein doch!*” [But no! But no!] *Poco meno mosso. Moderato* (C major. 4_4 , ♩ = 152)—*Doppio movimento. Allegro assai* (2_2 , ♩ = 152). ~ 3 mins.
- Scene 4. Duet (Anna, Klaus): “*Da wär ich wieder, liebes Weibchen*” [I’m back, dear lady]. *Allegro* (<ambiguous tonality>. 4_4 , ♩ = 168)—*Larghetto* (A♭ major. 3_4 , ♩ = 80)—*Allegro moderato* (<ambiguous tonality>. 4_4 , ♩ = 132)—*Più mosso* (A♭ major—<ambiguous tonality>—A♭ major. 6_8 , ♩ = 132). ~ 4 mins.
- Scene 5. (Will, Klaus, Karl, Elsbeth, Anna): “*Guten Morgen!*” [Good morning!] *Moderato*. C major—<A♭ major>. 4_4 , ♩ = 144. ~ 1 min.
- Scene 6. (Karl, Klaus, Will, Elsbeth, Anna): “*Da bin ich schon*” [I’m here]. *Meno mosso* (<ambiguous tonality>—C minor. 4_4 , ♩ = 126)—*Moderato* (E♭ major—C major. ♩ = 104)—*Poco più mosso* (♩ = 116)—*Più mosso, quasi allegro* (A minor—A♭ major—C major. ♩ = 138). ~ 5 mins.
- Scene 7. Scene in couplets with chorus (Jack, Klaus, Chorus): “*Herr Jack! Heraus!*” [Jack! Come out!]. *Vivace* (E♭ major. 4_4 , ♩ = 112)—*Andantino* (G major. 3_4 , ♩ = 112)—*Tempo primo* (E♭ major. 4_4 , ♩ = 112). ~ 4 mins.
- Scene 8. Soldiers’ Chorus: “*Es rasselt die Trommel die Straßen entlang, Hurrah!*” [The drum rattles along the streets, hurrah!]. *Marziale*. C major. 4_4 , ♩ = 152. ~ 1 min.
- Finale: (Karl, Prince, Officer, Chorus of Women and Soldiers): “*Kinder! Heut verlor Euer wackres Corps einen braven Kameraden*” [Children! Today your valiant company has lost a brave comrade]. *Andante* (E major. 4_4 , ♩ = 120)—*Più mosso* (♩ = 152). ~ 2 mins.



Benedetto Marcello WoO.46: *Lyrische Oper in drei Akten*

Benedetto Marcello: Lyric Opera in three Acts

ALTERNATIVE TITLE: *Kunst und Liebe* [Art and Love].

LIBRETTO: Joachim Raff.

SOLOISTS: Benedetto Marcello, musician and poet, member of Venice’s Council of the Forty, 40 years old (baritone); Johann Adolf Hasse, musician and Kapellmeister from Bergedorf near Hamburg, 28 years old (tenor); Faustina Bordoni, singing pupil of Marcello, 27 years old (soprano); Rosana Scalfi, one of Marcello’s adopted fisherwomen and his singing pupil, 20 years old (mezzo-soprano).

CHORUS: Off-stage male chorus.

ORCHESTRA: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

DURATION: 1 hour, 41 mins.

COMPOSED: 1877 and 1878 in Wiesbaden and Frankfurt. The libretto was written in August 1875 in Wiesbaden.

PUBLISHED: Edition Nordstern, 1998 (Overture) and 2002 (full score)*. Autograph manuscript (full score & vocal/piano score) – STB BERLIN.

PREMIERE: Gzegorz Nowak conducted the first, concert

performance of the published score on 4th October 2002 at the Stadthalle, Metzingen, in which the soloists were Melba Ramos (Faustina), Margarete Joswig (Rosana), Johannes Kalpers (Hasse) and Detlef Roth (Marcello). The opera has not been staged.

ARRANGEMENT: vocal/piano score - Edition Nordstern, 2002*. Autograph manuscript – STB BERLIN.

SYNOPSIS: The opera is set in Venice in 1727.

ACT 1: In the reception room of Marcello’s house, Rosana is singing to herself a happy song about a little fish. Her teacher is late for their singing lesson and, when Faustina arrives for her own lesson, Rosana worries that Marcello will have no time to teach her. After they greet each other Faustina suggests that Rosana sings for her. The younger woman agrees reluctantly and sings a song about Cupid. Faustina compliments her patronisingly, before pointing out where things could have been improved. She sings the same song in a much more elaborate way, leaving Rosana astonished by her performance and despondent at how much she has to learn, but Faustina encourages her, and she takes heart.

Marcello at last arrives, apologises, and announces that instead of their lessons he wants them to sing for a guest of his, the famous composer Adolf Hasse, from Germany. His pupils have heard of Hasse's reputation and are daunted at the prospect. Hasse enters and is introduced to Rosana and Faustina, about whom Marcello has already spoken glowingly to him. Rosana sings first: a sad song about unrequited love. Hasse praises her warmly for singing from the heart, whereas Marcello is just puzzled by her sudden ability to find the correct tone. Faustina immediately recognises that Rosana is singing about her love for Marcello, and is irritated that he cannot see it himself. She then sings a joyful song about a nightingale, which leaves both Hasse and Marcello captivated, and Rosana delighted. Faustina is disappointed at Hasse's silence, but Marcello explains that it is a good sign, as the visitor was so moved by her performance. Just before he and Rosana leave the room, he urges Hasse to speak his mind to Faustina. Once left alone with her, the German does so, expressing his profound admiration. She invites him to accompany her to a party that evening, where he can play and she will sing. Marcello and Rosana return and he invites them all to dine with him, to which they happily agree.

ACT 2: In her rooms, overlooking the Grand Canal, Faustina is preparing for the evening. Her thoughts turn to Hasse, and she realises that she loves him. Hasse has quietly arrived and, overhearing her soliloquy, immediately tells Faustina that he has fallen in love with her too. She coquettishly bandies words with him, but the couple are gradually drawn to each other and, as they leave for the party, declare their mutual love. Outside Faustina's apartment, later that evening, a choir in the church of Santa Maria della Salute across the canal can be heard intoning an Ave Maria. Marcello, masked, arrives and stands outside Faustina's rooms, consumed with love for her and intending to sing her a serenade. He hears the gondola bearing Faustina and Hasse approaching, and jealously listens to their loving conversation. Hiding while they enter her apartment, he vows revenge on Hasse. The German leaves Faustina's rooms, but Marcello blocks his way and accuses him of stealing Faustina from him. Hasse attempts to be conciliatory, but Marcello wants to pick a quarrel and both men draw their swords. As they fight, Faustina is heard singing a prayer in her apartment. It fails to calm Marcello and he renews his attack, but is swiftly disarmed by Hasse. Faustina, who has heard the commotion outside, opens her balcony window, sees the events below and collapses with a scream. Hasse leaves, telling Marcello that he may keep his life as a pledge of their friendship.

