

Compositionen für Orgel

von

Josef Rheinberger.

OEUVRES
POUR
L'ORGUE.

ORGAN-
WORKS.

Eigenthum des Verlegers für alle Länder. Eingezeichnet in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

Op. 49. Zehn Trios für die Orgel. (<i>Dix trios pour l'orgue. Ten trios for organ.</i>)	M. Pf.	Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)	M. Pf.
Heft 1	1	Nº 7. Intermezzo	1
Heft 2	1	Nº 8. Alla marcia	1
Op. 88. Pastoral-Sonate in G-dur für Orgel. (Pastorale, Intermezzo, Fuge.) (<i>Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.</i>)	4	Nº 9. Tema variato	1
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3	Nº 10. Passacaglia	1
Op. 98. Sonate Nº 4 in A-moll für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (<i>Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.</i>)	4	Nº 11. Fugato	1
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 50	Nº 12. Finale	1
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (<i>Cinq hymnes pour choeur mixte. Arrangés pour l'orgue ou l'harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.</i>)		Op. 168. Sonate Nº 15 in D-dur für Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (<i>Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i>)	4
Heft 1. Nº 1. Pater noster. (<i>Vater unser.</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. (<i>Schon weicht der Sonne Flammenstrahl.</i>)	1 25	Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) (<i>Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.</i>)	4
Nº 3. Salvete flores martyrum. (<i>Euch Martyrblüthen, Gruss!</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4
Heft 2. Nº 4. Salve regina. (<i>Gruss! Himmelskönigin.</i>)	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2ième Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i>)	
Nº 5. Christus factus est. (<i>Christus ward für uns geboren.</i>)		Partitur	netto 6
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (<i>Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.</i>)	4	Orchesterstimmen	netto 6
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	(Duplirstimmen: Viol I, II, Va, Vc. u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i>)	4	Orgelstimme	netto 3
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	netto 4 50
Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i>)	4	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie, Intermezzo, Introduction u. Fuge.) (<i>Fantaisie-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i>)	4
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie, Capriccio, Idylle, Finale.) (<i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i>)	4
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Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (<i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i>)	4	Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>)	4	Op. 193. Sonate Nº 19 in G-moll (Präludium, Provençalisch, Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>)	4
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (<i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.</i>)	4
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) (<i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i>)	4	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)		Nº 2. Intermezzo	1
Nº 1. Entrata	1	Nº 3. Scherzoso	1
Nº 2. Agitato	1	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. (<i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i>)	
Nº 3. Canzonetta	1	Nº 1. Intermezzo (aus Op. 132)	1
Nº 4. Andantino	1	Nº 2. Romanze (aus Op. 142)	1
Nº 5. Preludio	1	Nº 3. Thema mit Veränderungen (aus Op. 146) (<i>Thème et variations.</i>)	1
Nº 6. Aria	1	Nº 4. Pastorale (aus Op. 154)	1
		Nº 5. Canzone (aus Op. 161)	1
		Nº 6. Idylle (aus Op. 165)	1

Männerchöre

mit Orchester-, Pianoforte- oder sonstiger Instrumentalbegleitung
(Blasinstrumenten, Orgel, Harmonium etc.).

Singstimmen werden in beliebiger Anzahl auch apart abgegeben;
* bedeutet: Preis à 15 Pf., ** : Preis à 25 Pf. für eine einzelne dervier Chorstimmen.
Bei den mit † bezeichneten Werken sind die Orchesterausgaben abschriftlich zu haben.

ERSTE ABTHEILUNG: CONCERTGESÄNGE.

Brambach, C. Jos.

- Op. 70. Lorelei. Nach einer Dichtung von W. v. Waldbrühl. Dramatische Scene für Männerchor und Mezzosopran-Soli mit Orchester oder Pianoforte. Partitur netto 15.—
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Clavierauszug netto 4.50
Chorstimmen (à 75 $\frac{1}{2}$) 3.—
Mezzo-Sopran-Solistimme —75
Textbuch netto —10
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** Chorstimmen 1.—

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- Op. 64. Der deutsche Sang. Festlied von H. Hofmann. Für Männerchor mit Orchester oder Pianoforte. Orchesterpartitur 3.—
Orchesterstimmen 6.—
Clavierauszug und * Chorstimmen 2.—

faist, Immanuel.

- Op. 28. Vier Kriegs- und Siegeslieder für Männerchor mit Blechinstrumenten oder Pianoforte. †
- No. 1. Trompeter blas! An den Rhein. Gedicht von Weitbrecht. Partitur mit unterlegtem Clavierauszug und Chorstimmen 5.75
Eine der vier Chorstimmen apart à —.40
- No. 2. Hurrah, Germania! Gedicht von Freiligrath. Partitur mit unterlegtem Clavierauszug und * Chorstimmen 1.75
- No. 3. Deutsches Soldatenlied. Gedicht von J. G. Fischer. Partitur mit unterlegtem Clavierauszug und ** Chorstimmen 2.75
- No. 4. Victoria! Gedicht von O. Müller. Partitur mit unterlegtem Clavierauszug und * Chorstimmen 1.75
- Op. 29. Siegespsalm. Gedicht von Weitbrecht. Für Männerchor mit Blechinstrumenten od. Pianoforte od. Orgel. † Partitur mit unterlegtem Clavierauszug und Chorstimmen 6.—
(Tenor I, II, Bass I apart à 40 $\frac{1}{2}$, Bass II apart à 50 $\frac{1}{2}$)

Heuser, Ernst.

