

# E. MOÓR

(Op. 138)

# Stabat Mater

Pour Alto solo et Chœur (Soprani et Alti)

Avec Orchestre ou Orgue

*Réduction pour Voix et Orgue (ou Piano)*

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A. Z. MATHOT

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# STABAT MATER

Pour Alto solo, Soprani, Altii (chœur)

Avec Orchestre ou Orgue.

Emanuel MOOR.

Op. 138.

**ORGUE  
OU  
PIANO**

*Lento*  
Cello

**ALTO SOLO**

*pp*

Sta-bat Ma-ter do-lo-ro-sa

**CHOR (Frauen)**

Musical score for the first system. It consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a grand staff (bottom). The vocal line begins with a rest, followed by the lyrics "Sta-bat Ma-ter do-lo-ro-sa" with dynamic markings *f*, *dim.*, and *pp*. The piano accompaniment line starts with *pp* and includes the lyrics "Sta-bat Ma-ter do-lo-ro-sa". The grand staff provides harmonic support with chords and melodic lines.

Musical score for the second system. It consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a grand staff (bottom). The vocal line begins with a rest, followed by the lyrics "jux-ta cru-cem la-cry-mo-sa, dum pen-de bat" with dynamic markings *mf* and *p*. The piano accompaniment line starts with *pp* and includes the lyrics "Stabat Ma-ter do-lo-ro-sa". The grand staff provides harmonic support with chords and melodic lines.

Pi - li - us  
*pp*  
 jux - ta cru - cem la - cry - mo sa, dum pen de bat  
*pp*

Detailed description: This system contains three staves. The top staff is a vocal line starting with the lyrics 'Pi - li - us'. The middle two staves are piano accompaniment. The first measure of the piano part is marked *pp*. The lyrics 'jux - ta cru - cem la - cry - mo sa, dum pen de bat' are written across the second and third measures of the piano part.

Fi - li - us. Cu - jus a - nimam ge - men tem, contris -  
*p*  
*f*  
*pp* *pp* *pp* *p* *pp*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'Fi - li - us. Cu - jus a - nimam ge - men tem, contris -'. The middle two staves are piano accompaniment. The first measure of the piano part is marked *p*. The lyrics 'Fi - li - us. Cu - jus a - nimam ge - men tem, contris -' are written across the first and second measures of the piano part. The piano part continues with several measures, with dynamic markings *f*, *pp*, *pp*, *pp*, *p*, and *pp* appearing in the lower staff.

*p*  
Per-tran-si-vit

*poco rall.*  
*p* *pp*

ta-ta-met do-lon-tem,

*a tempo*  
*p*

*mf*  
Sta-bat Ma-ter

gla-di-us.

Per-tran-si-vit gla-di-us.

do - lo - ro - sa Sta - bat Ma - ter, Sta - bat

*pp* *cresc.*

Sta - bat Ma - ter do - lo - ro - sa

*pp*

*p*

*cresc.*

Ma - ter. Sta - bat Ma - ter, Ma - ter

*p* *rit.* *pp*

Stabat Mater Sta - bat Ma ter Ma - ter

*pp*

Sta bat Ma - ter, Ma - ter, Ma - ter.

*pp* *pp*

*large*

*p* *rit.* *ppp*

*pp*

## Moderato

O quam tris - tis  
O quam tris - tis

*p*

## Andante

et af - flicta fu - it il - la be - ne - di - cta  
et af - flicta fu - it il - la be - ne - di - cta

*p*

et af - flicta fu - it il - la be - ne - di - cta  
et af - flicta fu - it il - la be - ne - di - cta

*mf*



Ma - ter U - ni - ge - ni - ti! Ma - ter U - ni

*p* Ma - ter U - ni - ge - ni - ti! Ma - ter U ni -  
Ma - ter U - ni ge - ni - ti! Ma - ter U - ni -