ACT 3: In Marcello's reception room, Rosana marvels at the bustle in the house. She worries that Marcello has been up all night, and she is not feeling like her singing lesson. Spotting a newly written song by him, she sings it

OUVERTÛRE [Overture]: *Allegro* (F major. 4_4 , $\text{♩} = 100$)—*Andante* (D major. 4_4 , $\text{♩} = 112$)—*Allegro* (F minor—A \flat major—ambiguous tonality)—F major. 4_4 , $\text{♩} = 100$). 8 mins.

ACT 1: A reception room in Marcello's house. 29 mins.

Scene 1. (Rosana): "*Gar behend und wohlgemut huscht das Fischlein durch die Flut*" [The little fish flits nimbly and cheerfully along the stream]. *Andante*. D minor. 6_8 , $\text{♩} = 80$. 3 mins.

Scene 2. (Faustina, Rosana): "*Guten Morgen! Ist eure Lektion denn schon zu Ende?*" [Good morning! Is your lesson already

with growing feeling. It is about the desolation of a spurned lover, and she realises that Faustina has rejected Marcello, but recognises with sadness that she herself is still nothing to him. Marcello enters and announces to a shocked Rosana that he is leaving Venice, and will move to Brescia as its governor. He knows that she loves Venice, and reassures her that he will arrange for her to receive the best of educations there. Despite his entreaties, Rosana is adamant that she will not abandon him and will go wherever he goes. Only by force could he prevent it. Marcello is surprised and gratified that she is still willing to dedicate her life to him, and that he will not be condemned to loneliness. To her joy, he agrees that she can come with him, but he points out that he is tired of teaching and wonders what she will do if she does not carry on singing. She replies that she would happily become his servant but Marcello, as Hasse and Faustina make a hesitant entrance, at last acknowledges that she means much more to him than that. Everyone recognises the awkwardness of the moment, which is broken by Hasse greeting Marcello as "Master" and the Italian responding by asking him to call him "Friend". Hasse announces that he and Faustina are to marry and will leave for Germany. Faustina asks for Marcello's forgiveness, and emphasises her gratitude for all that he has done for her. He tells his visitors that, as Brescia's governor, he will have little time for music, but that Rosana will go with him. Faustina is delighted, and confides to him that Rosana has always loved him, at which Marcello admits that he never realised how Rosana felt until now. All agree that events have turned out better than they had dared hope, and the two couples part happily.

♦NOTES: Raff employed the fourth movement of the Italian Suite WoO.35 of 1871 for the Nocturne in Act II.

* In the Nordstern edition the second movement of the Suite was added as a second Entr'acte, between Acts 2 and 3, but this does not accord with Raff's autograph manuscript.

The plot is loosely based on fact. Benedetto Marcello (1686-1739) married his student Rosana Scalfi (1705-after 1742) in a secret ceremony in 1728. In 1730 he left Venice for Pola as its governor, and retired to Brescia in 1738. As he was a nobleman and Rosana a commoner, their marriage was declared unlawful after his death and she was disinherited. Johann Adolf Hasse (1699-1783) visited Venice in 1730 and married Faustina Bordoni (1697-1781) in the same year, before returning to Germany. Faustina grew up under the protection of Marcello and his brother, and was already a well-established international opera singer before Hasse met her. In 1773 they retired to Venice, where they lived out the rest of their lives.

♦SOURCES: HR pp.191, 227, 229; SCH: p.134.