- Op. 28. Sommernacht. Gedicht von Robert Reinick. Für Männerchor, Bariton-Solo und Horn-Solo (ad libitum) mit Pianoforte. Clavierauszug und * Stimmen 2.50

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Orchesterstimmen netto 6.—
Clavierauszug netto 2.50
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- Op. 51. Bismarck-Hymne. Dichtung von Dr. Felix Boh. Für einstimmigen Männerchor mit Orchester oder Pianoforte. Partitur mit unterlegtem Clavierauszug und * Chorstimmen 1.20
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Kretschmer, Edmund.

- Op. 57. Krieger's Wahlspruch. Gedicht von A. Pollack. Für vierstimmigen Männerchor mit Orchester oder Pianoforte. † Partitur mit unterlegtem Clavierauszug und * Chorstimmen 1.60
- Op. 61. All-Deutsches Lied. Dichtung von A. Pollack. Für vierstimmigen Männerchor mit oder ohne Instrumentalbegleitung. † Partitur mit unterlegtem Clavierauszug 1.50
* Chorstimmen —.60

Kretzschmar, Herm.

- Op. 12. Trauungs-Gesang. Für Tenor-Solo und Männerchor mit Orgel, Harmonium oder Pianoforte. Partitur —.90
* Chorstimmen —.60
Tenorsolistimme —.15

Krug, Arnold.

- Op. 11. Nomadenzug. Gedicht von Hermann Lingg. Für Männerchor und grosses Orchester oder Pianoforte. Partitur 9.—
Clavierauszug 4.—
Orchesterstimmen 10.75
Chorstimmen (à 50 $\frac{1}{2}$) 2.—
- Op. 35. Zwei Männerchöre mit Orchester oder Pianoforte. †
- No. 1. Auf weichen Abendlüften. Clavierauszug 1.50
** Chorstimmen 1.—
- No. 2. Barcarole. (Aus den „Agrumi“ von Kopisch.) Clavierauszug 1.75
** Chorstimmen 1.—
- Op. 39. Fahrende Leute. Ein Cyclus von Männerchören mit Orchester oder Pianoforte. †
- No. 1. Ständchen. Clavierauszug und * Chorstimmen 1.50
- No. 2. Zigeunerliebe. Gedicht von Th. Souchay. Clavierauszug und ** Chorstimmen 2.50
- No. 3. Minnelied. Clavierauszug und * Chorstimmen 2.—
- No. 4. Jägerlied. Clavierauszug und * Chorstimmen 2.—
- Op. 44. Zwei Männerchöre. No. 2. Todtenklage. Gedicht von Karl Stieler. Mit English Horn oder 4 Hörnern in F. Partitur, * Chor- und Hornstimmen 1.50

Mendelssohn, Arnold.

- Der Schneider in der Hölle. Humoristische Ballade aus „Des Knaben Wunderhorn“ für Tenorsolo, vierstimmigen Männerchor und Orchester. Orchesterpartitur netto 3.60
Orchesterstimmen netto 6.—
Clavierauszug 2.25
* Chorstimmen —.60

Müller, J. Max.

- Der Enderle von Ketsch. Gedicht von J. V. v. Scheffel. Für Bass-Solo und Chor mit Pianoforte. Clavierauszug und * Chorstimmen 1.50

Pembaur, Josef.

- Op. 74. Todtengräberhochzeit. Ein Todtentanz von Robert Hamerling. Für Männerchor und grosses Orchester oder Pianoforte. † Orchesterpartitur netto 6.—
Clavierauszug 3.—
** Chorstimmen 1.—

Rheinberger, Josef.

- Op. 91. Johannisnacht. Gedicht von F. A. Muth. (Midsummer-Night. English Words by John Bernhoff.) Für vier Männerstimmen und Orchester oder Pianoforte. Text deutsch u. englisch. Orchester-Partitur netto 3.90
Orchester-Stimmen netto 4.50
Clavierauszug. (Neue Ausgabe) 3.60
** Chorstimmen. (Neue Ausgabe) 1.—
- Op. 102. Wittekind. Gedicht von Fr. Halm. Ballade für Männerchor mit Orchester oder Pianoforte. Partitur 10.—
Clavierauszug 5.—
Orchesterstimmen 11.50
Chorstimmen (à 75 $\frac{1}{2}$) 3.—
- Op. 106. Zwei romantische Gesänge für vier Singstimmen mit Orchester oder Pianoforte.
- No. 1. Harald. Gedicht von L. Uhland. Ausgabe für Männerchor vom Componisten. Orchesterpartitur 4.—
Orchesterstimmen 7.—
Clavierauszug 2.50
** Chorstimmen 1.—
- Op. 179. Hymnus an die Tonkunst. Gedicht von H. Lingg. Für Männerchor mit Orchester oder Pianoforte. Partitur m. unterlegtem Clavierauszug 3.—
Orchesterstimmen 5.—
** Chorstimmen 1.—

Rietsch, Heinrich.

- Op. 15. Britische Werbung. Aus den Burenliedern des Fr. Lienhard. Für Männerchor mit Orchester oder Pianoforte. † Orchesterpartitur mit unterlegtem Clavierauszug 2.50
** Chorstimmen 1.—

Schmidt, G.

- Op. 51. Drei Gedichte von Fritz Reuter für vier Männerstimmen.
- No. 3. Schneiders Lust und Leid. Mit Gitarre. Partitur und Chorstimmen 2.60
Eine der vier Chorstimmen apart à —.40

Schubert, Franz.

