

Compositionen für Orgel

VON

Josef Rheinberger.

OEUVRES
POUR
L'ORGUE.

ORGAN-
WORKS.

Eigentum 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>)	1	—	Op. 167.	Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)	1	—
	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>Pater noster.</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>Sixième 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>)	1	25		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>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i>)	4	—		Heft 2. (Moderato, Allegretto, Moderato, Alla breve.)	1	50
	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	—		Heft 3. (Con moto, Andantino, Adagio, Andantino.)	1	50
Op. 161.	Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuge.) (<i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>)	4	—	Op. 193.	Sonate Nº 19 in G-moll (Präludium, Provençalisch, Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>)	4	—
	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	—	Op. 196.	Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (<i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.</i>)	4	—
Op. 165.	Sonate Nº 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) (<i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i>)	4	—		Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>)		
	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	—		Nº 1. Fuga cromatica	1	25
Op. 167.	Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)	1	—		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	—
		1	—		Nº 5. Canzone (aus Op. 161)	1	—
		1	—		Nº 6. Idylle (aus Op. 165)	1	—

Neues für Pianofortesolo im Verlage von Rob. Forberg in Leipzig.

(Nouveautés pour piano à 2 mains. ■ New works for piano solo.)

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von

Josef Rheinberger.

OEUVRES
POUR
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Eigenthum des Verlegers für alle Länder. Eingeziehnet in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

Op. 49. Zehn Trios für die Orgel. (<i>Dix trios pour l'orgue.</i> M. Pf. <i>Ten trios for organ.</i>)		Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux</i> M. Pf. <i>pour l'orgue. 12 organ-pieces.</i>)		
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.</i> <i>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</i> <i>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</i> <i>choeur mixte. Arrangés pour l'orgue ou l'harmonium</i> <i>par R. Schaab. Five hymns for mixed voices. Arr. for</i> <i>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</i> <i>sonate pour l'orgue. En Ré maj. 15th sonata for</i> <i>organ. D-maj.</i>)	4 —	
Heft 1. Nº 1. Pater noster. (<i>Pater 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</i> <i>Sonne Flammenstrahl.</i>)			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.</i> <i>16th sonata for organ in G sharp minor.</i>)	4 —
Nº 3. Salvete flores martyrum. (<i>Euch Mar-</i> <i>tyrblüthen, 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 Beglei- tung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2ième Concert pour l'orgue et orchestre,</i> <i>en Sol mineur. 2nd Organ-concert with orchestra,</i> <i>in G minor.</i>)	6 —	
Nº 5. Christus factus est. (<i>Christus ward</i> <i>für uns geboren.</i>)			Partitur	netto 6 —
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge, Inter- mezzo, Scherzo, Passacaglia.) (<i>Huitième sonate</i> <i>pour l'orgue. En Mi min. 8th sonata for organ.</i> <i>E min.</i>)	4 —	Orchesterstimmen	netto 6 —	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	(Duplirstimmen: Viol I, II, Va, Ve. u. B. à 90 Pf. no.)		
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate</i> <i>pour l'orgue. En Si bém. min. 9th sonata for</i> <i>organ. B flat maj.</i>)	4 —	Orgelstimme	netto 3 —	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	netto 4 50	
Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour</i> <i>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</i> <i>pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for or-</i> <i>gan. 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</i> <i>my. 18th sonata for organ. A maj.</i>)	4 —	
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato, Inter- mezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En</i> <i>Ré min. 11th sonata for organ. D min.</i>)	4 —	Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve</i> <i>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</i> <i>sonate pour l'orgue. En Ré bém. maj. 12th sonata</i> <i>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</i> <i>pour l'orgue. En Mi bém. maj. 13th sonata for</i> <i>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.</i> <i>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</i> <i>fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To</i> <i>the peace-fest. 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.</i> <i>En Ut maj. 14th sonata for organ. C maj.</i>)	4 —	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de</i> <i>ses sonates pour l'orgue. Separate themes from his organ-</i> <i>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</i> M. Pf. <i>pour l'orgue. 12 organ-pieces.</i>)		Nº 2. Intermezzo	1 —	
Nº 1. Entrata	1 —	Nº 3. Scherzoso	1 —	
Nº 2. Agitato	1 —	Ausgewählte Stücke aus den Orgelwerken von Josef Rhein- berger. Für Harmonium bearbeitet von A. Schmid- Lindner. (<i>Choix de morceaux des oeuvres de J. R.</i> <i>Arrangés pour l'harmonium par A. Schmid-Lindner.</i> <i>A selection from the organ-works of J. R. Arranged</i> <i>for harmonium by A. Schmid-Lindner.</i>)		
Nº 3. Canzonetta	1 —	Nº 1. Intermezzo (aus Op. 132)	1 —	
Nº 4. Andantino	1 —	Nº 2. Romanze (aus Op. 142)	1 —	
Nº 5. Preludio	1 —	Nº 3. Thema mit Veränderungen (aus Op. 146) (<i>Thème et variations.</i>)	1 —	
Nº 6. Aria	1 —	Nº 4. Pastorale (aus Op. 154)	1 —	
		Nº 5. Canzone (aus Op. 161)	1 —	
		Nº 6. Idylle (aus Op. 165)	1 —	