*pp*

The first system consists of three vocal staves and a piano accompaniment staff. The vocal parts enter with the lyrics 'Ma - ter U - ni - ge - ni - ti! Ma - ter U - ni'. The piano accompaniment begins with a *pp* dynamic. The key signature has two flats and the time signature is 4/4.

ge - ni - ti!

ge - ni ti! Ma - ter U - ni ge - ni - ti! Ma - ter, Ma ter

*pp rall.*

*p* *pp rall.*

The second system continues the vocal and piano parts. The vocal parts enter with 'ge - ni - ti!' and then 'ge - ni ti! Ma - ter U - ni ge - ni - ti! Ma - ter, Ma ter'. The piano accompaniment features a *pp rall.* section. The key signature and time signature remain the same as in the first system.

## Meno mosso

*p*

O quam tris - tis et af - fli - cta O quam tris - tis

*p*

O quam tris - tis

*p*

et af - fli - cta, O quam tris - tis et af fli cta

et af - fli - cta. O quam tris tis et af fli - cta  
et af - fli - cta, *p* O quam tris - tis et af fli cta

fu - it il - la be ne di cta Ma - ter U - ni -

fu - it il - la be - ne - di - cta Ma - ter U ni -

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle two staves are piano accompaniment. The music is in a minor key and 4/4 time. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

ge - ni - ti' Ma ter, Ma - ter, Ma ter U ni -

ge - ni - ti'

The second system also consists of three staves. The top staff is a vocal line with lyrics. The middle two staves are piano accompaniment. The music continues in the same key and time signature. The piano part includes dynamic markings such as *p* and *pp*.

## Più vivo

ge - ni - ti! U ni - ge - ni - ti! Ma - ter, Ma - ter,

Ma - ter, Ma - ter,

Più vivo

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. It begins with the lyrics 'ge - ni - ti! U ni - ge - ni - ti! Ma - ter, Ma - ter,'. The second staff is a vocal line with the lyrics 'Ma - ter, Ma - ter,'. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, including some sustained chords and a fermata over a chord in the final measure of the system.

*p rit.*  
U - ni - ge - ni - ti!

*pp*  
O quam tris - tis et af - fli - cta

*pp*

*rit.*

Detailed description: This system contains the next two systems of the musical score. The top staff is a vocal line starting with the lyrics 'U - ni - ge - ni - ti!'. The second staff is a vocal line with the lyrics 'O quam tris - tis et af - fli - cta'. The piano accompaniment consists of two staves. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system includes dynamic markings: 'p rit.' at the beginning, 'pp' above the vocal line, and 'pp' below the piano accompaniment. The system concludes with a 'rit.' marking above the piano accompaniment.

O quam tris - tis et af - fli - cta Ma - ter, Ma - ter,

*pp*

*p* *rit.* *pp*

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "O quam tris - tis et af - fli - cta Ma - ter, Ma - ter,". The vocal line begins with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *pp* (pianissimo) and *p* (piano). A *rit.* (ritardando) marking is present in the piano part.

Ma - ter U - ni - ge - ni - ti!

*p* *rit.*

*p* *pp* *rit.*

Detailed description: This system contains the next two staves of the musical score. The vocal line continues with the lyrics "Ma - ter U - ni - ge - ni - ti!". The piano accompaniment continues with chords and a bass line. Dynamics include *p* (piano), *pp* (pianissimo), and *rit.* (ritardando). A *rit.* marking is also present in the piano part.

Andante con moto

ALTO SOLO *f*

Quæ mœre-bat, et do-le-bat,

Più agitato

pi-a Ma-ter, dum vide - bat Na-ti pœ-nas in - cly - ti.

*p*  
Quæ mœ re - bat,

Piu agitato

et do - le - bat, pi - a Ma - ter, dum vi - de - bat Na - ti pce nas in - cly - ti.

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef.