- Drei Männerchöre mit Orchester eingerichtet von Prof. Dr. Hermann Kretzschmar.
- No. 1. Der Gondelfahrer. Gedicht von Mayrhofer. Orchesterpartitur 2.—
Orchesterstimmen 4.—
Chorstimmen (Tenor I, II à 15 $\frac{1}{2}$, Bass I, II à 25 $\frac{1}{2}$) —.80
- No. 2. Nachthelle. Gedicht v. J. G. Seidl. Orchesterpartitur 3.—
Orchesterstimmen 4.—
** Chorstimmen 1.—
- No. 3. Widerspruch. Orchesterpartitur 2.—
Orchesterstimmen 4.—
* Chorstimmen —.60

Schumann, Robert.

- Zwei Gesänge für Männerchor mit Pianoforte gesetzt von Rud. Weinwurm.
- No. 1. Auf das Trinkglas eines verstorbenen Freundes. (Op. 35 No. 6.) Clavierauszug —.60
* Chorstimmen —.60
- No. 2. Die feindlichen Brüder. (Op. 49 No. 2.) Clavierauszug —.75
* Chorstimmen —.60
- Zwei Lieder für Männerstimmen mit Orchester oder Pianoforte gesetzt von Rudolf Weinwurm.
- No. 1. Ich wand're nicht. Gedicht von C. Christern. (Op. 51 No. 3.) Partitur mit unterlegtem Clavierauszug —.90
Orchesterstimmen 2.50
* Chorstimmen —.60
- No. 2. Aus meinen Thränen sprissen. Gedicht von H. Heine. (Op. 48 No. 2.) Partitur mit unterlegtem Clavierauszug —.60
Orchesterstimmen 1.80
* Chorstimmen —.60

Schwalm, Robert.

- Op. 56. Festgesang. Gedicht von Felix Dahn. Für Männerchor mit Orchester oder Pianoforte. † Partitur mit unterlegtem Clavierauszug 3.—
** Chorstimmen 1.—

Staeger, Alexander.

- Op. 4. Traumkönig und sein Lieb. Dichtung von E. Geibel. Für Männerchor und Solostimmen mit Pianoforte. Clavierauszug 4.—
Chorstimmen (à 50 $\frac{1}{2}$) 2.—
Baritonsolistimme —.15

Weinwurm, Rud.

- Op. 35. O zage nicht! Gedicht nach H. Francke. Für Männerstimmen mit Hörnern oder Pianoforte. Partitur mit unterlegtem Clavierauszug 1.25
Hornstimmen —.25
** Chorstimmen 1.—
- Op. 51. Ständchen. Gedicht von A. v. Hermann. Für Männerstimmen (Chor u. Soli) mit Clavierbegleitung. Clavierauszug und * Chorstimmen 1.—

Wulffius, H.

- Op. 4. Sonntagsmorgen. Gedicht von v. d. Gruben. Für vierstimmigen Männerchor und Tenor-Solo mit Begleitung des Pianoforte. Clavierauszug und * Chorstimmen 1.—

Zopff, Hermann.

- Op. 34. No. 3. Der Krieger Heimkehr. Für Männerchor mit Blasinstrumenten u. Trommel. † Gedicht von Ph. H. Wolff. Partitur und * Chorstimmen —.75



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Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>)	4	Op. 193. Sonate Nº 19 in G-moll (Präludium, Provençalisch, Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>)	4
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (<i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.</i>)	4
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) (<i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i>)	4	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)		Nº 2. Intermezzo	1
Nº 1. Entrata	1	Nº 3. Scherzoso	1
Nº 2. Agitato	1	Ausgewählte Stücke aus den Orgelwerken von Josef Rhein- berger. Für Harmonium bearbeitet von A. Schmid- Lindner. (<i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i>)	
Nº 3. Canzonetta	1	Nº 1. Intermezzo (aus Op. 132)	1
Nº 4. Andantino	1	Nº 2. Romanze (aus Op. 142)	1
Nº 5. Preludio	1	Nº 3. Thema mit Veränderungen (aus Op. 146) (<i>Thème et variations.</i>)	1
Nº 6. Aria	1	Nº 4. Pastorale (aus Op. 154)	1
		Nº 5. Canzone (aus Op. 161)	1
		Nº 6. Idylle (aus Op. 165)	1

CLOSED SHELF

MF A. Guilmant in Paris.

I. Präludium.

Jos. Rheinberger, Op. 142.

Grave. ♩ = 72.

Manual. *ff*

Pedal. *ff*

tr

rit.

f

mf

Allegro moderato. ♩ = 84.

mf

Anmerkung: *ff* = volles Werk, *f* = volles Werk ohne Mixturen, *mf* = Prinzipal 8' und Octav 4', oder volles zweites Manual, *p* = einzige sanfte Register *pp* = Salicional allein, oder mit Dolce 4'. Pedal in entsprechender Stärke.
 Eigentümlich des Verlegers für alle Länder. Strom und Druck der Roder'schen Offizin in Leipzig

First system of musical notation. It consists of three staves. The top staff is a treble clef with a melodic line featuring eighth and sixteenth notes, some with slurs. The middle staff is a grand staff (treble and bass clefs) with a complex accompaniment of chords and moving lines. The bottom staff is a bass clef with a simple bass line.

Second system of musical notation. Similar to the first system, it has three staves. The top staff continues the melodic line with various rhythmic values and slurs. The middle staff shows dense chordal textures. The bottom staff provides a steady bass accompaniment.

Third system of musical notation. The top staff features a more active melodic line with slurs and ties. The middle staff continues with complex harmonic support. The bottom staff has a bass line with some rests.

