

Zur Siedenfeier.

SONATE

A la fête de la paix.

SONATE

pour
l'orgue.

(N^o 20 en Fa_majeur.)

—für—

Orgel

(N^o 20 in F_dur)

To the peace-feast.

SONATA

for
organ.

(N^o 20 in F_major.)

componirt

von

Josef Rheinberger.

Op. 196.

Pr. 4 Mark.

Eigenthum des Verlegers für alle Länder.

Leipzig, Rob. Forberg.

Alle Arrangements, sowie Aufführungsrecht vorbehalten.

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 der vier Chorstimmen.
Bei den mit † bezeichneten Werken sind die Orchester Ausgaben beschriftlich zu haben.

ERSTE ABTHEILUNG: CONCERTGESÄNGE.

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No. 4. Victoria! Gedicht von O. Müller. Partitur mit unterlegtem Clavierauszug und * Chorstimmen 1.75	
Op. 29. Siegespsalm. Gedicht von Weibrecht. Für Männerchor mit Blechinstrumenten od. Pianoforte od. Orgel. † Partitur mit unterlegtem Clavierauszug und Chorstimmen 6.—	
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Heuser, Ernst.	
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** Chorstimmen 1.—	
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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	
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Kretschmar, Herm.	
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Orchesterstimmen netto 6.—	
Clavierauszug 2.25	
* Chorstimmen —.60	
Müller, J. Max.	
Der Kederle von Ketsch. Gedicht von J. V. v. Scheffel. Für Bass-Solo und Chor mit Pianoforte. Clavierauszug und * Chorstimmen 1.50	
Dembaur, Josef.	
Op. 74. Todtengraberhochzeit. 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 Bernhard.) Für vier Männerstimmen und Orchester oder Pianoforte. Text deutsch u. englisch. Orchester-Partitur netto 3.90	
Orchester-Stimmen netto 4.50	
Clavierauszug. (Neue Ausgabe) 1.60	
** Chorstimmen. (Neue Ausgabe) 1.—	
Op. 108. Wittekind. Gedicht von Fr. Halm. Ballade für Männerchor mit Orchester oder Pianoforte. Partitur 10.—	
Clavierauszug 5.—	
Orchesterstimmen 11.50	
Chorstimmen (à 75 A) 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.—	

Rietoch, Heinrich.	
Op. 15. Britische Werbung. Aus den Burgenliedern 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	
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Schubert, Franz.	
Drei Männerchöre mit Orchester eingerichtet von Prof. Dr. Hermann Kretschmar.	
No. 1. Der Gondelfahrer. Gedicht von Mayrhofer. Orchesterpartitur 2.—	
Orchesterstimmen 4.—	
Chorstimmen (Tenor I, II à 25 A, Bass I, II à 25 A) —.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	
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No. 2. Die feindlichen Brüder. (Op. 49 No. 2.) Clavierauszug —.75	
* Chorstimmen —.60	
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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. Traunkönig und sein Lieb. Dichtung von E. Geibel. Für Männerchor und Solostimmen mit Pianoforte. Clavierauszug 4.—	
Chorstimmen (à 50 A) 2.—	
Bariton-Solostimme —.15	

Weinwurm, Rud.	
Op. 35. O sage 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. Sonntagmorgen. Gedicht von v. d. Gruen. 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	

Eigenthum des Verlegers für alle Länder.

*** LEIPZIG ***

ROB. FORBERG.

Compositionen für Orgel

VON

Josef Rheinberger.

OEUVRES
POUR
L'ORGUE.

ORGAN-
WORKS.

Eigenthum des Verlegers für alle Länder. Eingetragen 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 4ms. 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 chœur 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. (Vater unser.)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. (Schon weicht der Sonne Flammenstrahl.)	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. (Euch Martyrblüthen, Gruss!)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —
Heft 2. Nº 4. Salve regina. (Gruss! Himmelskönigin.)	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>)	6 —
Nº 5. Christus factus est. (Christus ward für uns geboren.)		Partitur	netto
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
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	(Duplirstimmen: Viol. I, II, Va., Ve. 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
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)	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 —
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato, Intermezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i>)	4 —	Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve trios for organ.</i>)	
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 —

I.