I. Phantasie.

Josef Rheinberger, Op. 168.

Andante amabile. ♩ = 138.

Manual.

Pedal.

Anmerkung: *ff* = volles Werk.
f = volles Werk ohne Mixturen.
mf = Prinzipal 8' oder volles
 II. Manual.

p = einige sanfte 8' und 4'.
pp = Gamba 8' oder Salicional 8'.
ppp = das leiseste 8' Register.
 Pedal entsprechend.

rit. - - - a tempo

p

This system contains the first four measures of the piece. 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 with the same key signature. The tempo marking 'rit. - - - a tempo' is positioned above the first measure. A dynamic marking 'p' (piano) is placed above the first measure of the second staff.

mf

This system contains measures 5 through 8. The notation continues in the same key signature and clefs. A dynamic marking 'mf' (mezzo-forte) is placed above the fifth measure of the second staff.

p

This system contains measures 9 through 12. The notation continues in the same key signature and clefs. A dynamic marking 'p' (piano) is placed above the ninth measure of the second staff.

This system contains measures 13 through 16. The notation continues in the same key signature and clefs.

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 two sharps (F# and C#). The first staff has a dynamic marking of *mf*. The notation includes various note values, slurs, and articulation marks.

Second system of musical notation, continuing the piece. It follows the same three-staff format as the first system. The music continues with similar rhythmic and melodic patterns.

Third system of musical notation. It includes a tempo change to *Agitato.* with a metronome marking of $\text{♩} = 72$. There is a *rit.* (ritardando) marking before the tempo change. The dynamic marking *ff* (fortissimo) is present. The key signature changes to one sharp (F#).

Fourth system of musical notation. It features a complex melodic line in the upper staff with a triplet of eighth notes and a sequence of fingerings: 2 1 2 3 4 1. The lower staves provide harmonic support.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with a slur over the first two measures and a fingering of 2, 3, 4. The middle staff is a bass clef with a key signature of one flat, containing a bass line with a slur over the first two measures. The bottom staff is a bass clef with a key signature of one flat, containing a single note in the first measure.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with a slur over the first two measures and a fingering of 4, 1. The middle staff is a bass clef with a key signature of one flat, containing a bass line with a slur over the first two measures. The bottom staff is a bass clef with a key signature of one flat, containing a single note in the first measure.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with a slur over the first two measures. The middle staff is a bass clef with a key signature of one flat, containing a bass line with a slur over the first two measures. The bottom staff is a bass clef with a key signature of one flat, containing a single note in the first measure.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with a slur over the first two measures. The middle staff is a bass clef with a key signature of one flat, containing a bass line with a slur over the first two measures. The bottom staff is a bass clef with a key signature of one flat, containing a single note in the first measure.

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a bass line with quarter and eighth notes, some beamed together. The bottom staff is also in bass clef and contains a bass line with quarter notes and rests.

The second system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a bass line with quarter and eighth notes, some beamed together. The bottom staff is also in bass clef and contains a bass line with quarter notes and rests.

The third system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a bass line with quarter and eighth notes, some beamed together. The bottom staff is also in bass clef and contains a bass line with quarter notes and rests.

