

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.	Titel	M. Pf.	Op.	Titel	M. Pf.
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. (<i>Fater unser.</i>)			Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
	Nº 2. Jam sol recedit. (<i>Schon weicht der Sonne Flammenstrahl.</i>)	1 25	Op. 175.	Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) (<i>Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.</i>)	4
	Nº 3. Salvete flores martyrum. (<i>Euch Martyrblüthen, Gruss!</i>)			Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4
	Heft 2. Nº 4. Salve regina. (<i>Gruss! Himmelskönigin.</i>)	1 25	Op. 177.	Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2ième Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i>)	
	Nº 5. Christus factus est. (<i>Christus ward für uns geboren.</i>)			Partitur	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	6
	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. 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>Nouvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i>)	4		Orgelstimme	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>Deuxième 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, Provenzalisch, 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. B. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. B. 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

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LEIPZIG, ROB. FORBERG.

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Heft 2.	1 —	Nº 8. Alla marcia	1 —
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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. (<i>Fater unser.</i>)	1 25	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>)			
Nº 3. Salvete flores martyrum. (<i>Euch Mar tyrblüthen, Gruss!</i>)			
Heft 2. Nº 4. Salve regina. (<i>Gruss! Himmelskönigin.</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 5. Christus factus est. (<i>Christus ward für uns geboren.</i>)			
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 —	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)	5 —	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>)	
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 —	Partitur netto	6 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Orchesterstimmen netto	6 —
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 —	(Duplirstimmen: Viol. I, II, Va, Vc. u. B. à 90 Pf. no.)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Orgelstimme netto	3 —
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 —	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)	5 —	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie. Intermezzo. Introduction u. Fuge.) (<i>Fantasia-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i>)	4 —
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 —	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 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve trios for organ.</i>)	
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 —	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
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 —	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Op. 193. Sonate Nº 19 in G-moll (Präludium. Provenzalisch. Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>)	4 —
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)		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 —
Nº 1. Entrata	1 —	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>)	
Nº 2. Agitato	1 —	Nº 1. Fuga cromatica	1 25
Nº 3. Canzonetta	1 —	Nº 2. Intermezzo	1 —
Nº 4. Andantino	1 —	Nº 3. Scherzoso	1 —
Nº 5. Preludio	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 6. Aria	1 —	Nº 1. Intermezzo (aus Op. 132)	1 —
		Nº 2. Romanze (aus Op. 142)	1 —
		Nº 3. Thema mit Veränderungen (aus Op. 146) (<i>Thème et variations.</i>)	1 —
		Nº 4. Pastorale (aus Op. 154)	1 —
		Nº 5. Canzone (aus Op. 161)	1 —
		Nº 6. Idylle (aus Op. 165)	1 —

I. Präludium und Fuge.

Jos. Rheinberger, Op. 116.

Molto moderato. ♩ = 96.

Manual.

Pedal.

First system of musical notation, featuring a grand staff with 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 consists of complex rhythmic patterns with many beamed notes and slurs.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns and slurs across the three staves.

Third system of musical notation, showing further development of the musical themes with intricate rhythmic figures.

Fourth system of musical notation, concluding the page with dense musical textures and complex rhythmic structures.

First system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef. The music features complex rhythmic patterns with many beamed notes and slurs.

Second system of musical notation, consisting of three staves. It continues the musical piece with similar complex rhythmic patterns and slurs.

Third system of musical notation, consisting of three staves. The notation is dense with many beamed notes and slurs.

Fourth system of musical notation, consisting of three staves. This system includes performance markings: *rit.* (ritardando) in the middle of the first and second staves, *ff* (fortissimo) in the first and second staves, and *a tempo* in the second and third staves. The music concludes with a final chord.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex rhythmic patterns and melodic lines.

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

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, concluding the page with a *rit.* marking and a final cadence. The system includes a *rit.* marking and a final cadence.

Fuge. ♩ = 108.