Fourth system of musical notation. The top staff shows a melodic line with some grace notes and slurs. The middle staff is filled with intricate chordal patterns. The bottom staff has a bass line with occasional rests.

Fifth system of musical notation. The top staff features a melodic line that concludes with a long note. The middle staff has a complex accompaniment. The bottom staff has a bass line. The text *poco a poco rit.* is written above the top staff in the latter part of the system.

4

poco meno mosso

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass clef staff below it. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked *poco meno mosso*. The first system begins with a dynamic marking of *f* (forte). The score features complex textures with rapid sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand. The piece concludes with a double bar line and a final chord in the right hand.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in grand staff (treble and bass clefs), and the bottom in bass clef. The music features complex rhythmic patterns and melodic lines.

Second system of musical notation, consisting of three staves. The notation continues with intricate melodic and harmonic developments.

Third system of musical notation, consisting of three staves. It includes a triplet of eighth notes in the bottom staff.

Fourth system of musical notation, consisting of three staves. Performance markings include *rit.*, *dolce*, and *p*.

Fifth system of musical notation, consisting of three staves. The bottom staff begins with the marking *pp*.

poco più mosso

The first system of music features a treble staff with a melodic line and a bass staff with a complex accompaniment. The treble staff begins with a *mf* dynamic. The bass staff has a *f* dynamic marking. The system concludes with a *mf* dynamic marking.

The second system continues the musical piece with similar melodic and accompanimental lines in the treble and bass staves.

The third system shows further development of the musical themes, with intricate phrasing in both the treble and bass staves.

The fourth system continues the musical progression, maintaining the complex texture established in the previous systems.

The fifth system concludes the piece with a *pp* dynamic marking and a *poco rit.* instruction. The treble staff features a melodic line that tapers off, while the bass staff provides a steady accompaniment.

poco meno mosso

The musical score is arranged in six systems, each consisting of three staves. The top two staves of each system are joined by a brace, representing the right and left hands of the piano. The bottom staff of each system is a separate line, likely for a basso continuo or a second bass line. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo marking *poco meno mosso* is placed at the beginning. The first system includes a dynamic marking *f* (forte) in the first measure of the top staff. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. Phrasing is indicated by curved lines (slurs) over groups of notes. The overall texture is dense and characteristic of 18th-century keyboard music.

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features flowing sixteenth-note passages in the upper staves and a more rhythmic bass line.

Second system of musical notation, consisting of three staves. It continues the melodic and harmonic development from the first system, with similar rhythmic patterns and phrasing.

Third system of musical notation, consisting of three staves. It includes performance markings: *poco - - a - poco rit -* above the first staff, *a tempo dolce* above the second staff, *p* below the second staff, and *pp* below the third staff.

Fourth system of musical notation, consisting of three staves. The music continues with a focus on melodic lines in the upper staves and supporting bass lines.

Fifth system of musical notation, consisting of three staves. It includes performance markings: *pp* below the first staff, *mf* below the second staff, and *f* below the third staff. The system concludes with a strong, accented chord.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns and dynamic markings such as *ff* (fortissimo) and *3* (triplets).

Second system of musical notation, starting with the tempo marking *animato*. It continues with intricate piano and bass line textures.

Third system of musical notation, showing further development of the piano and bass parts with various articulations and dynamics.

Fourth system of musical notation, marked *Adagio.* (Adagio), indicating a change in tempo. The music features slower-moving lines and sustained chords.

Fifth system of musical notation, concluding the page with dynamic markings *mf* (mezzo-forte) and *ff* (fortissimo), and a *rit.* (ritardando) marking.

II. Romanze.

Andantino. ♩ = 112.

The first system of the Romanze consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It contains a melodic line with various ornaments and slurs. The middle staff is in bass clef and contains a piano accompaniment with chords and moving lines. The bottom staff is also in bass clef and contains a lower bass line with some rests. Dynamics include *p* and *pp*.

The second system continues the musical piece with similar notation and dynamics as the first system, featuring intricate piano accompaniment and a melodic line in the treble clef.

The third system includes a tempo change indicated by the text *poco rit. - a tempo*. The notation continues with complex piano accompaniment and a melodic line.

The fourth system concludes the piece with a final melodic phrase in the treble clef and a corresponding piano accompaniment in the bass clef.

poco rit. - - *a tempo*

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The first measure is marked *poco rit.* and the second measure is marked *a tempo*. A dynamic marking of *f* (forte) is present in the second measure of the top staff.

This system contains the next two staves of music, continuing the piece with similar melodic and harmonic textures.

This system contains the third two staves of music, featuring more complex rhythmic patterns in the bass line.

This system contains the final two staves of music on the page, concluding with a sustained chord in the right hand.

The first system of music consists of a grand staff with a treble clef and a bass clef, and a separate bass line below. The treble staff contains a melodic line with various intervals and rests. The grand staff bass line features a dense, rhythmic accompaniment with many sixteenth notes. The separate bass line below has a few notes, including a half note and a quarter note.

The second system continues the musical notation. It includes the dynamic marking *rit.* (ritardando) above the treble staff and *ff* (fortissimo) below the grand staff. The notation is similar to the first system, with a complex rhythmic accompaniment in the grand staff and a few notes in the separate bass line.

The third system of music continues the piece. It features a dynamic marking of *ff* (fortissimo) below the grand staff. The notation remains consistent with the previous systems, showing a melodic line in the treble and a dense accompaniment in the grand staff.

The fourth system introduces triplets in the treble staff, indicated by a '3' above the notes. The accompaniment in the grand staff continues with its rhythmic pattern. The separate bass line below has a few notes.

