

# Compositionen für Orgel

von

## Josef Rheinberger.

OEUVRES  
POUR  
L'ORGUE.

ORGAN-  
WORKS.

Eigenthum des Verlegers für alle Länder. Eingezzeichnet 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>2ème Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i> )	6
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)	3
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)	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)	4	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 des 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

# Neue Klaviermusik zu 2 Händen im Verlage von **Rob. Forberg** in Leipzig

Compositions nouvelles pour piano à 2 mains. **¶** New compositions for piano solo.

**BARTH, G.**

**Op. 29.**

No. 1. Impromptu (H moll) (*Si min. H min.*) . . . . . 1,—

No. 2. Polonaise (Fis moll) (*Fa dièse min. Fis min.*) . . . . . —,75

No. 3. Sérénade (A dur) (*La maj. A maj.*) . . . . . 1,—

**BEER, Max Josef.**

**Op. 21. Sechs Walzer.** (6 valse. 6 waltzes) . . . . . 2,25

**ESCHMANN, J. Carl.**

**Op. 65. Novelette** in sechs Kapiteln. (*Nouvelette en 6 chapitres. A little novel in six parts.*)

Heft (*cah. vol.*) 1. No. 1. Auf der Ufenau. Idylle. (*Dans Ufenau. On the Ufenau.*) . . . . . 2,—

Heft (*cah. vol.*) 2. No. 2. Märchenerzählung. (*Conte. Tale.*) No. 3. Unruhige Zeit. (*Temps de trouble. Troubled time.*) . . . . . 2,—

Heft (*cah. vol.*) 3. No. 4. Ballszene. (*Scène de bal. On the ball.*) No. 5. Auf der Höhe. (*Sur la hauteur. On the height.*) No. 6. Zwei Jahre später. (*Deux années plus tard. Two years later.*) . . . . . 3,—

**Op. 75. Bagatellen.**

Heft (*cah. vol.*) 1. Allegretto. Im gemächlichen Menuettenschritt. Capriccetto. Andante. Etude. Lied. (*Pas de menuet. Menuet tempo. Chant. Song.*) . . . . . 2,—

Heft (*cah. vol.*) 2. Allegretto gracioso. Andante. Scherzino. Allegretto. . . . . 2,—

**Op. 78. Freudvoll und leidvoll.** 12 kleine Klavierstücke. (*Joie et douleur. 12 morceaux de piano. Joy and sorrow. 12 piano pieces.*)

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Heft (*cah. vol.*) 2 . . . . . 2,25

**ESIPOFF, Stepán.**

**Op. 3. Trois esquisses.**

No. 1. Historiette . . . . . 1,20

No. 2. Nocturne . . . . . 1,20

No. 3. Valse fantastique . . . . . 1,20

**FÖRSTER, Alban.**

**Op. 26. Am Springquell.** (*A la source jaillissante. At the spring-well.*) . . . . . 1,40

**Op. 27. Drei Stücke in Walzerform.** (*Trois morceaux de valse. Three pieces in form of waltzers.*)

No. 1. B dur. (*Si bém. maj. B maj.*) . . . . . 1,40

No. 2. As dur. (*La bém. maj. As maj.*) . . . . . 1,40

No. 3. A dur. (*La maj. A maj.*) . . . . . 1,40

**Op. 60. Liebesfrühling.** (*Le printemps de l'amour. Love-spring.*) Drei lyrische Stücke.

No. 1 — 2 — 3 . . . . . à 1,—

**GODARD, Charles.**

**Op. 64. Marche de lansquenets.** (*Landsknechtmarsch.*) Morceau caractéristique . . . . . 1,50

**Op. 65. L'Angelus.** (*The evening bell.*) Méditation . . . . . 1,50

**Op. 66. Danse d'étoiles.** (*Dance of stars.*) Valse . . . . . 1,50

**Op. 67. Prestissimo.** Caprice-Galop . . . . . 1,25

**Op. 68. Roses d'avril.** Valse mélodique . . . . . 1,50

**Op. 69. Ballet des papillons.** (*Butterflies ballet.*) . . . . . 1,50

**Op. 70. Moment de valse** . . . . . 1,50

**Op. 71. Vulcain.** Humoresque . . . . . 1,50

**Op. 72. Une page de passé.** (*A souvenir of past-time.*) Méditation . . . . . 1,50

**Op. 73. Gazelle légère.** Scherzo . . . . . 1,50

**Op. 74. Au Hameau.** (*In the hamlet.*) Idylle . . . . . 1,50

**Op. 75. Les libellules.** (*Dragon flies.*) Blüette . . . . . 1,50

**Op. 76. Mousse d'or.** (*Golden moss.*) Valse impromptu . . . . . 1,50

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**Op. 80. La Toledana.** Impromptu-Valse . . . . . 1,50