- over then?]. *Allegro* (B \flat major. 4_4 , $\downarrow = 96$)—*Andante* (<D \flat major>—<D major>—<E \flat major>—<ambiguous tonality>—G major. 6_8 , $\downarrow = 66$)—*Allegro* (*Tempo di Gavotte*. <G major with intermittent ambiguous tonality>. 4_4 , $\downarrow = 120$). 8 mins.
- Scene 3 (Marcello, Faustina, Rosana): “*Ach wie, Ihr seid schon hier, Faustina?*” [Ah, so you’re already here, Faustina?]. *Doppio movimento* (A \flat major. 4_4 , $\downarrow = 120$)—*Un poco più di moto* (C major. $\downarrow = 132$). 2 mins.
- Scene 4 (Marcello, Hasse, Rosana, Faustina): “*Doch seht, er ist’s, der hier erscheint*” [But see, he is the one who appears here]. *Allegro* (<ambiguous tonality>. 4_4 , $\downarrow = 152$)—*Larghetto* (<ambiguous tonality>. 3_4 , $\downarrow = 88$)—*Andante* (F major. $\downarrow = 120$)—*Quasi allegretto* ($\downarrow = 132$)—*Ancora più mosso* ($\downarrow = 160$)—*Quasi allegro* (C major alternating with A minor. $^{12}_8$, $\downarrow = 132$)—*Allegro* (<C major, with considerable tonal instability>. 4_4 , $\downarrow = 144$)—*Quasi larghetto* (A Major. $\downarrow = 100$)—*Ancora più di moto* ($\downarrow = 120$)—*Allegro* ($\downarrow = 154$). 16 mins.
- ENTR’ACTE (Orchestra): *Adagio, quasi andante*. A \flat major. 3_4 , $\downarrow = 100$. 4 mins.
- ACT 2: The boudoir in Faustina’s dwelling on the Grand Canal. 34 mins.
- Scene 1 (Faustina): “*Wie sie mich ärgern, diese Spitzen!*” [How they annoy me, these nobles]. *Allegro* (F minor. 4_4 , $\downarrow = 168$)—*Andante quasi larghetto* (A \flat major—A major—A \flat minor. $\downarrow = 100$). 5 mins.
- Scene 2 (Hasse, Faustina): “*Ist er’s auch wirklich?*” [Is it really him?]. *Allegro* (4_4 , $\downarrow = 138$)—*Andantino* (<transitional tonality>—D major. 3_4 , $\downarrow = 100$)—*Un poco più di moto* ($\downarrow = 132$)—*Ancora più mosso* ($\downarrow = 160$)—*Allegro* (D Major—<ambiguous tonality>—<F major>—C major. 4_4 , $\downarrow = 138-144$)—*Larghetto* (<ambiguous tonality>—G major. 3_4 , $\downarrow = 92$)—*Allegro* (<ambiguous tonality>. 4_4 , $\downarrow = 144$)—*Larghetto* (<ambiguous tonality>—G major. 6_8 , $\downarrow = 69$)—*Allegro* (<B \flat major>—C major. 4_4 , $\downarrow = 152$)—*Un poco più di moto* (A minor—C major—A minor—C major. $\downarrow = 168$). 9 mins.
- Notturmo* [Nocturne] (Orchestra): *Andante non troppo lento*. A major—C major—A major. 6_8 , $\downarrow = 156$. 8 mins.
- Scene change: Outside Faustina’s dwelling, across the canal from the Church of S. Maria della Salute.
- Off-stage male chorus: “*Ave Maria*”. *Adagio*. A minor. (4_4 , $\downarrow = 96$). 2 mins.
- Scene 3 (Marcello, Hasse, Faustina): “*Die Fenster dunkel, alles still*” [The windows are dark, all is quiet]. *Andante* (A minor. 4_4 , $\downarrow = 96$)—*Meno mosso* (D minor. $\downarrow = 112$)—*Andante quasi larghetto* (B \flat major—D minor—B \flat major—<D major>. 6_8 , $\downarrow = 70$). 5 mins.
- Scene 4 (Marcello): “*Zu viel! Zu viel!*” [Too much! Too much!]. *Allegro*. G minor. 4_4 , $\downarrow = 104$. 1 min.
- Scene 5 (Marcello, Hasse, Faustina): “*Verweilt, mein Herr!*” [Stay, Sir!]. *Allegro* (G minor. 4_4 , $\downarrow = 152$)—*Adagio quasi andante* (C minor—E \flat major—C major. 4_4 , $\downarrow = 112$). 4 mins.
- ENTR’ACTE*, Barcarole (Orchestra): *Andantino*. E minor—<C major>—E minor. 6_8 , $\downarrow = 60$. 7 mins.
- ACT 3: A reception room in Marcello’s house. 23 mins.
- Scene 1 (Rosana): “*Mir scheint verwandelt alles hier im Hause*” [It seems to me that everything in this house has changed]. *Agitato* (A minor. 4_4 , $\downarrow = 100$)—*Doppio movimento* (E \flat major. $\downarrow = 100$)—*Allegro* (<B major>—<transitional tonality>. $\downarrow = 160$). 5 mins.
- Scene 2 (Marcello, Rosana): “*Du auch, Rosana*” [You too, Rosana]. *Meno mosso* (G minor—<ambiguous tonality>—<E \flat major>—<A \flat major>—<A major>—<ambiguous tonality>. 4_4 , $\downarrow = 112$)—*Un poco più di moto* ($\downarrow = 132$)—*Adagio* (D major. 3_4 , $\downarrow = 112$)—*Un poco più di moto* (<A \flat major>—<ambiguous tonality>. $\downarrow = 126$)—*Allegro* (D major. 4_4 , $\downarrow = 152$). 8 mins.
- Scene 3 (Marcello, Hasse, Faustina, Rosana). “*O Himmel, schenk’ Ruh’ mir und Milde und Mut*” [Oh heaven, give me peace, gentleness and courage]. *Adagio quasi andante* (<G minor and B \flat major>. 3_4 , $\downarrow = 100$)—*Allegro* (<ambiguous tonality>—C major. 4_4 , $\downarrow = 138$)—*Doppio movimento* ($\downarrow = 138$). 10 mins.



Die Eifersüchtigen WoO.54: Oper in drei Aufzügen

The Jealous Ones: Opera in three Acts

LIBRETTO: Joachim Raff.

SOLOISTS: Don Geronimo, Florentine nobleman (bass); Don Claudio, his son (bass); Donna Rosa, his niece (soprano); Don Giulio, nobleman from Padua (tenor); Donna Bianca, his sister (soprano); Beppino, Don Giulio’s servant (bass); Ninetta, Donna Rosa’s servant (soprano).

SILENT ROLES: Sbirri (watchmen), Servants and Boatmen.

ORCHESTRA: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

DURATION: ~ 2 hours, 03 mins.

COMPOSED: between spring 1881 and spring 1882 in Frankfurt. The libretto was written in August 1880 in Magglingen, Switzerland.

PUBLISHED: Overture - Edition Nordstern, 2010; the opera itself remains unpublished: autograph manuscript (full score & vocal/piano score) - STB BERLIN.

UNPERFORMED: the Overture has been recorded.

ARRANGEMENT: vocal/piano score prepared in early 1882.

Autograph manuscript – STB BERLIN.

SYNOPSIS: The opera is set in Florence in 1555.

ACT 1: In Don Giulio’s villa, Beppino complains that everything and everyone in the household depends on him, while he remains separated from Ninetta, his love. Giulio enters and Beppino tells his master that he is concerned that Giulio’s shyness with ladies will hamper him. He should act more boldly, but Giulio despondently replies that the lady he loves, Donna Rosa, may instead love her cousin. Beppino retorts that Rosa has not even seen her cousin. He reveals that Ninetta is her maid, and offers to help his master in his pursuit of Rosa, if Giulio will reward him by enabling him and Ninetta to marry. Giulio agrees and, once his servant has left, revels in thoughts of a blissful future with Rosa. Donna Bianca,

1.5 SONGS FOR SEVERAL VOICES _____

Zwölf zweistimmige Gesänge Op.114 mit Begleitung des Pianoforte

Twelve Songs for Two Voices with Piano Accompaniment

ENSEMBLE: 2 sopranos and piano.

DEDICATION: Marie Marchand, née Devrient.

DURATION: ~ 20 mins.

COMPOSED: between 1860 and 1864 in Wiesbaden.

PUBLISHED: Forberg (3 vols.), 1865 and each song individually, 1868.

◆SOURCE: SCH pp.55-56.

Volume 1:

No.1 *Die Kapelle*: “*Droben steht die Kapelle*” [The Chapel: Yonder stands the chapel] (L. Uhland). *Andante mosso*. A minor. ²₄. ~ 2 mins.

No.2 *Frühlingsmorgen*: “*Wenn die Lämmer wieder springen*” [Spring morning: When the lambs skip again] (J. Kerner). *Allegro vivace*. D major. ⁴₄. ~ 2 mins.

No.3 “*Glücklich, wer auf Gott vertraut*” [Happy is he who trusts in God] (Hoffmann von Fallersleben). *Moderato*. C major. ⁴₄. ~ 2 mins.

No.4 *Gute Nacht*: “*In dem Himmel ruht die Erde*” [Goodnight: The earth is at rest in the heavens] (R. Reinick). *Andante*. A_♭ major. ³₄ alternating with ⁴₄. ~ 2 mins.

Volume 2:

No.5 “*Ich bin dein, du bist mein*” (*alter Liebenspruch*) [I am yours, you are mine (old love-saying)]. *Allegro*. G major. ⁴₄. ~ 1 min.