The fifth and final system on the page includes several dynamic and tempo markings: *poco rit.* (poco ritardando) above the treble staff, *a tempo* above the grand staff, *p* (piano) below the grand staff, and *pp* (pianissimo) below the separate bass line. The notation concludes with a melodic line in the treble and a final accompaniment in the grand staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff features intricate melodic patterns with frequent grace notes and slurs. The lower staff maintains a steady accompaniment with some rhythmic variation.

The third system shows a continuation of the melodic and harmonic themes. The upper staff has a more active melodic line, while the lower staff provides a consistent bass line.

The fourth system includes performance markings. Above the upper staff, the text "rit. - - - a tempo" indicates a change in tempo. The dynamic marking "pp" (pianissimo) is placed below the upper staff. The lower staff continues with its accompaniment.

The fifth system concludes the page. It features a "rit." marking above the upper staff and a "ppp" (pianississimo) dynamic marking below it. The music ends with a final cadence in both staves.

III. Fantasie und Fuge.

Tempo moderato. ♩ = 72.

The first system of the musical score is written for piano in 3/4 time. It features a treble and bass clef. The music begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment. A *rit.* (ritardando) marking is placed above the right hand staff towards the end of the system. The system concludes with a final chord in the right hand.

Adagio molto.

The second system continues the piece at an *Adagio molto* tempo. The right hand features a more complex melodic line with slurs and ties, while the left hand plays a steady accompaniment of eighth notes. A forte (*f*) dynamic marking is present at the end of the system.

Allegro moderato.

The third system is marked *Allegro moderato*. The right hand has a more active melodic line with frequent slurs, and the left hand continues with a rhythmic accompaniment. The system ends with a final chord in the right hand.

rit. -

The fourth system concludes the piece with a *rit.* (ritardando) marking. The right hand plays a melodic line that tapers off, while the left hand provides a final accompaniment. The system ends with a final chord in the right hand.

Adagio. Allegro moderato.

mf *f*

This system contains the first two systems of music. The first system is marked *Adagio.* and features a piano staff with a melody and a bass staff with accompaniment. The dynamic marking *mf* is present. The second system is marked *Allegro moderato.* and features a piano staff with a melody and a bass staff with accompaniment. The dynamic marking *f* is present.

Adagio espress.

f *rit.* *tr.*

This system contains the third and fourth systems of music. The third system is marked *Adagio espress.* and features a piano staff with a melody and a bass staff with accompaniment. The dynamic marking *f* is present. The fourth system is marked *Adagio espress.* and features a piano staff with a melody and a bass staff with accompaniment. The dynamic marking *f* is present. The marking *rit.* is present above the piano staff, and *tr.* is present above a note in the piano staff.

This system contains the fifth and sixth systems of music. The fifth system is marked *Adagio espress.* and features a piano staff with a melody and a bass staff with accompaniment. The sixth system is marked *Adagio espress.* and features a piano staff with a melody and a bass staff with accompaniment.

rit.

This system contains the seventh and eighth systems of music. The seventh system is marked *Adagio espress.* and features a piano staff with a melody and a bass staff with accompaniment. The eighth system is marked *Adagio espress.* and features a piano staff with a melody and a bass staff with accompaniment. The marking *rit.* is present above the piano staff.

animato

The first system of music consists of three staves. The top two staves are joined by a brace, representing the piano part. The bottom staff is the bass line. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It begins with a piano introduction and then moves into a more active, 'animato' section with rapid sixteenth-note passages in the right hand and a steady bass line.

rit. - - **Adagio molto.**

The second system continues the piece, marked with a 'rit.' (ritardando) and then 'Adagio molto.' The tempo is significantly slower. The piano part features wide intervals and sustained chords, while the bass line provides a slow, harmonic foundation. The key signature changes to one sharp (F#) and the time signature remains 3/4.

Allegro moderato. *rit.* - - *rit.* - -

The third system is marked 'Allegro moderato.' and features a return of more active musical textures. It includes 'rit.' markings at the beginning and end of the system. The piano part has more frequent sixteenth-note patterns, and the bass line is more rhythmic. The key signature changes to one flat (Bb) and the time signature remains 3/4.

Adagio molto. *ff*

The fourth system is marked 'Adagio molto.' and 'ff' (fortissimo). The music is very slow and loud. The piano part consists of heavy, sustained chords and slow-moving lines, while the bass line is also slow and provides a deep harmonic support. The key signature changes to two flats (Bb and Eb) and the time signature remains 3/4.

The fifth system continues the 'Adagio molto.' section. It features similar slow, sustained textures in both the piano and bass parts, with a focus on harmonic richness and dynamic intensity. The key signature remains two flats (Bb and Eb) and the time signature is 3/4.

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, marked *mf* and ending with a *rit.* marking. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines, also marked *mf*.

Allegro moderato.

The second system consists of two staves. The upper staff features a more active melodic line with sixteenth-note patterns, marked *f*. The lower staff provides a steady accompaniment with chords and eighth notes, also marked *f*. The system concludes with the instruction *poco - a - poco - rit.*

The third system consists of two staves. The upper staff continues the melodic development with slurs and dynamic markings *p* and *pp*. The lower staff continues the accompaniment with chords and moving lines, marked *p* and *pp*.

Adagio.

The fourth system consists of two staves. The tempo is marked **Adagio**. The upper staff has a slower melodic line with slurs, marked *mf* and *p*. The lower staff provides a simple accompaniment with chords and eighth notes, marked *mf* and *p*.