Quis est ho - mo, qui non fle - ret, Ma - trem Christi si vi - de ret in

*pp*

Quis est ho - mo qui non fle - ret, Ma - trem Christi si vi - de - ret in

*pp*

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef.

tan - to suppli - ci - o? Ma trem, Ma-trem Chris-ti si vi - de - ret in

tan - to suppli - ci - o? Matrem, Matrem Chris-ti si vi - de - ret in

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "tan - to suppli - ci - o? Ma trem, Ma-trem Chris-ti si vi - de - ret in" on the first staff, and "tan - to suppli - ci - o? Matrem, Matrem Chris-ti si vi - de - ret in" on the second staff.

*p* tan - to sup - pli - ci o? Quis est ho - mo, qui non fle - ret,

*p* tan - to sup - pli - ci o?

*a tempo*

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "tan - to sup - pli - ci o? Quis est ho - mo, qui non fle - ret," on the first staff, and "tan - to sup - pli - ci o?" on the second staff. The piano accompaniment includes a tempo change to "a tempo" in the third measure of the bottom two staves.



Ma-trem Christi si vi-de-ret in tan-to suppli-ci-o? in tan-to suppli-ci-o?

In tan-to suppli-ci-o? in tan-to suppli-ci-o? in

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle two staves are piano accompaniment. The music is in a minor key and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*poco rall* In sup- pli - ci - o?

*rit.*

*pp* tan- to suppli ci-o? In sup - pli ci - o?

*rall* *rit.* *p* *rit.*

The second system continues the musical piece. It features three staves. The top staff has a vocal line with lyrics and performance markings: *poco rall*, *rit.*, and *pp*. The middle two staves are piano accompaniment. The piano part includes markings for *rall*, *rit.*, and *p*. The system concludes with a double bar line and a fermata over the final notes.

## Andante sostenuto

*pp cantabile*

*pp*

Qui non pos - set con - tris - ta - ri, Chris - ti Ma - trem  
 Qui non pos - set con - tris - ta - ri, Chris - ti Ma - trem

non - tem pla - ri do - lentem cum Fi - li - o?  
 con - tem - pla - ri do - lentem cum Fi - li - o? Do

*pp*

len-tem cum fi li - o? Qui non pos - set con - tris -  
 Qui non pos - set con - tris -

*cresc*

*cresc*

- ta ri Chris ti Ma - trem con tem pla - ri  
 ta - ri Christi Ma - trem con - tem pla - ri

*cresc.*

do len tem cum Fi li - o? Ma trem con - tem -

*pp*

*pp*

*pp*

pla - ri do - len - tem cum Fi - li - o?

*rall.*

*rall.*

*a tempo*

*p* Ma - trem con - tem pla - ri do - lentem cum

*p*

Fi - li - o?

*rall.*

*fff*

## Andante con moto ALTO SOLO

Pro pec-ca tis su - æ gen - tis,

vi dit Je - sum in tor mentis, et fla gel - lis sub - di - tum.

Vi dit su - um dul cem Na - tum mo - ri - en - do de so - la - tum,

dum e - mi - sit spi - ri - tum, dum e - mi - sit spi - ri - tum.

*rall* *a tempo*

Pro pec-ca-tis su-æ-gen-tis, vi-dit Je-sum in tor-mentis, et flagel-lis

sub-di-tum. Vi-dit su-um dul-cem Na-tum mo-ri-en-do

de-so-la-tum, dum e-mi-sit spi-ri-tum.

*agitato*

Pro pec-ca-tis

*agitato*

*cresc.*

su-æ gentis, vi-dit Je - sum in tor - mentis, et flagellis

*cresc.*

sub - di - tum. Vi-dit su um dul-cem Na-tum mo - ri-en-do

de - so la - tum, dum e - mi - sit spi - ri - tum.