No.6 “*Nach diesen trüben Tagen*” [After these gloomy days] (Hoffmann von Fallersleben). *Allegro*. D minor—D major. ⁴₄. ~ 1 min.

No.7 *Rosenlied*: “*Die Rose blüht!*” [Rose Song: The rose blooms!] (C. Brentano). *Andante*. G major. ³₄ alternating with ⁴₄. ~ 2 mins.

No.8 *Vergißmeinnicht*: “*Es blüht ein schönes Blümchen*” [Forget-Me-Not: A beautiful little flower blooms] (Hoffmann von Fallersleben). *Andantino*. A major. ⁶₈. ~ 2 mins.

Volume 3:

No.9 *Vögeleins Frage*: “*Bist du da? Ja, ja! Lieb Vögelein, ja!*” [The Little Bird’s Question: Are you there? Yes, yes! Dear little bird, yes!] (Hoffmann von Fallersleben). *Allegro*. F major. ⁴₄. ~ 1 min.

No.10 *Wallfahrtslied*: “*Wir wandern über Berg und Tal*” [Song of Pilgrimage: We wander over hill and dale] (Hoffmann von Fallersleben). *Andante*. F major. ²₄. ~ 2 mins.

No.11 “*Wie singt die Lerche schön*” [How beautifully the lark sings] (Hoffmann von Fallersleben). *Allegretto*. B_♭ major. ²₄. ~ 1 min.

No.12 *Zum neuen Jahr*: “*Wie heimlicher Weise ein Englein leise*” [At New Year: How secretly a quiet little angel] (E. Mörike). *Largo*. D_♭ major. ⁴₄. ~ 2 mins.



Three Songs for High Schools WoO.47 for one or two Voices and Piano*

*Drei Lieder für höhere Schulen, für ein oder zwei Stimmen und Klavier**

DURATION: ~ 4 mins.

COMPOSED: Nos.II & III before April 1871, and No.I in March 1872, in Wiesbaden.

PUBLISHED: Jäger’sche Buchhandlung, 1872 in *Liedersammlung für die mittleren und oberen Klassen höherer Knaben- und Mädchenschulen* [Collection of Lieder for the Middle and Upper Classes of Boys’ and Girls’ High Schools], a multi-composer collection edited by Gotthold Kunkel and August Mauss. No.II was published separately by Schott without an opus number in 1879 as *Frühlingslied für eine Mezzo-Sopranstimme mit Begleitung des Pianoforte* [Spring Song for a Mezzo-Soprano with Piano Accompaniment].

◆NOTES: In April 1871 Raff supplied three songs to Kunkel for his collection: Nos.II and III, together with a

setting of Geibel’s *Des Müden Abendlied*, which was rejected by a school commission as being too dark. At Kunkel’s request Eugen Peschier wrote a replacement poem, *Auf einen verstorbenen Spielgenossen*, which could replace the text of the song without changing Raff’s music. The composer rejected this inartistic idea and in March 1872 wrote a new setting for Peschier’s poem: No.I. The songs were published as Nos.9, 22 & 62 respectively in the collection. *Des Müden Abendlied* was published in the same year as No.7 of *Acht Gesänge* Op.173.

*Author’s title. These songs were not collectively titled when originally published.

◆SOURCES: JR (Kunkel»Raff 23/4/1871 & 9/3/1872); SCH p.118.

I. One voice. *Auf einen verstorbenen Spielgenossen*: “*Es fehlet ein gar liebes Haupt in unser’m frohen Reigen*” [To a dead Playmate: A dear friend is missing from our merry dance] (E. Peschier). *Andante*. G minor—G major. ³₄, ♩ = 80. ~ 2 mins.

II. One voice. *Frühlingslied*: “*Der Frühling schwang den Zauberstab*” [Spring Song: Spring waved its magic wand] (E. Neubürger). *Bewegt, mit freiem Vortrag* [Moving, with free declamation]. E major. ³₄, ♩ = 116. ~ 1 min.

Große Fuge WoO.56 für Orchester

Grand Fugue for Orchestra

COMPOSED: sketched 1882 in Frankfurt. The work was structurally complete and the instrumentation was indicated, but it was left unorchestrated at Raff's death.

UNPUBLISHED.

LOST: presumed lost, the location of the sketch is unknown.

◆SOURCE: SCH p.136.



2.5 WORKS FOR WIND BAND

Marsch WoO.16A

March by Franz Liszt: arrangement for military band

BAND: Piccolo, 2 oboes, 11 clarinets (2 in E \flat , 9 in B \flat), 2 cornets, 6 horns (2 in C, 2 in E \flat , 2 in F), 2 bassoons, 7 trumpets (4 in C, 2 in E \flat , 1 in F), 2 tenor horns, bass horn, alto trombone, 2 tenor trombones, bass trombone, 4 tubas and timpani.

DURATION: ~ 8 mins.

COMPOSED: on 22nd July 1853 Liszt completed a march for piano, written to commemorate the accession of Karl Alexander as Grand Duke of Saxe-Weimar-Eisenach. Raff's arrangement of it was made at Liszt's request shortly before the accession ceremony on

28th August 1853, at which it was to be played.

UNPUBLISHED: autograph manuscript - LOC.

UNPERFORMED: the intended first performance was cancelled in deference to the recent death of the dowager Duchess. It has probably never been performed.

◆NOTES: In 1857 Liszt revised the original piano piece by replacing the trio. It was published, together with his own orchestral arrangement, as *Huldigungsmarsch* [Homage March] (S.228), and dedicated to the Grand Duke.

◆SOURCES: MSS; SONN.

Marsch [March] (C major—A \flat major—E major—A \flat major—C major. ⁴)—*Più Moto*.



Fest-Ouvertüre (für Blasinstrumente) Op.124 über vier beliebte Burschenlieder

Festival Overture (for Wind Instruments) on four favourite Student Songs

BAND: Piccolo, 2 flutes, 2 oboes, 4 clarinets in E \flat , 4 clarinets in B \flat , 2 bassoons, 4 horns, 4 trumpets, tenor horn or euphonium, 2 tenor trombones, bass trombone, tuba, timpani, cymbal, snare drum, bass drum.

DURATION: 9 mins.

COMPOSED: early 1865 in Wiesbaden.

PUBLISHED: Edition Nordstern, 2021. Copyist's parts - FSU JENA; whereabouts of the autograph manuscript unknown.

PREMIERE: Ernst Naumann conducted the first perfor-

mance on 15th August 1865 in the Market Place, Jena.

ARRANGEMENT: piano four hands arrangement, published Praeger & Meier 1865.