The fifth system consists of two staves. The upper staff continues the slow melodic line, marked *pp* and *rit.*. The lower staff continues the accompaniment, marked *pp*. The system ends with a double bar line.

Fuge. $\text{♩} = 84.$
Con moto.

First system of the musical score. It features a grand staff with a treble clef and a bass clef. The music is in 3/4 time and begins with a forte (*ff*) dynamic. The right hand plays a melodic line with a long slur, while the left hand provides a harmonic accompaniment.

Second system of the musical score. The right hand continues its melodic development with various slurs and articulations. The left hand accompaniment consists of chords and moving lines. A forte (*ff*) dynamic marking is present at the end of the system.

Third system of the musical score. The right hand features a prominent melodic line with a long slur. The left hand accompaniment includes chords and moving lines. The system concludes with a forte (*ff*) dynamic marking.

Fourth system of the musical score. The right hand continues with a melodic line, and the left hand accompaniment features chords and moving lines. The system concludes with a forte (*ff*) dynamic marking.

First system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left and contain a complex piano accompaniment with many beamed notes and chords. The bottom staff is a single bass clef staff with a few notes and rests. A dynamic marking *ten.* is placed above the bottom staff towards the right end.

Second system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left and contain a complex piano accompaniment. The bottom staff is a single bass clef staff with notes and rests. A dynamic marking *ten.* is placed above the bottom staff towards the right end. A trill marking *tr* is placed above a note in the middle of the second staff.

Third system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left and contain a complex piano accompaniment. The bottom staff is a single bass clef staff with notes and rests.

Fourth system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left and contain a complex piano accompaniment. The bottom staff is a single bass clef staff with notes and rests.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music includes complex chordal textures and melodic lines with various articulations.

Second system of musical notation, continuing the piece with similar complex textures and melodic development across the three staves.

Third system of musical notation, showing further progression of the musical themes and harmonic structures.

Fourth system of musical notation, featuring more intricate chordal patterns and melodic lines.

Fifth system of musical notation, concluding the page with dense harmonic textures and melodic passages.

The first system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, containing a melodic line with a trill and a series of chords. The middle staff is a grand staff with a treble clef and a bass clef, containing a bass line with a series of chords and a melodic line. The bottom staff is a single bass clef staff containing a series of chords.

The second system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, containing a melodic line with a trill and a series of chords. The middle staff is a grand staff with a treble clef and a bass clef, containing a bass line with a series of chords and a melodic line. The bottom staff is a single bass clef staff containing a series of chords.

The third system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, containing a melodic line with a trill and a series of chords. The middle staff is a grand staff with a treble clef and a bass clef, containing a bass line with a series of chords and a melodic line. The bottom staff is a single bass clef staff containing a series of chords.

The fourth system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, containing a melodic line with a trill and a series of chords. The middle staff is a grand staff with a treble clef and a bass clef, containing a bass line with a series of chords and a melodic line. The bottom staff is a single bass clef staff containing a series of chords.

The fifth system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, containing a melodic line with a trill and a series of chords. The middle staff is a grand staff with a treble clef and a bass clef, containing a bass line with a series of chords and a melodic line. The bottom staff is a single bass clef staff containing a series of chords.

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The music features a complex texture with many triplets and slurs. The bottom staff has a few notes with a slur.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The music features a complex texture with many triplets and slurs. The bottom staff has a few notes with a slur.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The music features a complex texture with many triplets and slurs. The bottom staff has a few notes with a slur.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The music features a complex texture with many triplets and slurs. The bottom staff has a few notes with a slur.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features complex rhythmic patterns with many triplets and slurs. The key signature has two flats.

Second system of musical notation. It consists of three staves. The top two staves are a grand staff, and the bottom staff is a separate bass clef staff. The tempo marking *Meno mosso* is present at the end of the system. The dynamic marking *ff* (fortissimo) is also present. The music continues with complex rhythmic patterns and slurs.

Third system of musical notation. It consists of three staves. The top two staves are a grand staff, and the bottom staff is a separate bass clef staff. The tempo marking *ten.* (ritardando) is present at the beginning of the system. The music features complex rhythmic patterns and slurs.

Fourth system of musical notation. It consists of three staves. The top two staves are a grand staff, and the bottom staff is a separate bass clef staff. The music features complex rhythmic patterns and slurs, ending with a double bar line.

Orgel-Musik.

Musique pour l'orgue. Organ-Music.

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.

- Op. 177. Concert für Orgel (No. II in Gmoll) mit Begl. des Streichorchesters, 2 Hörnern, Trompeten u. Pauken. (Bième concert pour l'orgue avec orchestre en sol-mineur. 2nd organ-concert with orchestra in g-minor.) Partitur 6 —
Orchesterstimmen 6 —
Orgelstimme 3 —

II. Für Orgel und Violine.

(Orgue et Violon. Organ and violin.)

Bach, Joh. Seb.

- Andante. Aus dem italienischen Concert. Für Violine und Orgel eingerichtet von Herm. Kretschmar. Dmoll. (Du concert italien en E min. From the italian concert. D min.) 1 30

Beethoven, L. van.

- Zwei Sätze für Violine und Orgel (oder Harmonium) eingerichtet von A. W. Gottschalg. (2 morceaux pour violon et orgue. 2 pieces for violin and organ.)
No. 1. Adagio (aus Op. 24) 1 —
No. 2. Moderato grazioso (aus Op. 30) 2 —

Rheinberger, Josef.