First system of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music begins with a rest in the first two measures, followed by a melodic line in the bass staff starting in the third measure, marked *mf*. The grand staff contains chords and some melodic fragments.

Second system of the musical score. The grand staff continues with a more active melodic line in the treble clef, featuring eighth and sixteenth notes. The bass staff continues with a steady eighth-note accompaniment. The *mf* dynamic is maintained.

Third system of the musical score. The grand staff shows a complex texture with overlapping melodic lines and chords. The bass staff continues its accompaniment. The *mf* dynamic is maintained.

Fourth system of the musical score. The grand staff continues with intricate melodic and harmonic development. The bass staff accompaniment remains consistent. The *mf* dynamic is maintained.

Fifth system of the musical score. The grand staff concludes with a series of chords and melodic fragments. The bass staff accompaniment continues. The *mf* dynamic is maintained.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The system contains four measures of music with various note values and rests.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The system contains four measures of music, including a fermata over the final note of the first measure.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The system contains four measures of music with complex rhythmic patterns.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The system contains four measures of music with various note values and rests.

Fifth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The system contains four measures of music with various note values and rests.

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 a dynamic marking of *f* (forte) and various musical notations such as notes, rests, and slurs.

Second system of musical notation, continuing the piece with complex melodic lines and harmonic accompaniment in the grand staff.

Third system of musical notation, showing further development of the musical themes with intricate phrasing and dynamics.

Fourth system of musical notation, characterized by dense chordal textures and flowing melodic passages.

Fifth system of musical notation, concluding the page with sustained chords and melodic fragments.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music consists of complex chords and melodic lines with various articulations.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. A dynamic marking of *ff* (fortissimo) is present at the beginning of the system.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. A dynamic marking of *ff* (fortissimo) is present at the beginning of the system.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with complex harmonic structures.

Fifth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The system includes dynamic markings of *rit.* (ritardando) and *Adagio.* (Adagio).

II. Thema mit Veränderungen.

Andante. ♩ = 72.

The musical score is written for piano in G major (one sharp) and 2/4 time. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The score is divided into four systems. The first system begins with a piano (*pp*) dynamic in both the right and left hands. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The second system continues this texture. The third system introduces a dynamic shift: the right hand becomes *p* (piano) and the left hand becomes *mf* (mezzo-forte). The system concludes with a *pp* marking. The fourth system concludes the piece with a final cadence.

First system of musical notation, featuring a treble and bass staff with a piano (*p*) dynamic marking.

Second system of musical notation, featuring a treble and bass staff with dynamic markings *pp* and *mf*, and a piano (*p*) dynamic marking.

Third system of musical notation, featuring a treble and bass staff with triplets and a piano (*p*) dynamic marking.

Fourth system of musical notation, featuring a treble and bass staff with a piano (*p*) dynamic marking.

Fifth system of musical notation, featuring a treble and bass staff with a piano (*p*) dynamic marking.

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 one sharp (F#). The first two staves have a dynamic marking of *f* (forte). The music features a complex texture with overlapping melodic lines and chords.

Second system of musical notation, continuing the piece. It follows the same three-staff layout and key signature. The dynamics and melodic complexity continue, with various articulations and phrasing marks.

Third system of musical notation. The texture remains dense with multiple voices. There are some rests in the lower staves, particularly in the bottom-most bass clef staff.

Fourth system of musical notation, the final system on this page. It includes a dynamic marking of *f* in the middle staff. The piece concludes with a final chord in the grand staff and a single note in the bottom-most bass clef staff.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music consists of several measures with complex melodic lines and arpeggiated accompaniment.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with flowing lines in the upper staves and a more rhythmic accompaniment in the lower staves.

Third system of musical notation, showing further development of the musical themes. The notation includes various note values, rests, and dynamic markings, maintaining the piece's intricate texture.

Fourth system of musical notation, concluding the page. It includes the instruction *poco rit.* above the staff. The system ends with a double bar line and repeat signs, indicating the end of a section.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. It begins with a forte (*ff*) dynamic. The right hand contains complex chordal textures and melodic lines, while the left hand provides a steady bass accompaniment.