Präludium.

Lento maestoso. ♩ = 63.

Jos. Rheinberger, Op. 196.

ff = volles Werk. *f* = volles Werk ohne Mixturen. *mf* = Principal 8' und Octav 4', oder volles zweites Manual. *p* = einige sanftere Register. *pp* Salicional 8' und Dolce 4'. Pedal in entsprechender Stärke.

Eigenthum des Verlegers für alle Länder.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a complex melodic line in the upper voice and a rhythmic accompaniment in the lower voices.

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

Third system of musical notation, consisting of three staves. The music shows further development of the themes established in the previous systems.

Fourth system of musical notation, consisting of three staves. The notation includes various rhythmic patterns and melodic fragments.

Fifth system of musical notation, consisting of three staves. This system includes dynamic markings such as *ff* (fortissimo) in both the upper and lower staves. The notation concludes with a double bar line and repeat dots.

II Man.

The first system of music consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. It contains a melodic line with slurs and dynamic markings *mf* and *p*. The middle staff is a bass clef staff with a melodic line. The bottom staff is a bass clef staff with a bass line. The key signature has one flat (B-flat).

The second system of music consists of three staves. The top staff is a grand staff with a treble clef on the left. It contains a melodic line with slurs and dynamic markings. The middle staff is a bass clef staff with a melodic line. The bottom staff is a bass clef staff with a bass line. The key signature has one flat.

The third system of music consists of three staves. The top staff is a grand staff with a treble clef on the left. It contains a melodic line with slurs and dynamic markings *mf* and *f*. The middle staff is a bass clef staff with a melodic line. The bottom staff is a bass clef staff with a bass line. The key signature has one flat.

The fourth system of music consists of three staves. The top staff is a grand staff with a treble clef on the left. It contains a melodic line with slurs and dynamic markings *ff*. The middle staff is a bass clef staff with a melodic line. The bottom staff is a bass clef staff with a bass line. The key signature has one flat.

The fifth system of music consists of three staves. The top staff is a grand staff with a treble clef on the left. It contains a melodic line with slurs and dynamic marking *sempre ff*. The middle staff is a bass clef staff with a melodic line. The bottom staff is a bass clef staff with a bass line. The key signature has one flat.

First system of musical notation, consisting of three staves. The top two staves are grand staff notation (treble and bass clefs), and the bottom staff is a single bass clef. The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes.

Second system of musical notation, consisting of three staves. The top two staves are grand staff notation, and the bottom staff is a single bass clef. The music continues with complex rhythmic patterns. A dynamic marking *pp* is present in the upper right of the system.

Third system of musical notation, consisting of three staves. The top two staves are grand staff notation, and the bottom staff is a single bass clef. The music continues with complex rhythmic patterns.

Fourth system of musical notation, consisting of three staves. The top two staves are grand staff notation, and the bottom staff is a single bass clef. The music continues with complex rhythmic patterns.

Fifth system of musical notation, consisting of three staves. The top two staves are grand staff notation, and the bottom staff is a single bass clef. The music concludes with a dynamic marking *rit.* followed by a dashed line and *a tempo*.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. It features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass.

The second system continues the piece with similar notation. The treble staff has a very active melodic line with many slurs and ties. The bass staff provides a steady accompaniment with some chordal textures.

The third system shows the continuation of the musical piece. The treble staff features a melodic line with many slurs and ties, while the bass staff has a more rhythmic accompaniment.

The fourth system continues the musical notation. The treble staff has a melodic line with many slurs and ties, and the bass staff has a rhythmic accompaniment.