◆NOTES: The published piano four hands score states that the work was composed for the 50th anniversary of the German Students' Duelling Society on 14th-16th August 1865. The wind parts were rediscovered in 2014, and the full score was reconstructed from them by Dr Avrohom Leichtling in 2016.

◆SOURCES: MSS; SCH p.60.

Allegro vigoroso—"Was ist des Deutschen Vaterland?" [What is the German's Fatherland?]"—"Wir hatten gebaut ein stattliches Haus" [We have built a Stately House]"—"Wo Mut und Kraft in deutscher Seele flammen" [Where Courage and Strength flame in the German Soul]"—"Sind wir vereint zu guter Stunde" [We are united in Happy Times]"—*Più mosso*. B \flat major. ².



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 . 50. Romanze . 2 mit Piano Begleitung von Raff.
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From top left, clockwise - OTHER WORKS FOR VIOLIN AND PIANO: *Drei Duo's über Motive aus Richard Wagner's Opern* Op.63 (101); *Six Morceaux* Op.85 (102); *Beethoven's Violin Romanzen* WoO.30B, piano accompaniment (103); *Suite for Piano & Violin* Op.210 (104).

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8 Il Lombardi.
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17 Les Vêpres siciliennes.
20 Aroldo.
23 Un Ballo in Maschera.
26 Crispino e la Comare.
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9 Ernani.
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471. 472

From top left, clockwise - CELLO SONATA: Cello Sonata Op.183 (105). OTHER WORK FOR CELLO AND PIANO: Zwei Fantasie-Stücke Op.86 (106). WORK FOR HORN (OR CELLO) AND PIANO: Zwei Romanzen Op.182 (107). WORK FOR FLUTE: Repos de l'Etude WoO.20E (108).

Am Gießbach Op.88. *Etüde für das Pianoforte*

At Giessbach Falls. Study for the Piano

DURATION: 3 mins.

COMPOSED: 1858 in Wiesbaden.

PUBLISHED: Rieter-Biedermann, 1862.

♦NOTE: The waterfall at Giessbach, a popular tourist attraction, is above Lake Brienz in Switzerland.

♦SOURCE: SCH p.43.

A Capriccio (A_♭ major. ⁶/₈)—*Andante* (A_♭ major—B major—C major—A_♭ major).*Villanella* Op.89 *pour le Piano*

Villanella for the Piano

DURATION: 5 mins.

COMPOSED: 1859 in Wiesbaden.

PUBLISHED: Rieter-Biedermann, 1862.

♦NOTE: A villanella is an Italian folk song.

♦SOURCE: SCH p.43.

Allegro molto (E_♭ major. ³/₈)—*Meno mosso, quasi Allegretto*—*Allegretto*—*Presto*.*Zwei Märsche aus Händel's Oratorien: "Saul" und "Jephta"* WoO.22. *Transkription für Pianoforte. (Erinnerung an Händel's Säkularfeier)*

Two Marches from Handel's Oratorios: "Saul" and "Jephta": Transcription for Piano (Memento on Handel's Anniversary)

DURATION: ~ 5 mins.

COMPOSED: May & July 1859 in Wiesbaden.

PUBLISHED: Schubert, 1859 and 1879.

♦NOTES: Referring to No.I, the published score is endorsed: "Mosel has included this march in his adaptation of Samson, hence the designation of March from Samson, which is incorrect".^{D-68} Ignaz Franz vonMosel (1772-1844) had published an edition of Handel's Oratorio *Samson* in 1828. George Freideric Handel's oratorio *Saul* HWV 53 was premiered in 1739 and the oratorio *Jephta* HWV 70 in 1751.

♦SOURCES: JR (Raff»Schubert 21/5/1859 & 7/7/1859); SCH p.121.

I. *Marsch aus "Saul"* [March from Saul]: *Grave*. C major. ⁴/₄. ~ 3 mins.II. *Marsch aus "Jephta"* [March from Jephta]: [No tempo indication]. D major. ⁴/₄. ~ 2 mins.*Premium. Concert-Polka* WoO.22B *pour piano forte*. By Charles Mayer

Premium. Concert Polka, for piano

DEDICATION: Henriette A. Cargill.

DURATION: ~ 2 mins.

COMPOSED: arranged/rewritten, July 1859 in Wiesbaden.

UNPUBLISHED: although the arrangement was requested by the publisher Schubert, it does not appear to have been published.

LOST: presumed lost, circumstances unknown, but probably at the latest destroyed with the Schubert archives during WWII.

♦NOTES: Schubert requested the revision of Mayer's Polka, a work described by Raff as a "horrible concoction by an amateur"^{D-69} knowing nothing of harmony or form. Raff intended to rewrite the work to give it shape without losing the inventor's ideas and, when he sent the finished arrangement to the publisher, he hoped that the Polka "has now truly gained in substance".^{D-70} The extent of the revision is not known. A piano four hands version followed the next year. There is strong circumstantial evidence that the composer of the original piece is *not* the Prussianpianist and composer Charles Mayer (1799-1862), about whom Raff's extremely disparaging remarks would be surprising, but rather an American of the same name. The Polka was first published as Mayer's Op.9 by Schubert's New York branch in 1852 and not in Germany until 1853, by which time the same publisher had published the Prussian's Op.121. The work retained its English title in the German issue and its dedicatee appears to have an Anglo-Saxon name. Its composer is listed in Hofmeister's *Monatsberichte* as "Ch. Mayer (de New York)" and, although the American Mayer has not been identified, several light piano pieces such as galops and polkas, some with apparently Anglo-Saxon dedicatees and none corresponding to known works by the Prussian, were published in several U.S. cities in the 1850 and 1860s.

*The description of the score is based upon Mayer's original, as Raff's reworking appears to be lost.

♦SOURCES: JR (Raff»Schubert 9/5/1859 & 7/7/1859).

[No tempo indication] (G major—C major. ²/₄)—*Trio* (F major—C major—G major)—[No tempo indication] (G major—C major).*

7. Arrangements

Raff made his own arrangements of many of his works, in particular for piano four hands and for piano. This section lists the works which he arranged, grouped by the genre of the arrangement and then by Opus or WoO number. Some works, or pieces within a larger work, were subject to several different arrangements and therefore appear twice. Where an arrangement was published under a different name from the original work it is listed under its published title, together with a note of the work of which it is an arrangement. The many arrangements of Raff's music made by other musicians have not been included. His arrangements of the music of other composers are similarly omitted, but may be found in the full listing of each work in the catalogue, and are summarised in Appendix 8.