Second system of musical notation, continuing the piece. The right hand features intricate chordal patterns and melodic fragments. The left hand continues with a rhythmic accompaniment. The key signature remains F#.

Third system of musical notation. The right hand shows a transition in texture with more sustained chords and moving lines. The left hand maintains its accompaniment. The key signature remains F#.

Fourth system of musical notation. This system includes a *rit.* (ritardando) marking above the staff and a *pp* (pianissimo) dynamic marking in the right hand. The right hand features a more active melodic line, while the left hand has a sparse accompaniment.

Fifth system of musical notation. The right hand continues with a melodic line, and the left hand has a sparse accompaniment. A *pp* (pianissimo) dynamic marking is present in the left hand. The key signature changes to two flats (Bb).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation, starting with a *dol.* (dolce) marking. It includes dynamic markings *p* (piano) and *ff* (fortissimo). The system concludes with a triplet of eighth notes in the bass line.

Third system of musical notation, continuing the piece with various chordal textures and melodic fragments.

Fourth system of musical notation, featuring a *rit.* (ritardando) marking. The music shows a gradual deceleration.

Fifth system of musical notation, starting with *a tempo* and *pp* (pianissimo) markings. It includes a *rit.* marking and ends with a final *pp* dynamic.

III. Fantasie und Finale.

Quasi Adagio. ♩ = 69.

The musical score is written for piano in 3/4 time, marked 'Quasi Adagio' with a tempo of ♩ = 69. It consists of four systems of three staves each (treble, middle, and bass clefs). The key signature has two sharps (F# and C#). The first system begins with a forte (*ff*) dynamic. The second system continues with similar melodic lines. The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes tempo markings: *poco rit.* (rushing) and *a tempo* (returning to the original tempo), along with a fortissimo (*f*) dynamic. The score is characterized by flowing, arched melodic lines in the upper staves and more rhythmic accompaniment in the lower staves.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, often beamed together, and some notes are tied across measures. The middle staff is in bass clef and contains a more active line with frequent sixteenth-note patterns. The bottom staff is also in bass clef and provides a harmonic foundation with longer note values and rests.

The second system continues the musical piece. The top staff maintains its melodic focus with various rhythmic values and ties. The middle staff shows a continuation of the intricate sixteenth-note patterns. The bottom staff remains relatively sparse, with occasional notes and rests that support the overall texture.

The third system of notation shows further development of the musical themes. The top staff's melody is more varied, including some longer note values. The middle staff continues with its rhythmic complexity. The bottom staff provides a steady harmonic accompaniment.

The fourth and final system on the page concludes the musical passage. The top staff features a melodic line that appears to be winding down. The middle staff continues with its characteristic sixteenth-note activity. The bottom staff ends with a few final notes and rests, providing a sense of closure to the system.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (left and right bass clefs) with accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation, including tempo markings *poco rit.* and *a tempo*. The notation continues with melodic and accompaniment parts.

Third system of musical notation, continuing the piece with complex melodic and accompaniment patterns.

Fourth system of musical notation, concluding the page with a final melodic phrase and accompaniment.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The tempo markings *poco rit.* and *a tempo* are present. The music features complex rhythmic patterns and melodic lines.

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

Third system of musical notation. It includes dynamic markings *p* in the middle and right sections. The musical texture remains dense and intricate.

Fourth system of musical notation. It features tempo markings *poco accel.* and *pp ritenuto*. The system concludes with a *pp* marking. The notation includes various rests and complex rhythmic figures.

Allegro non troppo. ♩ = 63.