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**Op. 82. Causerie.** Caprice . . . . . 1,50

**Op. 83. Pensée.** Intermède . . . . . 1,50

**Op. 84. Valse épisodique** . . . . . 1,50

**Op. 94. Voix célestes.** Improvisation . . . . . 1,50

**Op. 95. Feu d'enfer.** Marche joyeux . . . . . 1,50

**Op. 96. Blanche fontaine.** Valse . . . . . 1,50

**Op. 97. En Yacht.** Caprice . . . . . 1,50

**Op. 98. L'Aurora.** Mélodie . . . . . 1,50

**Op. 105. Les Aimées.** Valse lente . . . . . 1,50

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**Op. 107. Dans les bois.** Valse sentimentale . . . . . 1,50

**Op. 108. Sérénade à la fiancée.** Morceau . . . . . 1,50

**Op. 109. Fleurs printanières.** Impromptu . . . . . 1,50

**Op. 110. Chant du séraphin.** Romance sans paroles . . . . . 1,50

**Op. 116. Pas si vite.** Valse élégante . . . . . 1,50

**GODARD, Charles.**

**Op. 117. Méditation espagnole** . . . . . 1,50

**Op. 122. Sous la feuillée.** Impromptu . . . . . 1,50

**Op. 140. Nuage rose.** Improvisation . . . . . 1,50

**Op. 141. Impression du soir.** Romance . . . . . 1,50

**Op. 142. Tête-à-tête.** Idylle . . . . . 1,50

**Op. 143. Autrefois.** Romance sans paroles . . . . . 1,50

**Op. 144. Brise de mal.** Blüette . . . . . 1,50

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**Op. 146. Ruiseau murmurant.** Étude de salon . . . . . 1,50

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**Op. 152. En songe.** Rondeau . . . . . 1,50

**Op. 153. Jeu de truites.** (*Forellenspiel.*) Poésie musicale . . . . . 1,50

**GRAFF, Alphonse.**

**Op. 15. Deux caprices.**

No. 1. A dur. (*La maj. A maj.*) . . . . . 1,—

No. 2. F moll. (*Fa min. F min.*) . . . . . 1,—

**HOCHSTETTER, Caesar.**

**Op. 1. Notturmo** . . . . . 1,—

**Op. 2. 2 Klavierstücke.**

No. 1. Gavotte . . . . . 1,—

No. 2. Scherzo . . . . . 1,—

**JESSEL, Léon.**

**Op. 139. Tentation.** (*Lockung.*) Improvisation . . . . . 1,20

**Op. 142. Marivaudage.** (*Zärtliche Unterredung.*) Feuille d'album . . . . . 1,20

**KIRCHNER, Fritz.**

**Op. 79. Zwei Klavierstücke.**

No. 1. Tarantella . . . . . 1,25

No. 2. Kanzonetta . . . . . 1,25

**Op. 95. Zwei Jägerlieder.** (*2 chants de chasseur. 2 hunting's songs.*)

No. 1 . . . . . 1,—

No. 2 . . . . . 1,—

**Op. 117. Zwei Klavierstücke.**

No. 1. Gondollera . . . . . 1,25

No. 2. Saltarello . . . . . 1,25

**KLEFFEL, Arno.**

**Op. 37.**

No. 1. Toccata . . . . . 1,25

No. 2. Lied (*Chant. Song*) . . . . . 1,—

No. 3. Sevillana . . . . . 1,—

No. 4. Gondollera . . . . . 1,25

**Op. 38. Spielmannsweisen.** (*Les mélodies du ménestrier. The minstrel's lays.*)

Heft (*cah. vol.*) 1. No. 1. Morgengruss. (*Saint au matin. Salute of the morning.*)

No. 2. Fröhliche Wanderschaft. (*Joyeux pèlerinage. Joyful peregrination.*) No. 3. In der Mühle. (*Au moulin. In the mill.*) No. 4. Sehnsucht. (*Désir ardent. Aspiration.*)