ARRANGEMENTS FOR ORCHESTRA

Abends: Rhapsodie Op.163b (1874). Arrangement of Piano Suite in G major Op.163 No.V (1871)

Mazurka, Polonaise & *Russisch* Op.174 Nos. 8, 11 & 12. Arrangement of *Aus dem Tanzsalon* Op.174 Nos. 8, 11 & 12 (piano 4 hands – 1872)

A la Hongroise Op.203 No.V. (violin & orchestra – 1877). Arrangement of *Volker: Cyklische Tondichtung* Op.203 No.V (violin & piano – 1876)

Schlummerlied (Berceuse) Op.203 No. VIII (violin, 2 horns and strings – 1877). Arrangement of *Volker: Cyklische Tondichtung* Op.203 No. VI (violin & piano – 1876)

ARRANGEMENTS FOR CHAMBER ENSEMBLE

Zehn Sonatillen Op.99 (violin & piano – 1880). Arrangement of *Trois Sonatilles* Op.99 (piano – 1861).

Phantasie Op.207b (piano quintet – 1877). Arrangement of *Phantasie* Op.207a (two pianos – 1877)

ARRANGEMENTS FOR PIANO ACCOMPANIMENT

Traumkönig und sein Lieb Op.66 (vocal score: voice & piano – 1854)

La Fée d'amour Op.67 (violin & piano – 1854)

Ode au printemps Op.76 (two pianos – 1857)

Wachet auf! Op.80 (vocal score: baritone, solo quartet, male choir & piano – 1858)

De Profundis Op.141 (vocal score: soprano, choir & piano – 1867)

Comic Opera: *Dame Kobold* Op.154 (vocal score: soloists, chorus & piano – 1869)

Violin Concerto No.1 Op.161 (violin & piano – 1870).

Zwei Gesänge Op.171 (vocal score: choir & piano – 1871)

Suite for Solo Violin and Orchestra Op.180 (violin & piano – 1873)

Op.186 A. *Morgenlied* Op.186 (vocal score: choir & piano – 1873)

Op.186 B. *Einer Entschlafenen* (vocal score: soprano, choir & piano – 1873)

Cello Concerto No.1 Op.193 (cello & piano – 1874)

Two Scenes Op.199 (vocal score: voice & piano – 1875)

Violin Concerto No.2 Op.206 (violin & piano – 1877)

Concertante: *Die Tageszeiten* Op.209 (vocal score: two pianos & choir – 1877)

Oratorio: *Welt Ende – Gericht – Neue Welt* Op.212 (vocal score: baritone, soprano, choir & piano – 1881)

Grand Opera: *König Alfred* WoO.14 (vocal score: soloists, chorus & piano – 1848-52)

Musikalisches Trauerspiel: Samson WoO.20 (vocal score: soloists, chorus & piano – 1853-57)

Opera: *Die Parole* WoO.29 (vocal score: soloists, chorus & piano – 1871-1872. Overture & Act 1 only)

Cello Concerto No.2 WoO.44 (cello & piano – 1876)

Lyric Opera: *Benedetto Marcello* WoO.46 (vocal score: soloists, male chorus & piano – 1877-78)

Cantata: *Die Sterne* WoO.53 (vocal score: choir & piano – 1880)

Opera: *Die Eifersüchtigen* WoO.54 (vocal score: soloists & piano – 1881-82)

ARRANGEMENTS FOR PIANO FOUR HANDS

“Le Prétendant”. *Musique de Fr. Kücken. Transcriptions* Op.42 (piano – 1847) Nos. 1 & 3

Tanz-Capricen Op.54 (piano – 1852) No.1

Piano Four Hands Sonata Op.73b (1854). Arrangement of Violin Sonata No.1 Op.73 (1853)

String Quartet No.1 Op.77 (1855)

Violin Sonata No.2 Op.78 (1858)

Piano Four Hands Sonata in A major Op.90b (1857). Arrangement of the String Quartet No.2 (1857).

Symphony No.1 *An das Vaterland* Op.96 (1861)

Trois Sonatilles Op.99 (piano – 1861)

Suite No.1 for Orchestra Op.101 (1863)

Jubelouvertüre Op.103 (orchestra – 1864)

Valse-Caprice Op.116 (piano – 1864)

Fest-Ouvertüre Op.117 (orchestra – 1864)

Konzert-Ouvertüre Op.123 (orchestra – 1862)

Fest-Ouvertüre über vier beliebte Burschenlieder Op.124 (wind band – 1865)

Overture: *Ein feste Burg ist unser Gott* Op.127 (orchestra – 1854-65)

Marche brillante Op.132 (piano – 1866)

Blätter und Blüten Op.135b. Arrangement of *Blätter und Blüten* Op.135a (piano – 1866)

Piano Four Hands Sonata in E minor Op.136b (1866). Arrangement of the String Quartet No.3 (1866).

Piano Four Hands Sonata in A minor Op.137b (1867). Arrangement of the String Quartet No.4 (1867).

Piano Four Hands Sonata in G major Op.138b (1867). Arrangement of the String Quartet No.5 (1867).

Festmarsch Op.139 (orchestra – 1867)

Symphony No.2 Op.140 (1866)

Chaconne Op.150 (two pianos – 1868)

Symphony No.3 *Im Walde* Op.153 (1869)

Symphony No.4 Op.167 (1871)
 Symphony No.5 *Lenore* Op.177 (1872)
 Sinfonietta Op.188 (10 winds – 1873)
 Symphony No.6 Op.189 (1873)
 String Quartet No.6 *Suite in älterer Form* Op.192 No.1
 (1874)
 String Quartet No.7 *Die schöne Müllerin* Op.192 No.2
 (1874)
 String Quartet No.8 *Suite in Kanonform* Op.192 No.3
 (1874)
 Suite No.2 for Orchestra *in ungarischer Weise* Op.194
 (1874)
 Symphony No.7 *In den Alpen* Op.201 (1875)
 Symphony No.8 *Frühlingsklänge* Op.205 (1876)
 Symphony No.9 *Im Sommer* Op.208 (1878)
 Symphony No.10 *Zur Herbstzeit* Op.213 (1879-81)
Valse-Impromptu à la Tyrolienne WoO.28 (piano – 1868)
Italienische Suite WoO.35 (orchestra – 1871)
 Suite: *Aus Thüringen* WoO.45 (orchestra – 1875)
Elegie WoO.48 (orchestra – 1879)

Orchester-Vorspiel zu Shakespeare's Macbeth WoO.50
 (orchestra – 1879)*
Orchester-Vorspiel zu Shakespeare's Romeo und Julie
 WoO.51 (orchestra – 1879)*

ARRANGEMENTS FOR PIANO

Op.65 No.2 *Caprice über Motive aus der Oper "König
 Alfred" von J. Raff* (piano – 1854)
Douze Morceaux Op.82 Nos. 4, 6, 8, 9 & 12 (piano 4 hands
 – 1859)
 Suite No.1 for Orchestra Op.101 No.V (1863)
Festmarsch Op.139 (orchestra – 1867)
Chaconne Op.150 (two pianos – 1868)
Aus dem Tanzsalon Op.174 (piano 4 hands – 1872. 12 nos.)
 Symphony No.5 *Lenore* Op.177 No. III (1872)
 Suite for Piano & Orchestra Op.200 Nos. II & III (1875)
Italienische Suite WoO.35 No.IV (orchestra – 1871)

* Arrangement may be by Edward Macdowell

Index of All Titles

This index lists the titles of all Raff's compositions including songs, vocal numbers within larger works, and the individual pieces and movements comprising larger instrumental works.