The fourth system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a bass line with quarter and eighth notes, some beamed together. The bottom staff is also in bass clef and contains a bass line with quarter notes and rests. The system includes the tempo markings *rit.* and *a tempo* above the first staff, and *rit.* above the last staff. A dynamic marking *p* is placed below the first staff of the last measure.

a tempo

mf

mf

3

3

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 begins with a piano introduction in the bass clef. The tempo is marked 'a tempo'. The first measure of the upper staff has a dynamic marking of 'mf'. There are two triplet markings (indicated by a '3' over the notes) in the first two systems.

This system contains the next two staves of music. It continues the piece with similar melodic and harmonic development. A triplet marking is present in the lower staff of the second system.

rit.

This system contains the third and fourth staves of music. The tempo is marked 'rit.' (ritardando) above the final measure of the upper staff. A triplet marking is present in the lower staff of the third system.

a tempo

f

f

This system contains the final two staves of music on the page. The tempo is marked 'a tempo' above the first measure of the upper staff. The dynamic marking 'f' (forte) is present in both the first measure of the upper staff and the first measure of the lower staff.

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' above the notes) and a slur. The middle and bottom staves are in bass clef and contain chordal accompaniment, with the bottom staff showing some rests.

The second system of music consists of three staves. The top staff is in treble clef and contains a melodic line with a slur. The middle and bottom staves are in bass clef and contain a rhythmic accompaniment with chords and moving lines.

The third system of music consists of three staves. The top staff is in treble clef and contains a melodic line with a slur. The middle and bottom staves are in bass clef and contain a rhythmic accompaniment. The marking *rit.* is placed above the first measure, and *a tempo* is placed above the second measure. A *ff* (fortissimo) dynamic marking is placed above the first measure of the middle staff.

The fourth system of music consists of three staves. The top staff is in treble clef and contains a melodic line with a slur. The middle and bottom staves are in bass clef and contain a rhythmic accompaniment with chords and moving lines.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The music features a complex melodic line in the upper voice with many accidentals and a triplet of eighth notes. The lower voices provide harmonic support with chords and moving lines.

Second system of musical notation. It consists 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 continues with complex melodic and harmonic textures. A dynamic marking of *mf* (mezzo-forte) is present in the second measure of the middle staff.

Third system of musical notation. It consists 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 a dynamic marking of *f* (forte) in the first measure of the top staff. The texture is dense with many accidentals and complex rhythmic patterns.

Fourth system of musical notation. It consists 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 concludes with complex melodic and harmonic textures, including a triplet of eighth notes in the top 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 music consists of chords and melodic lines with various accidentals and slurs.

Second system of musical notation. It includes dynamic markings *rit.* and *a tempo* above the top staff, and *ff* below the middle staff. The music features a triplet of eighth notes in the middle staff and a *ff* marking in the bottom staff.

Third system of musical notation, continuing the piece with various melodic and harmonic developments across the three staves.

Fourth system of musical notation, concluding the page with a final melodic flourish in the top staff and a sustained bass line in the bottom staff.

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

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

Third system of musical notation, consisting of three staves. The notation includes various note values, rests, and dynamic markings, maintaining the piece's intricate texture.

Fourth system of musical notation, consisting of three staves. This system shows a continuation of the melodic motifs with some changes in articulation and phrasing.

Fifth system of musical notation, consisting of three staves. The final system on the page, it concludes the musical passage with sustained chords and melodic fragments.

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

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *ff* dynamic marking and complex rhythmic patterns.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It contains intricate rhythmic figures and dynamic markings.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes complex chordal textures and melodic lines.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It concludes with a *poco a poco rit.* instruction and a double bar line.

II.

Adagio.

p espressivo

pp

mf

p

mf

p

risoluto

f

f

The musical score is written for piano in a minor key with a common time signature. It consists of four systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass clef staff. Dynamics include *p espressivo* and *pp*. The second system features a grand staff with a *mf* dynamic. The third system also features a grand staff with dynamics *p* and *mf*. The fourth system features a grand staff with a *risoluto* articulation and *f* dynamics. The score includes various musical notations such as slurs, ties, and accidentals.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex rhythmic patterns with many beamed notes and slurs.

Second system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with complex rhythmic patterns and slurs.

Third system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with complex rhythmic patterns and slurs.

Fourth system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with complex rhythmic patterns and slurs. A dynamic marking of *ff* (fortissimo) is present in the first measure of the top staff.

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a bass line with chords and single notes. The bottom staff is also in bass clef and contains a bass line with eighth notes and rests.