- Op. 150. Sechs Stücke für Violine und Orgel. (6 morceaux pour violon et l'orgue. 6 pieces for violin and organ.)
No. 1. Thema mit Veränderungen. (Th. et variations) 2 40
No. 2. Abendlied. (Chant du soir. Evening song) 1 20
No. 3. Gigue 2 40
No. 4. Pastorale 1 50
No. 5. Elegie 1 20
No. 6. Ouverture 3 —

III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef.

- Drei Stücke aus Op. 150 für Violoncello und Orgel. (3 morceaux pour violoncelle et l'orgue. 3 pieces for violoncello and organ.)
No. 1. Abendlied. (Chant du soir. Evening song) 1 20
No. 2. Pastorale 1 20
No. 3. Elegie 1 50

IV. Für Orgel und Blasinstrumente.

(Orgue et instruments à vent. Organ and windinstruments.)

Gumbert, Friedrich.

- Transkriptionen für Horn mit Begleitung der Orgel (oder des Pianoforte). (Duos pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)
(Heft 19.) Bach, Air. Aus d. Orchestersuite. Ddur. (Rémaj. Dmaj.) 1 —
(Heft 20.) Händel, Andante. Largo. Adagio 1 25
(Heft 22.) Weber, Adagio 1 —
(Heft 25.) Leclair, J. M., Largo 75
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) 1 —
(Heft 31.) Bach, Sarabande 1 —
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) 1 —
(Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) 1 25
(Heft 36.) Schumann, Rob., Stüb' Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy) 1 25

Rheinberger, Josef.

- Andante pastorale. Für Oboe und Orgel (aus Op. 98). (Pour hautbois et l'orgue. For oboe and organ) 1 50

Schubert, Louis.

- Op. 41. Adagio religioso für Cornet à pistons u. Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet-a-pistons and organ) 1 25

V. Für Orgel solo.

(Orgue seul. Organ solo.)

Bach, Joh. Seb.

- Drei Stücke aus dem Magnificat f. d. Orgel übertragen v. Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)
No. 1. Arie. Emoll. (Mimneur. E minor) 75
No. 2. Arie. Edur. (Mimajeur. E major) 75
No. 3. Chor. Ddur. (Chœur. Rémajeur. Choir. D major) 1 —

Beethoven, Ludwig v.

- Op. 48. Sechs Lieder von Gellert. (Bitte. Die Liebe des Nächsten. Vom Tode. Die Ehre Gottes in der Natur. Gottes Rath und Vorsehung. Busslied.) Für Orgel eingerichtet von Rob. Schaab. (Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab) 1 50

Eibl, Rudolf.

- Op. 74. Erste Sonate für Orgel in Dmoll. (Ire sonate pour l'orgue en E min. 1st sonata for organ in D min.) 3 —

Boslet, L.

- Op. 14. Arioso und Fugato für Orgel 1 —
Op. 15. Sonate in Bmoll für Orgel. (Sonate en si bém. min. pour l'orgue. Sonata for organ in B minor) 3 —
Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ) 3 —

Buxtehude, Dietrich.

- Drei grosse Orgelstücke. Revidirt und zum Concert- und Schulgebrauche herausgeg. v. Hermann Kretschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretschmar.)
No. 1. Emoll. (Mimneur. E minor) 1 80
No. 2. Edur. (Mimajeur. E major) 1 —
No. 3. Ddur. (Rémajeur. D major) 1 80

Haas, J. de.

- Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ) 50

Händel, G. F.

- Concert für Orgel mit Orchester (Gmoll). Für Orgel allein (Solo) zum Concertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol. min.] Arr. p. l'orgue seul par R. Schaab. Concert for the org. with orchestra [G min.]. Arr. for organ-solo by R. Schaab) 2 50

Kretschmar, Hermann.

- Op. 4. Drei Postludien für Orgel zum Gebrauche bei Trauungen u. Concerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts) 2 —
Op. 8. Technische Etuden für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)
Heft 1 1 80
Heft 2 1 80
Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ) 2 —

Lachner, Franz.

- Op. 62. Introduction u. Fuge (Dmoll) für Orgel. (Introduction et fugue pour l'orgue [E min.]. Introduction and fugue for organ [D min.]) 1 25

Mendelssohn-Bartholdy, F.

- Op. 54. Variations sérieuses. Für Orgel zum Concertgebrauche arr. von Rob. Schaab. (Variations sérieuses. Arr. pour l'orgue seul par R. Schaab. Serious variations. Arr. for organ solo by R. Schaab) 2 —

Merkel, Gustav.

- Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauche bei Orgelconcerten. (Variations pour l'orgue sur un thème de Beethoven pour concerts d'orgue. Variations for organ on a theme of Beethoven, to be used at organ-concerts) 2 25

Papperitz, Robert.

- (Organist zu St. Nicolai und Lehrer am Königl. Conservatorium der Musik.)
Op. 15. Choralstudien für die Orgel. (Zunächst für die Schüler des Kgl. Conservatoriums der Musik zu Leipzig.) (Études de l'orgue pour les élèves du Conservatoire de musique de Leipzig. Organ-studies for the pupils of the roy. Conservat. of music in Leipzig.)
Heft 1 2 —
Heft 2 2 —
Heft 3, 4, 5 2 —

Plutti, Carl.

- Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.)
Heft 1. (Ach bleib' mit deiner Gnade. Ein' feste Burg ist unser Gott. Herzlich lieb hab' ich dich, o Herr. Lobt Gott, ihr Christen. O Haupt voll Blut und Wunden. Schmücke dich, o liebe Seele) 1 30
Heft 2. (Sei Lob' und Ehr, dem höchsten Gut. Sollt' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wachet auf! ruft uns die Stimme) 1 30

Reinecke, Carl.