*dim.*

*dim.*

Andante

ALTO SOLO

*dolce*

E - ja Ma - ter

*p dolce*

fons a - mo - ris, me sen - ti - re vim do - lo - ris fac, ut te - cum

lu - ge - am. E - ja Ma - ter fons a - mo - ris, me sen - ti - re

vim do lo - ris fac, ut te cum lu ge - am Fac, ut ar - de at cor

*pp*



me - um in a - man do Christum Deum, ut si - bi com - pla -

ce - am. ut si - bi com - pla - ce - am. *poco rall*

San - cta Ma - ter, i - stud a - gas, cru - ci - fi - xi fi - ge pla - gas

cor - di me - o va - li - de, cruci - fi - xi fi - ge plagas cor - di me - o

va li de. *pp* San cta Ma - ter, i - stud a - gas, cru - ci - fi - xi

San cta Ma - ter, *pp* i - stud a - gas, cru - ci - fi - xi

*sostenuto*

fi - ge pla - gas cor - di me - o va - li - -

fi - ge pla - gas cor - di me - o va - li - -

*pp*

de.

de.

*poco rall* *pp*

SOPRANO I

*p*

Tu - i Na - ti vul - ne - ra - ti

SOPRANO II

ALTO I

**Allegro**

tam di - gna - ti pro me pa - ti, poe - nas me - cum

Tu - i Na - ti vul - ne - ra - ti

di - vi - de, di - vi - de. Tu - i Na - ti vul-ne-ra ti  
 tam di - gna-ti pro-me pa - ti, poe - nas me - cum  
 Tu - i Na - ti vul-ne - ra - ti

tam di-gna ti pro-me pa - ti, poe - nas me-cum  
 di - vi - de. Pœ-nas me-cum di - vi - de  
 tam di - gna - ti pro me pa - ti, poe - nas mé-cum di - vi -

di vi-de, di - vi-de. Tu - i Na - ti vul-ne-ra - ti  
 di - vi - de, di - vi-de. Tu-i Na-ti vul-ne-ra-ti tam di gnati  
 de, di vi de, di - vi-de. Tu-i Na-fi vul-ne-ra-ti tam digna-ti

*f* pro me pa-ti, pœ-nas mecum, pœ nas mecum di-vi - de. *p* Fac me te-cum  
 pro me pa ti, pœ-nas mecum, pœ nas mecum di-vi - de. *p* Fac me te-cum  
 pro me pa ti, pœ-nas mecum, pœ nas mecum di-vi - de. *p* Fac me te-cum

*pp* *rall*

pi - e fle re cru - ci - fi - xo con do - le - re, do - nec e - go vi - xe - ro  
*pp*  
 pi - e fle re cru - ci - fi - xo con do - le - re, do - nec e - go vi - xe - ro.  
*pp*  
 pi - e fle - re cru - ci - fi - xo con do - le - re, do - nec e go vi xe - ro.

*pp*

Donec e - go vi - xe - ro. Donec e go vi - xe - ro.  
*pp*  
 Donec e - go vi - xe - ro Donec e - go vi - xe - ro  
*pp*  
 Donec e - go vi - xe - ro. Donec e - go vi - xe - ro.

*pp* *rll* *pp*

*pp* *rll* *pp*

*pp* *rll* *pp*

## Andante

## ALTO SOLO

jux-ta cru-cem te - cum sta - re, et me ti - bi

so - ci a re in plan - ctu de - si de ro.

Vir go vir-gi num præ cla ra, mi - hi jam non sis a - ma ra :

*cresc.*

fac me te - cum plan - ge - re. Fac me tecum plan -

*cresc.*

ge - re. jux - ta cru - cem te - cum sta - re,

*p*

jux - ta cru - cem te - cum sta - re,

*pp*

*rit.*



Fac ut por-tem Chri-sti mortem,

*Grave*

Detailed description: This system contains three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle staff is another vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The lyrics 'Fac ut por-tem Chri-sti mortem,' are written under the vocal lines.