The second system of music consists of three staves. The top staff is in treble clef and contains a melodic line with chords and rests. The middle staff is in bass clef and contains a bass line with chords and single notes. The bottom staff is in bass clef and contains a bass line with a long note and rests. Dynamic markings include *mf* in the middle staff and *p* in the bottom staff.

The third system of music consists of three staves. The top staff is in treble clef and contains a melodic line with chords and rests. The middle staff is in bass clef and contains a bass line with chords and single notes. The bottom staff is in bass clef and contains a bass line with single notes and rests. Dynamic markings include *p* in the middle staff and *pp* in the bottom staff. The tempo marking *tranquillo* is written in the middle staff.

The fourth system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a bass line with chords and single notes. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The music is in a key with two flats. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *mf*. Above the staff, the tempo markings *rit.* and *a tempo* are indicated. The system ends with a double bar line.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The music is in a key with two flats. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *ff*. Above the staff, the tempo markings *rit.* and *a tempo* are indicated. The system ends with a double bar line.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The music is in a key with two flats. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *mf*. Above the staff, there are fingering numbers 2, 3, 4, 1. The system ends with a double bar line.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The music is in a key with two flats. The first measure has a dynamic marking of *pp*. Above the staff, the tempo marking *molto rit.* is indicated. The system ends with a double bar line.

III.

Introduction und „Riccercare“

Maestoso. ♩ = 63.

The musical score is written for piano and consists of four systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked 'Maestoso' with a quarter note equal to 63 beats per minute. The score begins with a forte (f) dynamic and includes a fortissimo (ff) section. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures. The piece concludes with a final cadence in the bass line.

poco animato

mf f

mf

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. Dynamic markings include *mf* and *f*.

ff

ff

This system contains the next two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The music continues with complex textures and slurs. Dynamic markings include *ff*.

This system contains the next two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The music continues with complex textures and slurs.

a tempo

This system contains the next two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The music continues with complex textures and slurs. The tempo marking *a tempo* is present.

This system contains the final two staves of music on the page. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The music concludes with complex textures and slurs.

Con moto. $\text{♩} = 63$.

The first system of music consists of two staves. The upper staff is in treble clef and begins with a forte (*ff*) dynamic marking. It contains a melodic line with various intervals, including a tritone, and features a triplet of eighth notes. The lower staff is in bass clef and contains a whole rest for the duration of the system.

The second system continues the piece. The upper staff features a triplet of eighth notes and a tritone interval. The lower staff is in bass clef and contains a whole rest until the final measure, where it begins with a forte (*ff*) dynamic marking and a half note.

The third system shows the upper staff with a triplet of eighth notes and a tritone. The lower staff is in bass clef and contains a half note.

The fourth system continues with the upper staff having a triplet of eighth notes and a tritone. The lower staff is in bass clef and contains a half note.

The fifth system features the upper staff with a triplet of eighth notes and a tritone. The lower staff is in bass clef and contains a half note.

System 1: Treble and Bass staves. The treble staff contains a complex melodic line with many accidentals and slurs. The bass staff contains a rhythmic accompaniment with chords and single notes.

System 2: Treble and Bass staves. The treble staff continues the melodic line with various intervals and slurs. The bass staff provides harmonic support with chords and moving lines.

System 3: Treble and Bass staves. The treble staff features a more active melodic line with frequent slurs. The bass staff continues with a steady accompaniment.

System 4: Treble and Bass staves. The treble staff shows a melodic line with some rests and slurs. The bass staff maintains the accompaniment.

System 5: Treble and Bass staves. The treble staff concludes the melodic phrase with a final slur. The bass staff ends with a few chords and notes.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with quarter and eighth notes.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps, featuring a melodic line with fingerings 4, 2, 1. The middle staff is a bass clef with a key signature of two sharps, featuring a bass line with a fingering 5. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with quarter and eighth notes.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps, featuring a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 1. The middle staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with quarter and eighth notes.

Intermezzo.

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps, containing a melodic line with a dynamic marking *f* and triplet markings. The middle staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with quarter and eighth notes.