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 a lower bass clef. The key signature has four sharps (F#, C#, G#, D#) and the time signature is common time (C). The music features a melody in the treble staff with a dynamic marking of *f* (forte) and a bass line in the middle staff with a dynamic marking of *f* (forte). The bottom staff contains a few notes and rests.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The music continues with a melody in the treble staff and a bass line in the middle staff. The bottom staff contains a few notes and rests.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The music continues with a melody in the treble staff and a bass line in the middle staff. The bottom staff contains a few notes and rests.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The music continues with a melody in the treble staff and a bass line in the middle staff. The bottom staff contains a few notes and rests.

The fifth system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The music continues with a melody in the treble staff and a bass line in the middle staff. The bottom staff contains a few notes and rests.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The music consists of several measures with various note values and rests.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three sharps. The music includes a melodic line in the upper staff and accompaniment in the lower staves.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three sharps. The music continues with complex rhythmic patterns and melodic lines.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three sharps. The music shows a continuation of the melodic and harmonic themes.

Fifth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three sharps. The music concludes with a final melodic phrase in the upper staff.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and a lower bass staff.

Second system of musical notation, continuing the piece with intricate melodic lines and accompaniment.

Third system of musical notation, including dynamic markings *mf* and *rit.*, and a tempo change to *a tempo*.

Fourth system of musical notation, featuring dynamic markings *rit.*, *a tempo*, and *ff*.

Fifth system of musical notation, concluding the page with a *ff* dynamic marking and a triplet.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a triplet of eighth notes in the treble clef and a '3' marking above it. The tempo marking 'a tempo' is present in the right-hand part.

Second system of musical notation, continuing the piece with various melodic and harmonic lines in both hands.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic patterns and melodic lines.

Fifth system of musical notation, concluding the page with sustained chords and melodic fragments.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music is in a key with four sharps (F#, C#, G#, D#) and a 3/4 time signature. The top staff features a complex melodic line with many sixteenth notes and slurs. The middle and bottom staves provide harmonic support with chords and bass lines.

Second system of musical notation, continuing the piece with three staves. The melodic line in the top staff continues with similar rhythmic patterns and slurs. The accompaniment in the middle and bottom staves remains consistent in style.

Third system of musical notation, featuring three staves. The top staff has a more active melodic line with frequent slurs. The middle and bottom staves continue the harmonic accompaniment.

Fourth system of musical notation, consisting of three staves. This system includes performance markings: *rit.* (ritardando) and *a tempo*. The melodic line in the top staff shows a slight deceleration before returning to the original tempo. The accompaniment in the middle and bottom staves follows these changes.

Fifth system of musical notation, the final system on the page, consisting of three staves. The piece concludes with a final melodic flourish in the top staff and a sustained bass line in the bottom staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It consists of a right-hand part with complex chords and a left-hand part with a steady eighth-note accompaniment.

Second system of musical notation. The right-hand part continues with intricate chordal textures. A tempo marking *poco rit.* is placed above the right-hand staff towards the end of the system.

Third system of musical notation. The right-hand part features a melodic line with grace notes. A tempo marking *a tempo* is placed above the right-hand staff.

Fourth system of musical notation. The right-hand part has a more active melodic line. The left-hand part has a few rests in the first two measures.

Fifth system of musical notation. It includes tempo markings *poco rit.* and *a tempo*. The right-hand part concludes with a *mf* dynamic marking.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with four sharps (F#, C#, G#, D#). The first staff has a piano (*p*) dynamic marking. The second staff has a *rit.* (ritardando) marking. The system concludes with an *a tempo* marking and a forte (*f*) dynamic marking.

Second system of musical notation, continuing from the first. It features a grand staff and a separate bass clef staff. The music is characterized by a strong *f* (forte) dynamic marking at the beginning. The notation includes various rhythmic patterns and articulations across the staves.

Third system of musical notation, continuing the piece. It consists of a grand staff and a separate bass clef staff. The music maintains a consistent rhythmic and melodic flow across the staves.

Fourth system of musical notation, the final system on the page. It features a grand staff and a separate bass clef staff. The system is marked with a very forte (*ff*) dynamic. The notation includes complex chordal structures and melodic lines.