Fac ut por-tem Chris-ti mor-tem,

*pp*

Fac ut por-tem Chris-ti mortem,

*pp*

*tr*

Detailed description: This system contains three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle staff is another vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The lyrics 'Fac ut por-tem Chris-ti mor-tem,' are written under the vocal lines. Dynamic markings include *p* and *pp*. A trill (*tr*) is indicated above a note in the piano part.

pas - si - o - nis fac con - sor - tem,

pas - si - o - nis fac con - sor - tem, pas - si - o - nis fac con - sor - tem,

*pp*

Detailed description: This system contains three staves. The top staff is a vocal line starting with a forte (*f*) dynamic. The middle two staves are vocal lines, with the second staff including a piano (*p*) dynamic marking. The bottom staff is a piano accompaniment, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

et pla - gas re - co - le - re. Fac me pla - gis vulne ra ri

et pla - gas re - co - fe - re. Fao me pla - gis vul - ne ra - ri

*mf* *p*

*pp*

Detailed description: This system contains three staves. The top staff is a vocal line with a mezzo-forte (*mf*) dynamic at the start and a piano (*p*) dynamic later. The middle two staves are vocal lines. The bottom staff is a piano accompaniment, starting with a pianissimo (*pp*) dynamic. The music continues in the same key and time signature as the first system.

fac me cru-ce in e-bri-a-ri, et cru-o-re Fi-li-i.

*p* fac me cru-ce in e-bri-a-ri, et cru-o-re Fi-li-i.

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics and a piano dynamic marking *p*. The bottom staff is a piano accompaniment with treble and bass clefs.

fac me cru-ce in e-bri-a-ri, et cru-o-re Fi-li-i.

*pp* fac me cru-ce in e-bri-a-ri, et cru-o-re Fi-li-i.

*pp* fac me cru-ce in e-bri-a-ri, et cru-o-re Fi-li-i.

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics and piano dynamics *pp*. The bottom staff is a piano accompaniment with treble and bass clefs.

*pp*  
Flammis ne u-

*cresc.* *pp* **Tempo 1°**

rar suc cen-sus, per te, Vir-go, sim de - fensus in

*pp* Flammis ne u - rar suc-census,

di - e ju - di - ci - i.

*pp*

Chris - te, cum sit hinc e - xi - re, da per Matrem

*pp*

*p*

*pp*

*cresc.* *f*

ad palman vic - to - ri æ,

me ve - ni - re ad palman vi - cto - ri - æ,

*p*

Quando corpus mo-ri - e - tur,

*mf* Quando corpus mo-ri - e tur, fac ut a-nimæ,

*mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with the lyrics 'Quando corpus mo-ri - e - tur,'. The second staff is another vocal line, starting with a mezzo-forte (*mf*) dynamic and the lyrics 'Quando corpus mo-ri - e tur, fac ut a-nimæ,'. The piano accompaniment is shown in the bottom two staves, with a mezzo-forte (*mf*) dynamic. The music is in 4/4 time and features various melodic and harmonic textures.

A - men, A - men.

do - ne - tur Pa - ra - di - si glo ri a.

*pp*

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics 'A - men, A - men.' and features a fermata over the final notes. The second staff continues the vocal line with the lyrics 'do - ne - tur Pa - ra - di - si glo ri a.' and ends with a fermata. The piano accompaniment is shown in the bottom two staves, with a pianissimo (*pp*) dynamic. The music concludes with a final chord and fermata.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest, followed by a melodic phrase starting on a dotted quarter note 'A' and continuing with eighth notes. A *pp* dynamic marking is placed above the staff. The second and third staves are vocal lines in treble clef. The second staff has a *pp* dynamic marking and contains a melodic line with a slur over the first two measures. The third staff also has a *pp* dynamic marking and contains a melodic line with a slur over the first two measures. The word 'men.' is written below the third staff. The fourth staff is a piano accompaniment in bass clef, showing a simple harmonic accompaniment with a *pp* dynamic marking in the final measure.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics 'men. A men, A - men.' with a *pp* dynamic marking above the final measure. The second and third staves are vocal lines in treble clef. The second staff has a *pp* dynamic marking and contains a melodic line with a slur over the first two measures. The third staff also has a *pp* dynamic marking and contains a melodic line with a slur over the first two measures. The lyrics 'men, A - men, A - men.' are written below the third staff. The fourth staff is a piano accompaniment in bass clef, showing a simple harmonic accompaniment with a *pp* dynamic marking in the final measure.