The fifth system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with quarter and eighth notes, and a dynamic marking *mf*.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains four measures of music with chords and melodic lines. The middle staff is a bass clef with a key signature of one flat, containing four measures of music with a complex rhythmic pattern and fingerings (1, 2, 3, 4, 3, 2, 1, 3, 4, 5, 4, 3, 1, 4). The bottom staff is a bass clef with a key signature of one flat, containing four measures of music with a simple rhythmic pattern.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing four measures of music with chords and melodic lines. The middle staff is a bass clef with a key signature of one flat, containing four measures of music with a complex rhythmic pattern. The bottom staff is a bass clef with a key signature of one flat, containing four measures of music with a simple rhythmic pattern.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing four measures of music with chords and melodic lines. The middle staff is a bass clef with a key signature of one flat, containing four measures of music with a complex rhythmic pattern. The bottom staff is a bass clef with a key signature of one flat, containing four measures of music with a simple rhythmic pattern.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing four measures of music with chords and melodic lines. The middle staff is a bass clef with a key signature of one flat, containing four measures of music with a complex rhythmic pattern. The bottom staff is a bass clef with a key signature of one flat, containing four measures of music with a simple rhythmic pattern.

Fifth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing four measures of music with chords and melodic lines. The middle staff is a bass clef with a key signature of one flat, containing four measures of music with a complex rhythmic pattern. The bottom staff is a bass clef with a key signature of one flat, containing four measures of music with a simple rhythmic pattern.

First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The middle staff is a bass clef. The bottom staff is a bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The first three measures show a complex melodic line in the treble clef with many accidentals, and a simple bass line in the bass clef. The fourth measure features a triplet of eighth notes in the treble clef, with fingerings 2, 3, and 1 indicated above the notes.

Second system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef on the left. The middle and bottom staves are bass clefs. The music continues with complex melodic lines in the treble clef and a simple bass line in the bass clef. The first measure of the top staff has a triplet of eighth notes with fingerings 3, 2, and 1 indicated above the notes.

Third system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef on the left. The middle and bottom staves are bass clefs. The music continues with complex melodic lines in the treble clef and a simple bass line in the bass clef. The first measure of the top staff has a triplet of eighth notes with fingerings 3, 2, and 1 indicated above the notes.

Fourth system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef on the left. The middle and bottom staves are bass clefs. The music continues with complex melodic lines in the treble clef and a simple bass line in the bass clef. The first measure of the top staff has a triplet of eighth notes with fingerings 3, 2, and 1 indicated above the notes.

Fifth system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef on the left. The middle and bottom staves are bass clefs. The music continues with complex melodic lines in the treble clef and a simple bass line in the bass clef. The first measure of the top staff has a triplet of eighth notes with fingerings 3, 2, and 1 indicated above the notes.

Ricercare.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns with many beamed notes and slurs.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps. A dynamic marking of *ff* (fortissimo) is present in the middle staff. The music continues with intricate melodic and harmonic lines.

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps. The notation is dense with many notes and slurs, characteristic of a ricercare.

The fourth system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps. A dynamic marking of *ff* is present in the bottom staff. The music features a mix of rhythmic values and complex phrasing.

The fifth system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps. The notation continues with complex rhythmic and melodic structures.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in grand staff, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music features a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voices.

Second system of musical notation, consisting of three staves. It continues the piece with similar melodic and harmonic development. A fermata is present over a measure in the middle staff.

Third system of musical notation, consisting of three staves. The melodic line continues with various ornaments and grace notes.

Fourth system of musical notation, consisting of three staves. The tempo marking **Maestoso.** is placed above the top staff. The music becomes more solemn and slower.

Fifth system of musical notation, consisting of three staves. The tempo marking *rit* (ritardando) is placed above the top staff. The music concludes with a final cadence.

Andante molto.

The first system of the musical score consists of two staves. The upper staff is a grand staff with treble and bass clefs, containing complex chordal textures and melodic lines. The lower staff is a single bass clef staff. Dynamics include piano (*p*) and pianissimo (*pp*).

Maestoso. ♩ = 120.

The second system continues the composition. It features a tempo change to Maestoso with a quarter note equal to 120 beats per minute (♩ = 120). Dynamics include fortissimo (*ff*) and pianissimo (*pp*). A *rit.* marking is present above the first measure of the upper staff.

The third system shows a continuation of the piano texture with sustained chords and melodic fragments in both the grand staff and the lower bass staff.

The fourth system features a more active melodic line in the upper staff, with complex harmonic support in the lower staff.