The fifth and final system on the page shows the continuation of the musical piece. The treble staff has a melodic line with many slurs and ties, and the bass staff has a rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and phrasing slurs.

Second system of musical notation, continuing the piece with complex rhythmic patterns and phrasing.

Third system of musical notation, showing a dense texture with many sixteenth notes and phrasing slurs.

Fourth system of musical notation, featuring a prominent triplet in the upper voice and complex rhythmic accompaniment.

Fifth system of musical notation, concluding the page with intricate phrasing and rhythmic detail.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *p* and *pp*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *mf* and *f*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *ff*.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a complex melodic line in the upper voice and a dense, rhythmic accompaniment in the lower voices, with various articulations and slurs.

The second system of musical notation continues the piece with similar complexity. It features intricate melodic patterns and a highly textured accompaniment, maintaining the same three-staff layout.

The third system of musical notation shows further development of the musical themes. The melodic lines are highly active, and the accompaniment remains dense and rhythmic.

The fourth system of musical notation concludes the page. It includes a *rit.* (ritardando) marking above the top staff. The notation is dense and detailed, with many slurs and articulations.

più lento



First system of musical notation, featuring a grand staff with treble and bass clefs. The tempo marking *più lento* is written above the first staff. The music consists of several measures with complex chordal textures and melodic lines.



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



Third system of musical notation, featuring a prominent triplet figure in the upper right portion of the first staff.

rit.



Fourth system of musical notation, concluding the piece with a *rit.* (ritardando) marking above the first staff. The music ends with sustained chords.

II.

Intermezzo.

Adagio. ♩ = 56.

pp *p*

mf *p*

rit. - - *a tempo*
mf

f

First system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of one flat. The middle and bottom staves are grand staff notation (treble and bass clefs). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. A dynamic marking of *mf* is present in the middle staff.

Second system of musical notation, consisting of three staves. The notation continues with intricate rhythmic figures and melodic lines across all staves.

Third system of musical notation, consisting of three staves. The music becomes more intense, with a dynamic marking of *f* appearing in the middle staff.

Fourth system of musical notation, consisting of three staves. The music reaches a peak of intensity with a dynamic marking of *ff* in the middle staff.

Fifth system of musical notation, consisting of three staves. The music concludes with a dynamic marking of *mf* in the middle staff.

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 is in a key with three flats and a 3/4 time signature. The first system features complex chordal textures in the upper staves and a more rhythmic bass line. A dynamic marking of *p* (piano) is located at the bottom right of the system.

Second system of musical notation, continuing the piece. It features similar complex textures in the upper staves. A dynamic marking of *p* is placed above the middle staff towards the right side of the system.

Third system of musical notation. The upper staves show a more rhythmic, eighth-note pattern. The middle staff has a dynamic marking of *rit.* (ritardando) above it, which transitions to *a tempo* (return to tempo) further to the right. The lower staff continues with a steady bass line.

Fourth system of musical notation. The upper staves feature a mix of eighth and sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is placed above the middle staff, and a *f* (forte) marking is placed below the middle staff towards the end of the system.

Fifth system of musical notation. The upper staves show a melodic line with some grace notes. A dynamic marking of *ff* (fortissimo) is placed above the middle staff. The system concludes with a triplet of eighth notes in the upper staff.

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 is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked *rit.* (ritardando). Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation, continuing the piece. It features the same three-staff layout. The dynamics are marked *mf* (mezzo-forte).

Third system of musical notation. It includes a triplet of eighth notes in the upper staff. Dynamics are marked *f* (forte).

Fourth system of musical notation, concluding the page. It features the same three-staff layout. The dynamics are marked *ff* (fortissimo).

First system of musical notation. It consists of three staves. The top two staves are grouped by a brace on the left. The key signature is three flats (B-flat, E-flat, A-flat). The first staff has dynamics *p* and *pp*. The bottom staff has dynamics *ff* and *pp*.