Heft (*cah. vol.*) 2. No. 5. Nachtstück. (*Nocturne. Nocturn.*) No. 6. Festlicher Zug. (*Cortège solennel. Festival cortege.*) No. 7. Am Bach. (*Près du ruisseau. On the brook.*) No. 8. Unter der Linde. (*Sous le tilleul. Under the linden-tree.*)

Heft (*cah. vol.*) 3. No. 9. Schaik. (*Fripou. Wag.*) No. 10. Im Grünen. (*A la campagne. In the country.*) No. 11. Jagdlied. (*La chasse. The chase.*) No. 12. Abschied. (*L'adieu. The parting.*) . . . . . 1,50

**KLEINMICHEL, Richard.**

**Op. 47. Fünf Mazurkas.** (*Cinq mazurkas. Five mazurkas.*)

No. 1. B dur. (*Si bém. maj. B flat maj.*) . . . . . 1,—

No. 2. A dur. (*La maj. A maj.*) . . . . . 1,—

No. 3. D dur. (*Ré maj. D maj.*) . . . . . 1,—

No. 4. G moll. (*Sol min. G min.*) . . . . . 1,—

No. 5. Es dur. (*Mi bém. maj. E flat maj.*) . . . . . 1,—

**Op. 61. Moto perpetuo.** Sechs brillante Etüden. (*Six études brillantes. Six brilliant studies.*)

No. 1. Gebundene Passagen. (*Passages liés. Leggato passages.*) . . . . . 1,—

No. 2. Leichtes Handgelenk. (*Poignet déagré. Loose wrist.*) . . . . . 1,—

No. 3. Gebrochene Sexten. (*Sixtes brisées. Arpeggiated sixths.*) . . . . . 1,—

No. 4. Gebrochene Akkorde. (*Accords brisés. Arpeggiated chords.*) . . . . . 1,—

**KLEINMICHEL, Richard.**

**Op. 61. Moto perpetuo.**

No. 5. Triller. (*Trilles. Shakes.*) . . . . . 1,—

No. 6. Gestossene Oktaven. (*Octaves détachées. Staccato octaves.*) . . . . . 1,—

**KRUG, Arnold.**

**Op. 3. Vier Phantasiestücke.** (*Quatre compositions fantaisistes. Four fantasies.*)

No. 1. C dur. (*Ut maj. C maj.*) . . . . . 1,50

No. 2. H dur. (*Si maj. H maj.*) . . . . . —,75

No. 3. E moll. (*Mi min. E min.*) . . . . . 1,—

No. 4. Es dur. (*Mi bém. maj. Es maj.*) . . . . . 1,25

**Op. 14. Liebesnovelle.** (I. Erste Begegnung. II. Liebesweben. III. Geständnis. IV. Epilog. Trennung.) Ein Idyll in vier Sätzen für Streichorchester und Harle ad libitum. Bearbeitet vom Komponisten. (*Une nouvelle d'amour. I. Première entrevue. II. Amour naissant. III. Aveu. IV. Epilogue. Séparation. Idylle en quatre parties pour instruments à cordes avec harpe ad libitum. Love's novel. I. First meeting. II. Flirting love. III. Confession. IV. Epilog. Séparation. An idyll in four parts for bow-orchestra and harp ad libitum. Arranged by the composer.*) . . . . . 3,—