The first system of the musical score consists of three staves. The top two staves are joined by a brace and contain a complex texture of chords and arpeggiated figures. The bottom staff features a more rhythmic, eighth-note pattern. The key signature is three sharps (F#, C#, G#).

The second system continues the musical texture from the first system. It features similar chordal and arpeggiated patterns in the upper staves and a steady eighth-note accompaniment in the lower staff.

Grave.

The third system is marked "Grave." and shows a significant change in tempo and mood. The music is characterized by slower, more sustained chords and a sparse, rhythmic accompaniment in the lower staff.

Adagio.

The fourth system is marked "Adagio." and features a prominent melodic line in the upper staves, often marked with triplets. The lower staff provides a simple, steady accompaniment.

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. (Bième 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. Kretzschmar. 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. (3 morceaux pour violon et orgue. 3 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). (Duo pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)
(Heft 19.) Bach, Air. Aus d. Orchestersuite. Ddur. (Rémaj. Dmaj.) 1 —
(Heft 20.) Händel, Andante. Largo. Adagio 1 25
(Heft 22.) Weber, Adagio 1 —
(Heft 25.) Leclair, J. M., Largo 75 —
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) 1 —
(Heft 31.) Bach, Sarabande 1 —
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) 1 —
(Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) 1 25
(Heft 38.) Schumann, Rob., Stüb' Lieb' und Freund'. (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 à 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. (1re 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 dém. 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 Schulgebrauch 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. Emoll. (Mimineur. Eminor) 1 80
No. 2. Edur. (Mimajeur. Emajor) 1 —
No. 3. Ddur. (Rémajeur. Dmajor) 1 30

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 [Solmin.] Arr. p. l'orgue seul par R. Schaab. Concert for the org. with orchestra [Gmin.]. 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 Studien 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. Variations sérieuses. Für Orgel zum Concertgebrauch 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 —

Piutti, 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 I. (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 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. Amin.) 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 Mim. 8th sonata for organ. Emin.) 4 —
Op. 142. Sonate No. 9 in Bmoll f. Orgel. (Prälud., Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si dém. min. 9th sonata for organ. Bflat. maj.) 4 —
Op. 146. Sonate No. 10 in Hmoll für Orgel. (Präludium, Fuge, Fantasie und Finales.) (Dixième sonate pour l'orgue. En Simin. 10th sonata for organ. Bmin.) 4 —
Op. 148. Sonate No. 11 in Dmoll für Orgel. (Agitato, Intermezzo, Fuge.) (Onzième sonate pour l'orgue. En Rémin. 11th sonata for organ. Dmin.) 4 —
Op. 154. Sonate No. 12 in Desdur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré dém. 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 dém. 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 Orgelvortrage. (12 morceaux pour l'orgue. 12 organ-pieces.)
No. 1. Entrata 1 —
No. 2. Agitato 1 —
No. 3. Canzonetta 1 —
No. 4. Andantino 1 —
No. 5. Preludio 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 Ricerca.) (Quinzième sonate pour l'orgue. En Rémaj. 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 dièze 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 Simaj. Fantasia-sonata for organ in Bmaj.) 4 —
Op. 188. Sonate No. 18 in Adur für Orgel. (18ième sonate en La maj. pour l'orgue. 18th sonata for organ in Amaj.) 4 —
Op. 189. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.)
Heft 1 1 50
Heft 2 1 50
Heft 3 1 50

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 Chorfreytags-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

Tschafkowsky, P.

- Allegro con grazia aus der Symphonie pathétique (No. VD. 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.

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

Reger, Max.

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

Rheinberger, Josef.

- Op. 193. Sonate No. 19 in Gmoll für Orgel. (Präludium, Provenzalisch, Introduction und Finales.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in Gminor) 4 —
Op. 196. Zur Friedensfeier. Sonate No. 20 in Fdur für Orgel. (Präludium, Intermezzo, Pastorale, Finales.) (A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in Fmaj.) 4 —

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

ROB. FORBERG, LEIPZIG.