Second system of musical notation. It consists of three staves. The top two staves are grouped by a brace on the left. The key signature is three flats. The first staff has dynamics *mf* and *f*. The bottom staff has dynamic *mf*.

Third system of musical notation. It consists of three staves. The top two staves are grouped by a brace on the left. The key signature is three flats. The first staff has dynamics *mf* and *p*. The bottom staff has dynamic *p*.

Fourth system of musical notation. It consists of three staves. The top two staves are grouped by a brace on the left. The key signature is three flats. The first staff has dynamic *pp* and the instruction *lento morendo*. The bottom staff has dynamic *pp*.

III. Pastorale.

Andantino. ♩ = 76.

The musical score is written for piano and consists of four systems of music. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Andantino' with a quarter note equal to 76 beats per minute. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a *poco rit.* (slightly ritardando) marking.

mf

f

poco rit.

mf

pp *mf*

mf

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and provides harmonic support with chords and moving lines. The bottom staff is also in bass clef and contains a lower melodic line. The key signature has two sharps (F# and C#).

rit. - - - **Alternativo.**

The second system begins with a *rit.* (ritardando) marking and a double bar line. It is labeled **Alternativo.** and includes a *f* (forte) dynamic marking. The notation continues with complex rhythmic patterns in the upper staves and a more active bass line. A note below the system reads: (Die Wiederholung mit vollem Werk.)

The third system continues the musical piece with intricate rhythmic patterns, including sixteenth and thirty-second notes. It features several accidentals, including flats (b) and naturals (♮), indicating key changes or chromatic alterations. The texture is dense with many notes in the upper staves.

The fourth system continues the complex rhythmic and melodic development. It features many beamed notes and rests, creating a fast and intricate texture. The bass line remains active with chords and moving lines.

rit. - - -

The fifth system concludes the piece with a *rit.* marking and a double bar line. The notation shows a final melodic flourish in the upper staves and a concluding bass line. The key signature remains two sharps.

The first system of music features a treble clef staff with a melodic line of eighth notes, a grand staff with a bass clef staff containing a long melodic line with a slur, and a separate bass clef staff with a few notes.

The second system continues the melodic development in the treble clef staff, with the grand staff and separate bass clef staff providing harmonic support.

The third system includes fingerings (1, 2, 3, 4) and a 'rit.' marking above the treble clef staff. The notation is more complex, with many beamed notes.

The fourth system features a prominent 'rit.' marking above the treble clef staff. The music concludes with a final cadence in the treble clef staff.

mf

mf

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music features a complex, flowing melody in the upper staff with many slurs and ties, and a more rhythmic accompaniment in the lower staff. The dynamic marking *mf* (mezzo-forte) is present in both staves.

This system contains the next two staves of music. The notation continues with intricate melodic lines and accompaniment. The dynamic marking *mf* is not explicitly repeated in this system but is implied from the previous system.

This system contains the third and fourth staves of music. The fourth staff is a separate bass line, continuing the accompaniment. The music maintains its complex texture with various rhythmic patterns and slurs.

rit. - - - - - *a tempo*

This system contains the final two staves of music on the page. The upper staff shows a clear deceleration in tempo, marked with *rit.* (ritardando), followed by a return to the original tempo, marked with *a tempo*. The notation includes slurs and ties, and the piece concludes with a final cadence.

First system of musical notation, consisting 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 sharps (F# and C#). The music features a complex melodic line in the upper voice with many slurs and ties, and a more rhythmic accompaniment in the lower voices.

Second system of musical notation, consisting of three staves. The notation continues from the first system, showing further development of the melodic and harmonic material.

Third system of musical notation, consisting of three staves. The music continues with various rhythmic patterns and melodic phrases.

Fourth system of musical notation, consisting of three staves. This system includes the tempo marking *rit.* at the beginning and **Adagio.** in the middle. The music concludes with a final cadence.

Finale.