**Op. 17.**

No. 1. Blumenstück. (*Fleur. Flower piece.*) . . . . . —,75

No. 2. Scherzo con Intermezzo . . . . . 1,25

No. 3. Notturmo . . . . . 1,—

**Op. 31. Albumblätter.** (*Feuilles d'album. Album leaves.*)

No. 1. Con moto. (In der Weise eines Wiener Walzers) . . . . . 1,—

No. 2. Quasi Allegretto . . . . . 1,—

No. 3. Allegretto giocoso . . . . . 1,—

No. 4. Allegretto . . . . . 1,—

No. 5. Andante. (Trauermarsch. *Marche funèbre. Funeral march.*) . . . . . 1,—

No. 6. Andantino . . . . . 1,—

**LAZARUS, Gustav.**

**Op. 73. Suite in 4 Sätzen.** (*4 morceaux. 4 pieces.*)

No. 1. Sehnsucht. (*Désir ardent. Longing.*) . . . . . 1,50

No. 2. Vision . . . . . 1,—

No. 3. Wiedersehen. (*Revoir. Meeting again.*) . . . . . 1,—

No. 4. Menuet . . . . . 1,—

**LEWY, Charles.**

**Op. 55. Villa Giulia.** Morceau . . . . . 2,—

**Op. 56. Impromptu** . . . . . 1,75

**MEYER-OLBERSLEBEN, Max.**

**Op. 19. Aus launigen Stunden.** (*Moments joyeux. Hours of merriment.*)

No. 1. Dolce far niente . . . . . 1,—

No. 2. Burleske . . . . . 1,—

No. 3. Novellette . . . . . 1,—

**Op. 20. Aus meinem Skizzenbuche.** (*Esquisses musicales. From my sketch-book.*)

No. 1. Spielende Mücken. (*Jeu des mouches. Humming of the bee.*) . . . . . 1,50

No. 2. Humoreske . . . . . 1,50

No. 3. Ein Walzer . . . . . 1,50

**Op. 39. Aus den Tagen der Minnesänger.** Vier Stimmungsbilder zu altdeutschen Dichtungen. (*Des jours des troubadours. 4 morceaux. From minstrel's times. 4 pieces.*)

No. 1. Im süßen Maien, zu einem Texte von Walther von der Vogelweide. (*Au beau mois de mai. In may-month.*) . . . . . 1,—

No. 2. Minnelied, zu einem Texte von Wernher von Tegernsee. (*Chant d'amour. Love-song.*) . . . . . 1,—

No. 3. Ringelreihen, zu einem Texte von Konrad von Kilchberg. (*Ronde. Roundelay.*) . . . . . 1,—

No. 4. Der fröhliche Zecher, zu einem Volksliede des XVI. Jahrhunderts. (*Le joyeux buveur. The gay drinker.*) . . . . . 1,—

**Op. 42. Arabesken.** (*Arabesques.*) Fünf Klavierstücke.

No. 1. Andantino . . . . . 1,—

No. 2. Allegro . . . . . 1,—

No. 3. Moderato . . . . . 1,—

No. 4. Adagio . . . . . 1,—

No. 5. Vivace . . . . . 1,—

**NICOLE, Louis.**

**Op. 52. Romance sans paroles** . . . . . 1,25

**Op. 70. Intermezzo** . . . . . 1,25

**SCHORCHT, H.**

**Op. 4. Deux mazurkas.**

No. 1 . . . . . 1,—

No. 2 . . . . . 1,—

**SCHYTTTE, Ludwig.**

**Op. 121. Vier Tonskizzen.** (*4 esquisses musicales. 4 musical sketches.*)

No. 1. Wiener Walzer. (*Valse viennoise. Vienna Waltz.*) . . . . . 1,50

No. 2. Schwedische Fantaisie. (*Fantaisie suédoise. Swedish fantasia.*) . . . . . 1,50

**SCHYTTTE, Ludwig.**

**Op. 121. Vier Tonskizzen.**

No. 3. Klänge aus Tyrol. (*Voix du Tyrol. Sounds from Tyrol.*) . . . . . 1,50

No. 4. Nordischer Brautzug. (*Cortège nuptial norvégien. Norwegian bridal procession.*) . . . . . 1,50

**SILAS, E.**

**Op. 108. Gavotte.**

No. 6. F dur. (*Fa maj. F maj.*) . . . . . 1,50

**STAEGER, Alexander.**

**Op. 3. Von Lenz und Liebe.** (*Printemps et amour. Spring and love.*)

No. 1. Malenglück. (*Bonheur en mai. Happiness in the may.*) . . . . . 1,25

No. 2. Lenznacht. (*Nuit de printemps. Spring-night.*) . . . . . 1,25

No. 3. Frohe Waldfahrt. (*Joyeux voyage. Merry forest-excursion.*) . . . . . 1,50

**ZAREMBSKI, Jules.**

**Op. 22. Berceuse.** (*Lullaby.*) . . . . . 1,50

**Op. 24. Valse caprice** . . . . . 2,50

**Op. 25. Tarantella** . . . . . 2,50

**Op. 26. Sérénade espagnole.** (*Spanish serenade.*) . . . . . 1,50

# 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 4ms. 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>Pater unser.</i> )		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. 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 4ms. 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> )	6
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 4ms. For Piano-duet)	5	(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 4ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. 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 4ms. 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 4ms. 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 4ms. 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 4ms. 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 4ms. 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



## Phantasie.

Jos. Rheinberger, Op. 188.