The fifth system concludes the piece with a *rit.* marking. The music features dense chordal textures in the upper staff and a steady bass line in the lower staff.

JOSEF RHEINBERGER

MUSIQUE INSTRUMENTALE

I. Instrumental-Werke

INSTRUMENTAL MUSIC

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)
Op. 177. **Concert No. 2 in A G moll f.** Orgel m. Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. *(Sième concert pour l'orgue et orchestre. En Sol mineur. 2nd organ-concert with orchestra in G minor.)*
Partitur . . . netto 6 -
Orchesterstimmen . . . netto 6 -
Duplirstimmen: Viol. I, II, Va., Vc., Bass à 30 4 netto.) . . . netto 8 -

II. Für Orgel-Solo.

(Orgue seul. Organ solo.)

Op. 49. **Zehn Trios für die Orgel.** *(Dix trios pour l'orgue. Ten trios for organ.)*
Heft I 1 -
Heft II 1 -
Op. 88. **Pastoral-Sonate in G dur** für Orgel. *(Pastorale, Intermezzo, Fuge.)* *(Sonnate pastorale pour l'orgue. En Sol maj.)*
Op. 92. **Sonate No. 4 in A moll** über den neunten Psalmton für Orgel. *(Tempo moderato, Intermezzo, Fuga erotica.)* *(Quatrième sonate pour l'orgue sur le tonus peregrinus. En La min. 4th sonata for organ on the: tonus peregrinus. A min.)*
Op. 107. **Fünf Hymnen für gemischtes 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 1. (Pater noster, Jam sol recedit, Salvete flores martyrum) 1 25
Heft 2. (Salve regina, Christus factus est) 1 25
Op. 132. **Sonate Nr. 8 in E moll** für Orgel. *(Fuge, Intermezzo, Scherzo, Passacaglia.)* *(Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.)*
Op. 142. **Sonate No. 9 in B moll** für Orgel. *(Präludium, Romanze, Fantasie und Fuge.)* *(Nouvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.)*
Op. 146. **Sonate No. 10 in H moll** für Orgel. *(Präludium, Fuge, Fantasie und Finale.)* *(Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.)*
Op. 148. **Sonate No. 11 in D moll** für Orgel. *(Agitato, Intermezzo, Fuge.)* *(Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.)*
Op. 154. **Sonate No. 12 in Des dur** für Orgel. *(Fantasie, Pastorale, Introduction und Fuge.)* *(Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.)*
Op. 161. **Sonate No. 13 in Es dur** für Orgel. *(Fantasie, Canzone, Intermezzo, Fuga.)* *(Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.)*
Op. 165. **Sonate No. 14 in C dur** für Orgel. *(Präludium, Idylle, Toccata.)* *(Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.)*
Op. 167. **Meditationen.** Zwölf Orgelvorträge. *(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. **Tema variato** 1 -
No. 10. **Passacaglia** 1 -
No. 11. **Fugato** 1 -
No. 12. **Finale** 1 -
Op. 168. **Sonate No. 15 in D dur** für Orgel. *(Fantasie, Adagio, Introduction und Récitativo.)* *(Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.)*

Op. 175. **Sonate No. 16 in G moll** für Orgel. *(Allegro moderato, Skandinavisch, Introduction u. Fuge.)* *(Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp min.)*
Op. 181. **Fantasia - Sonate No. XVII in H dur** für Orgel. *(Fantasie, Intermezzo, Introduction und Fuge.)* *(Fantasie-Sonate pour l'orgue. No. XVII en Si maj. Fantasia-Sonata for organ. No. XVII in B maj.)*
Op. 188. **Sonate No. 18 in A dur** für Orgel. *(Fantasie, Capriccio, Idylle, Finale.)* *(Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ in A maj.)*
Op. 189. **Zwölf Trios für Orgel.** *(Douze trios pour l'orgue. Twelve trios for organ.)*
Heft I. *(Andantino amabile, Moderato, Allegretto, Quasi Adagio.)* 1 50
Heft II. *(Moderato, Allegretto, Moderato, Alla breve.)* 1 50
Heft III. *(Con moto, Andantino, Adagio, Andantino.)* 1 50
Op. 193. **Sonate No. 19 in G moll** für Orgel. *(Präludium, Provençalisch, Introduction u. Finale.)* *(Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.)*
Op. 198. **Zur Friedensfeier.** **Sonate No. 20 in F dur** für Orgel. *(Präludium, Intermezzo, Pastorale, Finale.)* *(A la fête de la paix. 20ième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.)*
Einzelstücke aus seinen Orgelsonaten. *(Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.)*
No. 1. **Fuga erotica** 1 25
No. 2. **Intermezzo** 1 -
No. 3. **Scherzoso** 1 -

III. Für Orgel und Violine.

(Orgue et violon. Organ and violin.)