Con moto $\text{♩} = 84.$

The musical score is written for piano in 3/4 time, marked "Con moto" with a tempo of quarter note = 84. The key signature has one flat (B-flat). The score is divided into four systems, each with three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The first system begins with a forte (*ff*) dynamic. The music features a mix of chords and melodic lines, with several triplet markings (indicated by a '3' over the notes) in both the upper and lower staves. The second system continues the melodic development in the upper staves. The third system shows further harmonic and melodic progression. The fourth system concludes with a mezzo-forte (*mf*) dynamic marking at the end of the piece.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features a melody with slurs and triplets in the treble clef, and a bass line with slurs and triplets in the bass clef. The separate bass staff contains a simple bass line with a dynamic marking of *mf* (mezzo-forte).

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff continues the melody and bass line from the first system. The separate bass staff continues with a simple bass line.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff features a melody with slurs and triplets, and a bass line with slurs and triplets. The separate bass staff contains a simple bass line. Dynamic markings include *f* (forte) and *p* (piano).

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff features a melody with slurs and triplets, and a bass line with slurs and triplets. The separate bass staff contains a simple bass line. A dynamic marking of *f* (forte) is present.

Fifth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff features a melody with slurs and triplets, and a bass line with slurs and triplets. The separate bass staff contains a simple bass line.

The first system of music consists of three staves. The top two staves are joined by a brace, representing the piano part. The top staff is in treble clef and the bottom staff is in bass clef. The bottom staff is a separate bass line. The music includes various note values, rests, and dynamic markings.

The second system of music consists of three staves. The top two staves are joined by a brace, representing the piano part. The top staff is in treble clef and the bottom staff is in bass clef. The bottom staff is a separate bass line. The music includes various note values, rests, and dynamic markings, including *ff* and a triplet marking *3*.

The third system of music consists of three staves. The top two staves are joined by a brace, representing the piano part. The top staff is in treble clef and the bottom staff is in bass clef. The bottom staff is a separate bass line. The music includes various note values, rests, and dynamic markings, including *ff* and a triplet marking *3*.

The fourth system of music consists of three staves. The top two staves are joined by a brace, representing the piano part. The top staff is in treble clef and the bottom staff is in bass clef. The bottom staff is a separate bass line. The music includes various note values, rests, and dynamic markings, including *p* and a triplet marking *3*.

The fifth system of music consists of three staves. The top two staves are joined by a brace, representing the piano part. The top staff is in treble clef and the bottom staff is in bass clef. The bottom staff is a separate bass line. The music includes various note values, rests, and dynamic markings, including *p* and a triplet marking *3*. The system concludes with the instruction *II. Man.*

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features flowing eighth and sixteenth notes with slurs. A *dolce* marking is present in the middle staff, and a *p* marking is in the bottom staff.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in the treble and bass staves.

Third system of musical notation. A *mf* marking is present in the middle staff, and another *mf* marking is in the bottom staff.

Fourth system of musical notation. A *p* marking is present in the bottom staff.

Fifth system of musical notation. A *p* marking is in the middle staff, and a *pp* marking is in the bottom staff. The bottom staff features a series of sustained notes marked with *s*.

poco rit. - - - a tempo

mf

mf

This system contains the first two systems of music. The first system has a treble and bass staff with a grand staff. The second system has a treble and bass staff with a grand staff. The tempo marking 'poco rit. - - - a tempo' is at the top. Dynamic markings 'mf' are present in the first and second systems.

I. Man.

f

f

This system contains the third and fourth systems of music. The third system has a treble and bass staff with a grand staff. The fourth system has a treble and bass staff with a grand staff. The marking 'I. Man.' is above the first system. Dynamic markings 'f' are present in the second and third systems.

ff

ff

This system contains the fifth and sixth systems of music. The fifth system has a treble and bass staff with a grand staff. The sixth system has a treble and bass staff with a grand staff. Dynamic markings 'ff' are present in the second and third systems.