Orgel.

Grave. ♩ = 58.

Anmerkung. *ff* volles Werk.*f* volles Werk ohne Mixturen,*mf* Principal 8' und Octav 4' oder volles II. Manual.*p* einige sanfte Register,*pp* Salicional 8' und Dolce 4',

Pedal immer in entsprechender Stärke.

First system of musical notation, featuring a treble clef and two bass clefs. The key signature has two sharps (F# and C#). The music consists of several measures with complex melodic lines and chords, including some triplets and slurs.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with various rhythmic patterns and slurs.

Third system of musical notation, showing a transition in mood. It includes a triplet in the treble clef and a *rit.* (ritardando) marking. The key signature changes to three flats (Bb, Eb, and Ab) at the end of the system.

Fourth system of musical notation, starting with a tempo marking of  $(\text{♩} = 66)$ . It includes dynamic markings of *pp* (pianissimo) and *dolce* (dolce). The key signature remains three flats. The system concludes with a triplet in the treble clef.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The music is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The first staff contains a melodic line with various note values and rests, including a dynamic marking of *mf*. The second and third staves provide harmonic accompaniment with chords and moving lines. A dynamic marking of *p* is placed at the end of the system.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the first staff continues with similar rhythmic patterns. The accompaniment in the second and third staves maintains the harmonic structure. The system concludes with a dynamic marking of *p*.

Third system of musical notation. The first staff shows a more active melodic line with eighth notes. The second staff has a prominent bass line with eighth notes. The third staff continues the accompaniment. The system ends with a dynamic marking of *p*.

Fourth system of musical notation, the final system on the page. It includes a *rit.* (ritardando) marking above the first staff. The music concludes with a final chord in the first staff and a dynamic marking of *pp* (pianissimo) at the bottom of the system.

Tempo I.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is two sharps (F# and C#). The first staff begins with a dynamic marking of *ff*. The second staff begins with a dynamic marking of *f*. The music features complex melodic lines with many accidentals and slurs.

Second system of musical notation, continuing the piece. It follows the same three-staff layout and key signature as the first system. The notation includes various rhythmic values, slurs, and accidentals.

Third system of musical notation. It continues the piece with the same three-staff layout and key signature. The notation includes various rhythmic values, slurs, and accidentals.

Fourth system of musical notation, the final system on the page. It continues the piece with the same three-staff layout and key signature. The notation includes various rhythmic values, slurs, and accidentals.



First system of musical notation, featuring a grand staff with treble, middle, and bass clefs. The music is in a key with three sharps (F#, C#, G#) and contains complex rhythmic patterns with many beamed notes and slurs.

Second system of musical notation, continuing the piece with similar complex rhythmic and melodic structures across the grand staff.

Third system of musical notation, including the tempo marking *rit.* above the staff. The music features a mix of melodic lines and harmonic accompaniment.

Fourth system of musical notation, including the tempo marking *a tempo* above the staff. The piece concludes with sustained notes and a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It includes various note values, rests, and dynamic markings such as *p* (piano).

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are also triplet markings (3) and slurs.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also triplet markings (3) and slurs.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *rit.* (ritardando), *a tempo*, and *ff* (fortissimo). There are also triplet markings (3) and slurs.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music concludes with various note values and rests.

First system of musical notation, featuring a treble and two bass staves. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. The word "Posanne" is written in the lower right of the system.

Second system of musical notation, continuing the piece. It features a treble and two bass staves. The right hand continues the melodic line, and the left hand features a prominent triplet of eighth notes in the bass line.

Third system of musical notation, featuring a treble and two bass staves. The tempo marking *maestoso* is placed above the right-hand staff. The music continues with a mix of melodic and harmonic textures.

Fourth system of musical notation, featuring a treble and two bass staves. The right hand has a melodic line with some chromaticism, while the left hand has a steady accompaniment.

Fifth system of musical notation, featuring a treble and two bass staves. The tempo marking *rit.* (ritardando) is placed above the right-hand staff. The piece concludes with a final cadence in the right hand.