ORGANISATION OF THE INDEX:

Titles are shown thus:

JAGD-FANTASIE – Complete work.

Jagdstück – Instrumental movement, or piece within a larger work.

◦*Jägerbraut* – Song, or the first phrase of a vocal number.

Page references are shown thus:

p.113 – reference in the catalogue

p.201 – reference in the appendices.

p.[176] – illustration, mostly only of complete works.

Opus numbers shown thus:

Op.3¹ – the 1st/2nd published work sharing the same opus number.

Movements or pieces from larger works which have no title except a tempo indication (e.g. *Allegro* or *Sehr rasch*) are not included. Personal names, Latin religious titles (e.g. *Stabat Mater*) and common dance titles (e.g. *Bourée*) with no English equivalent in common usage have generally not been

translated. For an explanation of some other untranslated titles, see each work's entry in the Catalogue.

Initial definite and indefinite articles and numbers (*La, Un, Deux, Der, Ein, Zwei* etc.), are shown at the end of the title, thus: *Amoureux (Les)*.

Accents in a few French titles were omitted in the published work and these misspellings have been retained in this index for consistency of reference.

Where a work was published with alternative English titles or text, this has been employed, rather than literal translations.

ARRANGEMENTS OF OTHER COMPOSERS' MUSIC:

Where a work is a transcription, fantasy or other free adaptation of another composer's opera, the full title of Raff's composition is not usually given and the opera on which it is based is shown thus: {*Huguenots (Les)*}. Thus, the *Fantaisie Militaire sur des motifs de l'opéra "Les Huguenots" de Meyerbeer* is listed as: *FANTASIE MILITAIRE* [Military Fantasy] {*Huguenots (Les)*} Op.36. Arrangements of instrumental works by other composers are indexed in full. See Appendix 8 for arrangements made by Raff of all music by other composers.

Index

121. *PSALM (DER)* [The 121st Psalm] WoO.8 – pp.19, 208, 239

A

◦*A custodia matutina* [From the morning watch] Op.141, V. – p.36

A LA HONGROISE [Hungarian Dance] Op.203, V. – pp.102, 209

Abbandonata (L') [The Abandoned Woman] Op.8, I. – p.129

◦*Abend kam, und leichter schlug das Herz (Der)* [The Evening came, and softer beat the heart] WoO.17A, V. – pp.50, 238

◦*Abendbild* [Evening Scene] Op.98, No.7 – pp.51, 237

◦*Abendfeier in Venedig* [Evening Festivities in Venice] Op.51, No.4 – p.49

◦*Abendglocken klingen (Die)* [The evening bells toll] Op.198 No.2 – p.45

ABENDLIED VON ROBERT SCHUMANN [Evening Song by Robert Schumann] WoO.24 – pp.168, 190, 213, [259]

ABENDS [Evening] Op.163b – pp.[83], 85, 189, 209

Abends [In the Evening] Op.55 No.12 – pp.150, 194

◦*Abendsegen* [Evening prayer] Op.122, No.9 – pp.43, 239

◦*Abendstimmung* [Evening Mood] Op.98, No.27 – pp.52, 239

ABSCHALOM - p.231

◦*Abschied* [Farewell] Op.48, I. – p.48

◦*Abschied vom Heiligen Land* [Farewell to the Holy Land] Op.211, No.7 – p.55

Abschied von Allem [Farewell to Everything] Op.27 No.11 –

p.137

Abschied von Alzey [Farewell to Alzey] Op.203, I. – p.102

◦*Abschied von der Welt von Maria Stuart* [Farewell to the World, by Mary Stuart] Op.172, XI. – pp.53, 238

◦*Ach Herr, strafe mich nicht* [Ah Lord, chastise me not] Op.212 No.26 – p.40

◦*Ach was ist es für ein trauriges Dasein* [Oh, what a sad life it is] WoO.54 Act 1, Sc.8 – p.18

◦*Ach wie, Ihr seid schon hier, Faustina?* [Ah, so you're already here, Faustina?] WoO.46 Act 1, Sc.3 – p.16

◦*Ach wüßten's die Blumen, die kleinen* [Ah, if the little flowers only knew] WoO.17A, I. – pp.50, 238

◦*Ach, was ist's Leben doch so schwer* [Ah, why is life so hard] Op.173, No.8 – pp.54, 238

Adieux (Les) [Farewells] {*Africaine (L')*} Op.121 No.4 – p.161

Advent Op.216 No.1 – p.174

{*AFRICAINÉ (L')*} Op.121 – pp.161, 187, 212, [226], 244

AGNETE - p.232

◦*Agnus Dei qui tollis peccata mundi* [Lamb of God, who takes away the sins of the world] WoO.19B – p.35