This system contains the seventh and eighth systems of music. The seventh system has a treble and bass staff with a grand staff. The eighth system has a treble and bass staff with a grand staff.

rit. - - -

This system contains the ninth and tenth systems of music. The ninth system has a treble and bass staff with a grand staff. The tenth system has a treble and bass staff with a grand staff. The tempo marking 'rit. - - -' is at the top.

a tempo

First system of musical notation, measures 1-4. It consists of a grand staff with a treble and bass clef. The music is marked *ff* (fortissimo) in both staves. The right hand features a complex texture with chords and moving lines, while the left hand provides a steady accompaniment.

Second system of musical notation, measures 5-8. It continues the grand staff notation. The *ff* dynamic is maintained. The right hand has a melodic line with some accidentals, and the left hand continues with a rhythmic accompaniment.

Third system of musical notation, measures 9-12. The grand staff notation continues. A triplet of eighth notes is marked with a '3' above it in the right hand. The *ff* dynamic is still present.

Fourth system of musical notation, measures 13-16. The grand staff notation continues. The dynamic marking changes to *mf* (mezzo-forte). The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment.

Fifth system of musical notation, measures 17-20. The grand staff notation continues. The dynamic marking changes to *f* (forte). The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment.

The first system of music consists of three staves. The top two staves form a grand staff with a treble clef and a bass clef. The bottom staff is a separate bass line with a bass clef. The music is in a key with one sharp (F#) and a common time signature. It features a complex melodic line in the treble with many slurs and ties, and a more rhythmic bass line.

The second system continues the musical notation from the first system. It maintains the same three-staff structure with a grand staff and a separate bass line. The melodic and harmonic development continues across these staves.

The third system shows further development of the musical themes. The treble staff contains dense melodic passages with many slurs, while the bass line provides a steady accompaniment. The overall texture is rich and detailed.

The fourth system begins with the instruction "II. Man." above the treble staff. It includes dynamic markings: "mf" (mezzo-forte) in the treble and "p" (piano) in the bass. The notation continues with complex melodic lines and accompaniment.

The fifth system concludes the page with the instruction "rit." (ritardando) above the treble staff. The music features a final melodic flourish in the treble and a corresponding bass line. The system ends with a double bar line.

a tempo
I. Man.

First system of musical notation, measures 1-4. It consists of a grand staff with a treble and bass clef. The music is in a key with one sharp (F#) and a common time signature. The first measure starts with a forte (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes with slurs and accents. The bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 5-8. It continues the grand staff. Measure 5 includes the instruction *poco rit. - - a tempo*. The treble clef has a melodic line with slurs and accents, while the bass clef has a more rhythmic accompaniment. A fortissimo (*ff*) dynamic is marked in measure 6.

Third system of musical notation, measures 9-12. The grand staff continues. The treble clef features complex rhythmic patterns with triplets and slurs. The bass clef has a steady accompaniment. A fortissimo (*ff*) dynamic is marked in measure 9.

Fourth system of musical notation, measures 13-16. It is marked *II. Man.* (Second Manuscript). The treble clef has a melodic line with slurs and accents, and a mezzo-forte (*mf*) dynamic is indicated. The bass clef continues with its accompaniment.

Fifth system of musical notation, measures 17-20. It is marked *I. Man.* (First Manuscript). The treble clef has a melodic line with slurs and accents, and a forte (*f*) dynamic is indicated. The bass clef continues with its accompaniment. The system ends with a piano (*p*) dynamic marking.

First system of musical notation, featuring a treble and bass clef staff with a grand staff below. The music includes various rhythmic patterns and dynamic markings such as *ff*. Fingerings are indicated by numbers 1, 2, 3, and 4.

Second system of musical notation, continuing the piece with complex rhythmic figures and dynamic markings like *ff*.