## Capriccio.

Agitato.  $\text{♩} = 60.$ 

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef and a bass clef, with a 3/4 time signature. The tempo is marked 'Agitato' and the quarter note is equal to 60 beats per minute. The piece starts with a forte (*f*) dynamic. The melody in the right hand is characterized by rapid sixteenth-note passages and slurs. The bass line provides a steady accompaniment with chords and single notes. The second system continues the melodic development in the right hand, with the left hand providing harmonic support. The third system shows further melodic elaboration and rhythmic complexity. The fourth system concludes the piece with a fortissimo (*ff*) dynamic marking, indicating a powerful and dramatic ending.

First system of musical notation. The top staff (treble clef) features a melodic line with a triplet of eighth notes (fingerings 3, 1, 1) and a subsequent eighth-note triplet (fingerings 2, 3, 4, 1). The middle and bottom staves (bass clef) provide harmonic accompaniment with chords and single notes.

Second system of musical notation. The top staff contains a melodic line with a long slur over several measures. The middle staff has a piano (*p*) dynamic marking. The bottom staff has a piano (*p*) dynamic marking. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Third system of musical notation. The top staff continues the melodic line with slurs. The middle staff has a mezzo-forte (*mf*) dynamic marking. The bottom staff has a forte (*f*) dynamic marking.

Fourth system of musical notation. The top staff continues the melodic line. The middle staff has a *rit.* (ritardando) marking. The system concludes with a double bar line.

*a tempo*

*f*

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a key with one flat and a 3/4 time signature. It features a complex texture with many chords and moving lines. A dynamic marking of *f* (forte) is placed below the first measure.

*ff* *rit.* *mf*

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar complexity. A dynamic marking of *ff* (fortissimo) is at the start, followed by a *rit.* (ritardando) marking, and then a *mf* (mezzo-forte) marking towards the end of the system.

*a tempo*

*mf*

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked *a tempo*. A dynamic marking of *mf* (mezzo-forte) is at the beginning.

*f*

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. A dynamic marking of *f* (forte) is at the beginning.

*ff*

This system contains the final two staves of music on the page. The upper staff is in treble clef and the lower staff is in bass clef. A dynamic marking of *ff* (fortissimo) is at the beginning.

First system of musical notation, consisting of a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voices. A slur is present under the first two measures of the top staff.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. A *rit.* (ritardando) marking is placed above the final measure of the system.

Third system of musical notation, showing further development of the musical themes. The notation includes various chordal structures and melodic fragments.

Fourth system of musical notation, continuing the piece. The music maintains its complex texture with multiple voices.

Fifth system of musical notation, concluding the page. It features two first endings, labeled '1.' and '2.', which lead to different conclusions of the piece. The notation includes repeat signs and first/second ending brackets.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with several slurs and ties. The middle and bottom staves are in bass clef, providing harmonic support with chords and a bass line.

The second system continues the piece with similar notation. The top staff shows a melodic phrase with a slur. The middle and bottom staves contain chords and a bass line with some rhythmic patterns.

The third system features a melodic line in the top staff with a slur. The middle and bottom staves provide harmonic accompaniment with chords and a bass line.

The fourth system concludes the page. It includes a *rit.* (ritardando) marking above the top staff. The notation shows a final melodic phrase in the top staff and a bass line in the bottom staff. The system ends with a double bar line.

*attaca*



# Idylle.

Andantino pastorale.  $\text{♩} = 116.$

The musical score is written for piano and consists of four systems of music. Each system contains a grand staff with a treble clef and two bass clefs. The first system begins with a piano (*p*) dynamic marking. The second system includes a *pp* marking and tempo changes to *poco rit.* and then *a tempo*. The third system continues the melodic and harmonic development. The fourth system concludes with a final *poco rit.* marking. The music is characterized by flowing, lyrical lines with frequent use of slurs and ties, and a steady accompaniment in the bass.

*a tempo*

*f*

*poco rit...*

*a tempo*

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features complex chordal textures and melodic lines. A *rit.* (ritardando) marking is present above the final measure of the system.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with similar textures. A *ff* (fortissimo) dynamic marking is present in the first measure of the treble staff, and another *ff* marking is in the first measure of the bass staff. A *a tempo* marking is placed above the first measure of the treble staff.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with similar textures.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with similar textures.

Fifth system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with similar textures. A *mf* (mezzo-forte) dynamic marking is present in the first measure of the bass staff, and a *p* (piano) dynamic marking is in the first measure of the grand staff. A *rit.* (ritardando) marking is present above the final measure of the system.