◦*Ah Herr, erwacht!* [Ah my lord, awake!] Op.154 Act 2, Sc.5 – p.11

◦*Ah! Du hier!* [Ah! Here you are!] WoO.54 Act 1, Sc.3 – p.18

{*AIDA*} - p.232

Air Op.204, V. – p.116

- Air Rhénan* [Rhenish Air] Op.20, II. – p.136
AIR SUISSE [Swiss Air] Op.11 – pp.130, 187, 194
Air varié [Air with variations] Op.82, No.10 – p.111
Air WoO.40 Suite III, II. – p.172
AIRS FAMEAU (DEUX) [Two Famous Airs] {*ROBERT LE DIABLE*}
 Op.28 – pp.137, 207, 212
ALBUM LEAF [*Albumblatt*] WoO.9A – pp.145, 195, 197, 201;
 WoO.9B – pp.145, 195, 197, 201, 241, 245; WoO.15B –
 pp.151, 195, 197, 202; WoO.16D – pp.152, 195, 197, 202,
 243; WoO.18B – pp.153, 195, 197, 202, 242
ALBUM LYRIQUE [Lyric Album] Op.17^I – pp.134, [179], 215,
 190, 244; Op.17^{II} – pp.134, [180], 190, 215
ALBUMSTÜCK [Album Piece] Op.33 – pp.139, 207, 216
 Alison. Op.82, No.8 – pp.111, 210
ALLEGRO AGITATO Op.151 – pp.166, 189, [262]
Allemande Op.163, II. – p.115; WoO.41 II. – p.86; WoO.23
 Vol.7 II. – p.162; 16 *Sonate* I.-V, II. – p.167, VI, II. –
 p.168
 **Alles, alles liegt auf mir* [Everything, everything falls to me]
 WoO.54 Act 1, Sc.2 – p.18
 **Alma redemptoris mater* [Loving mother of our redeemer]
 WoO.27, 1. – p.44
 **Alpenjägerlied* [Alpine Hunter's Song] Op.195 No.3 – pp.44,
 239
Alpenlandschaft [Alpine Landscape] Op.160 No.8 – p.112
Altdeutsches Lied [Old German Song] WoO.2V, VI. – p.135
 **Alte Gott (Das)* [May God Grant It] Op.195 No.10 – pp.45,
 237
 **Alte Gott, der helfen kann! (Das)* [May God who can help
 prevail!] Op.195 No.10 – pp.45, 237
 **Alten Domes Glocken klingen herüber vom Rhein (Des)* [The
 Old Cathedral's Bells ring from across the Rhine] Op.53, No.1
 – p.50
 **Alter Liebespruch* (Old love-saying) Op.114, No.5 – pp.46,
 240
Altes Leid [Old Sorrow] Op.27 No.2 – p.137
Altes Lied [Old Song] Op.27 No.2 – p.137
 **Altes Volkslied* [Old Folksong] Op.97, No.10 – p.43; Op.195
 No.6 – pp.45, 240
AM GIEßBACH [At Giessbach Falls] Op.88 – pp.157, 189, 194,
 [222]
Am Kamin [By the Stove] Op.214 II. – p.64
Am Loreley-Fels [At Loreley Rock] Op.134 No.3 – pp.163, 194
 **Am Morgen* [In the Morning] Op.97, No.8 – pp.43, 238
Am offenen Fenster [At the Open Window] Op.27 No.7 – p.137
 **Am rauschenden Bache* [By the rushing brook] Op.191 – p.54
AM RHEIN [By the Rhine] Op.32 – pp.139, [182]
Am Rialto [At the Rialto] Op.187 No.2 – p.171
Am See [By the Lake] Op.201, III. – p.62
Am Tage. Eindrücke und Empfindungen [Daytime. Impres-
 sions & Feelings] Op.153, I. – p.59
Amicizata (L') [Friendship] Op.8, IV. – p.129
Amoureux (Les) [The Lovers] Op.15, No.3 – p.134
AN DAS VATERLAND [To the Fatherland] Op.96 – pp.[34], 56,
 190, 209, 243
 **An dem Waldeswiesensaum* [At the edge of forest meadows]
 Op.191 – p.54
An der Grenze. Ouvertüre [At the Border. Overture] Op.194, I.
 – p.69
 **An die Dame* [To the Lady, by Henry Stuart Lord Darnley]
 Op.172, VI. & VII. – p.53
AN DIE KÜNSTLER [To Artists] WoO.16C – pp.21, [27], 195,
 197, 202, 212, 236, 239
An ihn [To Him] Op.27 No.3 – p.137
Andante des Duets [Andante from the Duet] {*Fliegende
 Holländer (Der)*} Op.62 No.1 – pp.152, [218]
ANDANTE RELIGIOSO - p.232
ANDANTINO WoO.56A for Violin and Piano – pp.103, 195,
 198, 204
ANGELENS LETZTER TAG IM KLOSTER [Angela's Last Day at the
 Convent] Op.27 – pp.137, [182], 188, 216
Animone [Anemone] Op.135a No.9 – p.164; Op.135b No.9 –
 p.111
Annäherung [Drawing closer together] Op.55 No.5 – p.150
APOKALYPTISCHEN REITER (DIE) [The Four Horsemen of the
 Apocalypse] - p.233
Apokalyptischen Reiter (Die) [The apocalyptic Riders] Op.212
 Part I. B – p.40
*Appenzellerlied—Mes das äbbe—Bin i nit e lustige
 Schwyzerbue* [Appenzell Song — It's more like this — Aren't I
 a happy Swiss Chap?] Op.60 No.7 – p.151
Après le Coucher du Soleil [After Sunset] Op.75 No.5 – pp.
 155, 194, 241
 Aria Op.69, IV. – p.114; Op.180, IV. – p.66
 Arie [Aria] Op.192 No.1, IV. – p.93, No.3, IV. – p.93
 Armer [Pauper] Op.181 – p.113
 ARNOLD VON BRESCIA - p.231
Arpeggio WoO.6D, III. – p.141
 ASTAROTH - p.233
Au bord de la mer [By the Seashore] Op.23 No.1 – p.136
Au Clair de la Lune [In the Moonlight] Op.75 No.11 – pp. 156,
 245
 **Auch eine Bitte war's, die mich jetzt hergeführt* [It was a
 request too which has brought me here now] WoO.14 Act 2,
 Sc.4 – p.4
 **Auch Myrthe, ja Myrthe* [Myrtle too, yes, myrtle] Op.191 –
 p.54
 **Auf deinen Wink naht sich die Schwester dir* [When you
 beckon, your sister approaches you] WoO.14 Act 1, Sc.5 –
 p.4
Auf der Nachtwache [On the Night Watch] Op.203, VII. –
 p.102, VIII. – pp.102, 209
Auf der Puszta. Träumerei [On the Puszta. Reverie] Op.194, II.
 – p.69
 **Auf der schimmernden Lagunen* [On the shimmering lagoons]
 Op.50, No.1 – p.49; WoO.6E, 2. – p.48
 **Auf dieser Erde, an Liebe so arm* [On this earth, so lacking in
 love] Op.186, B. – p.37
 **Auf einen verstorbenen Spielgenossen* [To a dead Playmate]
 WoO.47, I. – pp.46, 54, 238
 **Auf Flügeln rauscht der Wind* [The wind rustles on wings]
 Op.98, No.8 – pp.51, 237
Auferstehung (Die) [The Resurrection] Op.212 No.24 – p.40
 **Aus dem Schlaf rasch empor* [Rising quickly from sleep]
 WoO.19 Part 4, 2 – p.24
AUS DEM SÜDEN [From the South] WoO.35 – p.68
AUS DEM TANZSALON [From the Dance Salon] Op.174 – pp. 112,
 [128], 190, 210, 244
AUS DER ADVENTZEIT [From the Advent Season] Op.216 –
 pp.174, 187, [267]
AUS DER SCHWEIZ [From Switzerland] Op.57 – pp.99, [123], 187,
 243