- Op. 128. In Memoriam. Introduction und Fuge mit Choral für grosses Orchester. Arrangement für Orgel von Rob. Schaab. (In Memoriam. Introduction et fugue avec cantique pour orchestre. Arrangé pour l'orgue par R. Schaab. Introduction and fugue with choral for orchestra. Arranged for organ by R. Schaab) 1 50

Rheinberger, Josef.

- Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.)
Heft 1 1 —
Heft 2 1 —
Op. 88. Pastoral-Sonate in Gdur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Solmaj. Pastoral sonata for organ. Gmaj.) 4 —
Op. 98. Sonate No. 4 in Amoll für Orgel. (Tempo moderato, Intermezzo, Fuga romantica.) (Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.) 4 —
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour chœur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.)
Heft I. [No. 1. Pater noster. (Vater unser.) No. 2. Jam sol recedit. (Schon weicht der Sonne Flammenstrahl.) No. 3. Salvete flores martyrum. (Euch Martyrblüthen, Gruss) 1 25
Heft II. [No. 4. Salve regina. (Gruss! Himmelskönigin.) No. 5. Christus factus est. (Christus ward für uns geboren) 1 25

Rheinberger, Josef.

- Op. 132. Sonate No. 8 in Emoll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4 —
Op. 142. Sonate No. 9 in Bmoll f. Orgel. (Prälud., Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) 4 —
Op. 145. Sonate No. 10 in Fmoll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4 —
Op. 143. Sonate No. 11 in Dmoll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4 —
Op. 154. Sonate No. 12 in Desdur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) 4 —
Op. 161. Sonate No. 13 in Esdur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate p. l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.) 4 —
Op. 165. Sonate No. 14 in Cdur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Utmaj. 14th sonata for organ. Cmaj.) 4 —
Op. 167. Meditationen. Zwölf Orgelvortrage. (12 morceaux pour l'orgue. 12 organ-pieces.)
No. 1. Entrata 1 —
No. 2. Agitato 1 —
No. 3. Canzonetta 1 —
No. 4. Andantino 1 —
No. 5. Préludio 1 —
No. 6. Aria 1 —
No. 7. Intermezzo 1 —
No. 8. Alla marcia 1 —
No. 9. Thema variato 1 —
No. 10. Passacaglia 1 —
No. 11. Fugato 1 —
No. 12. Finale 1 —
Op. 168. Sonate No. 15 in Ddur f. Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4 —
Op. 175. Sonate No. 18 in Gismoll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor) 4 —
Op. 181. Fantasie-Sonate No. 17 in Hdur für Orgel. (Fantasie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in Bmaj.) 4 —
Op. 188. Sonate No. 18 in Adur für Orgel. (18ième sonate en Lamaj. pour l'orgue. 18th sonata for organ in Amaj.) 4 —
Op. 189. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.)
Heft 1 1 50
Heft 2 1 50
Heft 3 1 50

Einzelstücke aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.)

- No. 1. Fuga cromatica 1 25
No. 2. Intermezzo 1 —
No. 3. Scherzoso 1 —

Schaab, Rob.

Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)

- Op. 118. Heft 1 2 —
Op. 119. Heft 2 2 50
Op. 121. Heft 3 2 50

Schneider, Friedrich.

- Drei Stücke aus dem Charfreitags-Oratorium: Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. (Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio Gethsemane and Golgatha. Arranged for organ by R. Schaab.)
No. 1. Chor (Chœur. Choir): „Unsere Harfe ist zur Klage geworden“ 75
No. 2. Chor (Chœur. Choir): „Ich habe dich einen Augenblick verlassen“ 50
No. 3. Schlusschor (Chœur. Choir): „Würdig ist das Lamm“ 75

Wolf, Alexander.

- Op. 2. 3 Trios f. Orgel. (3 Trios pour l'orgue. 3 organ-trios) 1 —

Woysch, Felix.

- Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prelude for organ) 1 50

Tschalkowsky, P.

- Allegro con grazia aus der Symphonie pathétique (No. VI). Für Orgel arrangirt von Frederick G. Shinn 1 50

Wolf, Alexander.

- Op. 2. 3 Trios f. Orgel. (3 Trios pour l'orgue. 3 organ-trios) 1 —

Woysch, Felix.

- Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prelude for organ) 1 50

Nachtrag.

Birn, Max. (Org. a. d. Sophienkirche in Dresden.)

- Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastorale pour l'orgue. Christmas-Pastoral for organ.) 1 25

Reger, Max.

- Op. 27. Phantasie für Orgel über den Choral: „Ein' feste Burg ist unser Gott“ 2 —
Op. 29. Phantasie und Fuge (C-moll) für Orgel. (Fantasie et fugue pour l'orgue en utmaj. Fantasia and fugue for organ in Cmaj.) 2 —

Rheinberger, Josef.

- Op. 193. Sonate No. 19 in Gmoll für Orgel. (Präludium. Provençalisch. Introduction und Finale.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor) 4 —
Op. 198. Zur Friedensfeier. Sonate No. 20 in Fdur für Orgel. (Präludium. Intermezzo. Pastorale. Finale.) (A la fête de la paix. Vingtième sonate pour l'orgue. En Fmaj. To the peace-feast. 20th sonata for organ in Fmaj.) 4 —

EIGENTHUM DES VERLEGERES FÜR ALLE LÄNDER. EINGEZEICHNET IN DAS VEREINS-ARCHIV.

ROB. FORBERG, LEIPZIG.