*a tempo*

*p*

*pp*

This system contains the first system of music. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is marked *a tempo* and *p*. The piano accompaniment consists of a bass line in the left hand and a right hand with chords and moving lines. The system concludes with a *pp* dynamic marking.

*poco rit*

This system contains the second system of music. The tempo is marked *poco rit*. The musical notation continues with similar melodic and harmonic structures as the first system.

*a tempo*

This system contains the third system of music. The tempo is marked *a tempo*. The musical notation continues with similar melodic and harmonic structures.

*poco rit. - - - a tempo*

This system contains the fourth system of music. The tempo is marked *poco rit.* followed by a dashed line and then *a tempo*. The musical notation concludes the piece with a final cadence.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features flowing eighth-note passages in the treble and bass clef staves, and a steady eighth-note accompaniment in the grand staff. A dynamic marking of *mf* is placed at the end of the system.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with similar eighth-note patterns. Dynamic markings of *mf* and *f* are present at the beginning and middle of the system, respectively.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features a variety of textures, including chords and moving lines. Dynamic markings of *ff*, *pp*, and *pp* are used. A marking "(Subbass)" is placed in the grand staff. The system concludes with a double bar line.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features a variety of textures, including chords and moving lines. A dynamic marking of *perdentosi* is placed above the treble staff. The system concludes with a double bar line.

# Finale.

Con moto.  $\text{♩} = 63.$

*f* *tr*

*ten.*

*ten.* *tr* *tr*

*ten.* *tr*

First system of musical notation, featuring treble and bass staves with dynamic markings *ff* and *p*.

Second system of musical notation, featuring treble and bass staves with dynamic markings *ff* and *p*.

Third system of musical notation, featuring treble and bass staves.

Fourth system of musical notation, featuring treble and bass staves with tempo markings *rit.* and *a tempo*.

Fifth system of musical notation, featuring treble and bass staves with dynamic marking *p*.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The first system includes dynamic markings *mf* and *p*, and a trill (*tr*) in the right hand. A section labeled "(Principal)" is indicated in the bass line.

Musical score system 2, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The first system includes a dynamic marking of *mf*.

Musical score system 3, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The first system includes a dynamic marking of *f*.

Musical score system 4, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The first system includes a dynamic marking of *ff*.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#). The first system features a complex texture with many chords and moving lines. A dynamic marking of *f* (forte) is placed below the second staff.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music continues with similar complexity. Dynamic markings include *mf* (mezzo-forte) in the first and third staves, and *p* (piano) in the second staff. A tempo marking of *poco rit.* (poco ritardando) is written above the second staff.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music is marked *a tempo* above the first staff. Dynamic markings include *pp* (pianissimo) in the second and third staves, and *mf* (mezzo-forte) in the first staff.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music concludes with a dynamic marking of *f* (forte) in the first staff and *p* (piano) in the second staff.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The grand staff contains a melodic line with slurs and a bass line with chords. The separate staff contains a rhythmic accompaniment with eighth notes. Dynamics include *mf* and *p*. A trill is marked with *tr*. The instruction "(Princip.)" is written in the bass line.

Second system of musical notation. It consists of three staves: a grand staff and a separate treble clef staff. The grand staff features a melodic line with slurs and a bass line with chords. The separate staff continues the rhythmic accompaniment. Dynamics include *mf*.

Third system of musical notation. It consists of three staves: a grand staff and a separate treble clef staff. The grand staff features a melodic line with slurs and a bass line with chords. The separate staff continues the rhythmic accompaniment. Dynamics include *f*.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate treble clef staff. The grand staff features a melodic line with slurs and a bass line with chords. The separate staff continues the rhythmic accompaniment. Dynamics include *ff*.

*poco rit.*

This system contains the first four measures of the piece. The key signature is two sharps (F# and C#). The music is written for three staves: a grand staff (treble and bass clefs) and a separate bass line. The tempo marking *poco rit.* is placed above the first measure. The notation includes various note values, rests, and slurs.

*a tempo*

This system contains the next four measures. The tempo marking *a tempo* is placed above the first measure. The musical notation continues with similar rhythmic patterns and chordal structures as the first system.

*ten.* *ten.*

This system contains the next four measures. The dynamic marking *ten.* (tenuto) is placed above the first and second measures. The notation features more complex rhythmic figures and slurs.