Third system of musical notation, including a *rit.* (ritardando) marking and concluding with a double bar line.

Fourth system of musical notation, starting with the tempo marking *Lento.* and dynamic marking *ff*. It features a prominent triplet in the treble clef.

Fifth system of musical notation, concluding the piece with a final cadence and 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 G moll) mit Begl. des Streichorchest., 2 Hörnern, Trompeten u. Pauken. (2^{ème} 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. Kretzschmar. D moll. (Du concert italien en Ré 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.

- Transcriptionen 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. D dur. (Ré maj. D maj.) | 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. Aria. E moll. (Mimineur. E minor) | — 75 |
| No. 2. Aria. E dur. (Mimajeur. E major) | — 75 |
| No. 3. Chor. D dur. (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

Bibl, Rudolf.

- Op. 74. Erste Sonate für Orgel in D moll. (1^{re} sonate pour l'orgue en Ré min. 1st sonata for organ in D min.) 3

Boslet, L.

- | | |
|--|---|
| Op. 14. Arioso und Fugato für Orgel | 1 |
| Op. 15. Sonate in B moll 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 Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.)
- | | |
|------------------------------------|------|
| No. 1. E moll. (Mimineur. E minor) | 1 80 |
| No. 2. E dur. (Mimajeur. E major) | 1 |
| No. 3. D dur. (Rémajeur. D major) | 1 30 |

Haas, J. de.

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

Händel, G. F.

- Concert für Orgel mit Orchester (G moll). 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

Kretzschmar, Hermann.

- Op. 4. Drei Postluden 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 (D moll) für Orgel. (Introduction et fugue pour l'orgue [Ré 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. Conserv. 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. Soll' 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 G dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.) 4 —
- Op. 98. Sonate No. 4 in A moll für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (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 choeur 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.

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| Op. 132. Sonate No. 8 in E moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8 th sonata for organ. E min.) | 4 — |
| Op. 142. Sonate No. 9 in B moll f. Orgel. (Prälud., Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9 th sonata for organ. B flat. maj.) | 4 — |
| Op. 146. Sonate No. 10 in H moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Si min. 10 th sonata for organ. B min.) | 4 — |
| Op. 148. Sonate No. 11 in D moll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11 th sonata for organ. D min.) | 4 — |
| Op. 154. Sonate No. 12 in Des dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12 th sonata for organ. D flat. maj.) | 4 — |
| Op. 161. Sonate No. 13 in Es dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate p. l'orgue. En Mi bém. maj. 13 th sonata for organ. E flat. maj.) | 4 — |
| Op. 165. Sonate No. 14 in C dur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14 th sonata for organ. C maj.) | 4 — |
| Op. 167. Meditationen. Zwölf Orgelvortrüge. (19 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 D dur f. Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15 th sonata for organ. D maj.) | 4 — |
| Op. 175. Sonate No. 16 in G moll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16 th sonata for organ in G sharp minor) | 4 — |
| Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (Fantasie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in B maj.) | 4 — |
| Op. 188. Sonate No. 18 in A dur für Orgel. (18 ^{ième} sonate en La maj. pour l'orgue. 18 th sonata for organ in A maj.) | 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.)
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|-----------------|------|
| 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.)
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| No. 1. Chor (Chœur. Choir): „Unser 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 —
- #### Woyrsch, Felix.
- Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prélude for organ) 1 50
- #### Tschalkowsky, P.
- Allegro con grazia aus der Symphonie pathétique (No. 7D). 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 —
- #### Woyrsch, Felix.
- Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prélude 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 ut maj. Fantasia and fugue for organ in C maj.) 2 —
- #### Rheinberger, Josef.
- Op. 193. Sonate No. 19 in G moll 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. 196. Zur Friedensfeier. Sonate No. 20 in F dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (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.) 4 —

EIGENTHUM DES VERLEGERES FÜR ALLE LÄNDER.

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ROB. FORBERG, LEIPZIG.