# EDITIONS MUSICALES ET LITTÉRAIRES

Téléphone 234-31 **A. Z. MATHOT, Paris** 11, Rue Bergère

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	<b>Violon et piano</b>			Séparément : N° 1. Thestil s, Mezzo-soprano	
Op. 54.	SONATE	8.—		(A. Chénier)	1.50
Op. 84.	RHAPSODIE.	5.—		N° 2. Chanson des yeux (A. Chénier)	1.50
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Op. 123.	PRELUDE N° 1.	2.50		N° 4. L'Etoile (A. Chénier)	1.50
Op. 120.	NOCTURNE	2.—		N° 5. A'Appel (A. Chénier)	1.50
Op. 135.	TROIS MORCEAUX LYRIQUES, N° 1.	2.—		N° 6. La Mort d'Hercule (A. Chénier)	2.—
	N° 2.	2.—	Op. 118.	QUATRIÈME RECUEIL DE MELODIES (texte anglais)	6/-
	N° 3.	2.75		Séparément : N° 1. The Lake-Isle of Innisfree	
	<b>Violon et orchestre</b>			(W. B. Yeats)	1/6
Op. 84.	RHAPSODIE. Matériel	12.—		N° 2. Romance (R. L. Stevenson)	1/6
	Partition	12.—		N° 3. Ireland (Dora Sigerson)	1/6
	Parties supplémentaires	0.75		N° 4. It was a lover and his Lass	
	<b>Violon seul</b>			(Shakespeare)	1/9
Op. 100.	QUATRE PRELUDES	3.—		N° 5. A white rose (J. Boyle O'Reilly)	1/3
	<b>Trois violons</b>			N° 6. A Litany (Phineas Fletcher)	1/3
Op. 133.	SUITE.	4 50		N° 7. A Cradle Song (W. B. Yeats)	1/3
	<b>Violon et violoncelle</b>			N° 8. Dirge (Shakespeare)	1/3
Op. 109.	SUITE.	4.—	Op. 104.	LA JEUNE TARENTINE (A. Chénier)	3.—
	<b>Violoncelle et piano</b>		Op. 94.	LIEDER (texte français et allemand) traduc-	
Op. 76.	SONATE.	7.—		française de M <sup>me</sup> Chevillard :	
Op. 105.	LARGO	2.—		I. Wiegenslied (Berceuse) (Brentano)	1.25
Op. 117.	SUITE.	5.—		II. Gretchen (Gœthe)	1.75
Op. 123.	PRELUDE N° 1	2.50		III. Es fällt ein Stern (Un astre tombe) (Heine)	1.50
Op. 128.	PRELUDE N° 2.	3.—		IV. Man glaubt dass ich mich gräme (Chacun voyant ma peine) (Heine)	1.50
	<b>Violoncelle seul</b>			V. Lebe wohl (Adieu) (inconnu)	1.50
Op. 122.	SUITE.	3.—	Op. 111.	N° 1. LES TROIS FILS D'OR (Leconte de Lisle)	1.75
	<b>Deux violoncelles seuls</b>		Op. 111.	N° 2. PLAINTIVE TOURTERELLE (Th. Gautier)	1.75
Op. 110.	SUITE.	4.—	Op. 111.	N° 3. LA CHANSON DU ROUET (Leconte de Lisle)	2.50
	<b>Piano, violon et violoncelle</b>				
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