*ten.* *mf*

This system contains the final four measures of the page. The dynamic marking *mf* (mezzo-forte) is placed above the fifth measure. The *ten.* marking is also present above the first measure of this system. The piece concludes with a final chord and a fermata.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It begins with a piano (*p*) dynamic marking. The right hand plays a complex, arpeggiated texture, while the left hand provides a steady accompaniment.

Second system of musical notation. It starts with a *poco rit.* (slightly ritardando) instruction, followed by a return to *a tempo*. The dynamic marking changes to *ff* (fortissimo). The right hand features a more active melodic line, and the left hand has a dense, rhythmic accompaniment. There are double bar lines with repeat signs at the end of the system.

Third system of musical notation. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment. The key signature changes to one sharp (F#) in the second measure of this system.

Fourth system of musical notation. The right hand has a more active melodic line, and the left hand provides a rhythmic accompaniment. The key signature changes to one sharp (F#) in the second measure of this system.

Fifth system of musical notation. The right hand has a more active melodic line, and the left hand provides a rhythmic accompaniment. The key signature changes to one sharp (F#) in the second measure of this system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the bass clef and a fermata over a note in the treble clef.

Third system of musical notation, showing a melodic line in the treble clef and a bass line in the bass clef. The music features a variety of note values and rests.

Fourth system of musical notation, continuing the melodic and bass lines. It includes a fermata over a note in the treble clef.

Fifth system of musical notation, the final system on the page. It begins with a *rit.* (ritardando) marking. The system concludes with a double bar line and a 3/4 time signature. A *mf* (mezzo-forte) dynamic marking is present in the bass clef.

Andante molto.

*dolce*

The first system of the musical score is marked "Andante molto" and "dolce". It consists of a treble and a bass staff. The treble staff begins with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The bass staff provides a harmonic accompaniment with sustained chords and moving lines.

Grave.

The second system is marked "Grave". It continues with the treble and bass staves. The treble staff is marked with fortissimo (*ff*) dynamics. The tempo is significantly slower than the previous section. The music features large intervals and a somber, heavy atmosphere.

The third system continues the "Grave" section. The treble staff shows complex chordal textures and melodic fragments. The bass staff maintains a steady, low-frequency accompaniment. The overall mood is one of profound sadness and stillness.

The fourth system concludes the piece with a ritardando (*rit.*) marking. The tempo slows down further, leading to a final, sustained chord in the treble staff. The bass staff ends with a few final notes, bringing the piece to a quiet close.



# 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 Streichorchest., 2 Hörnern, Trompeten u. Pauken. (2<sup>ème</sup> concert pour l'orgue avec orchestre en sol-mineur. 2nd organ-concert with orchestra in g-minor.)  
Partitur . . . . . netto 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 Rémin. From the italian concert. Dmin.) 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 18.) 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 38.) 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. (Mimineur. Eminor) . . . . . 75 —  
No. 2. Arie. Edur. (Mimajeur. Emajor) . . . . . 75 —  
No. 3. Chor. Ddur. (Chœur. Rémajeur. Choir. Dmajor) . . . . . 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 Dmoll. (1<sup>re</sup> sonate pour l'orgue en Rémin. 1st sonata for organ in Dmin.) 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 d'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. (Mimineur. Eminor) . . . . . 1 80  
No. 2. Edur. (Mimajeur. Emajor) . . . . . 1 —  
No. 3. Ddur. (Rémajeur. Dmajor) . . . . . 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 [Gmin.]. Arr. for organ-solo by R. Schaab) 2 50

- Kretschmar, 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 (Dmoll) für Orgel. (Introduction et fugue pour l'orgue [Rémin.]. Introduction and fugue for organ [Dmin.]) . . . . . 1 25

- Mendelssohn-Bartholdy, F.**  
Op. 54. Variationen 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)  
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 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 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. Bflat. maj.) 4 —  
Op. 148. Sonate No. 10 in Hmoll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4 —  
Op. 148. 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 Des dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. Dflat. 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. Eflat. 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 Orgelvortrüge. (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. Präludio . . . . . 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. Dmaj.) 4 —  
Op. 175. Sonate No. 16 in Gismoll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in Gsharp 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. (18<sup>ème</sup> sonate en La maj. pour l'orgue. 18th 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

- Einzelsätze 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. Prélude 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. 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 Cmaj.) . . . . . 2 —

## Rheinberger, Josef.

- Op. 193. Sonate No. 19 in Gmoll für Orgel. (Präludium. Provenzalisch. 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 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 —

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