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 (Thema 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 -

IV. Für Orgel u. Violoncello.

(Orgue et violoncelle. Organ and cello.)

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

V. Für Orgel und Oboe.

(Orgue et hautbois. Organ and oboe.)

Andante pastorale aus Op. 98. Für Oboe u. Orgel bearbeitet vom Componisten. *(Pour hautbois et orgue. For oboe and organ.)* 1 50

VI. Für Harmonium.

(Musique d'harmonium. Harmonium music.)

Op. 107. **Fünf Hymnen für gemischtes Chor.** Für Harmonium bearbeitet von Robert Schaab. *(Cinq hymnes pour chœur mixte. Arrangés pour l'harmonium par Robert Schaab. Five hymns for mixed voices. Arranged for harmonium by Robert Schaab.)*
Heft 1. (Pater noster, Jam sol recedit, Salvete flores martyrum) 1 25
Heft 2. (Salve regina, Christus factus est) 1 25
Ausgewählte Stücke aus den Orgelwerken v. Josef Rheinberger. Für Harmonium be-

arbeitet von A. Schmid-Lindner. *(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.)*
No. 1. **Intermezzo (a. Op. 132.)** 1 -
No. 2. **Romanze (aus Op. 142.)** 1 -
No. 3. **Thema mit Veränderungen (aus Op. 146.)** *(Thème et variations.)* 1 -
No. 4. **Pastorale (aus Op. 154.)** 1 -
No. 5. **Canzone (aus Op. 161.)** 1 -
No. 6. **Idylle (aus Op. 165.)** 1 -

VII. Für Orchester und Kammermusik.

(Musique d'orchestre, trio, quatuor et quintett. Orchestra music, trio, quartett and quintett.)

Op. 82. **Quintett. A moll.** Für 2 Violinen, 2 Violoncello und Violoncello. *(La min. A min.)*
Partitur 4 50
Stimmen 8 -
Op. 93. **Thema mit Veränderungen für 2 Violinen, Viola und Violoncello.** G moll *(Thème original avec variations pour 2 violons, alto, et violoncelle. Sul min. Theme with variations for 2 violins, alto and cello. G min.)*
Partitur 8 -
Stimmen 4 -
Op. 110. **Ouverture zu Schiller's „Demetrius“.** Für grosses Orchester. *(Ouverture pour „Demetrius“, drame de Schiller. Pour grand orchestre. Ouverture for Schiller's tragedy „Demetrius“. For full orchestra.)*
Orchesterstimmen 10 -
Duplirstimmen: (Viol. I, II, Viola, Violoncello à 75 Pf., Bass à 50 Pf.) 10 -
Op. 121. **Trio No. 3 für Pianoforte, Violine und Violoncello.** B dur. *(Si bém. maj. B flat maj.)* 10 -
Op. 132b. **Passacaglia.** Für grosses Orchester. *(Pour grand orchestre. For full orchestra.)*
Partitur 5 -
Orchesterstimmen 8 -
Duplirstimmen: (Viol. I, II, Viola, Violoncello und Bass à 60 Pf.) 5 -
Op. 167b. **Elegischer Marsch.** Für grosses Orchester. *(Marche élégique Pour grand orchestre. Elegiac march. For full orchestra.)*
Partitur netto 3 -
Orchesterstimmen netto 4 50
Duplirstimmen: (Viol. I, II, Viola, Violoncello, Bass à 30 Pf. no.) netto 5 -

VIII. Für Pianoforte u. Violine oder Violoncello.

(Piano et violon ou violoncelle. Piano and violin or cello.)

Op. 77. **Sonate für Violine und Pianoforte.** Es dur. *(Mi bém. maj. E flat maj.)*
- Dasselbe für Violoncello und Pianoforte übertragen von G. Schröder. *(Arrangé pour violoncelle et piano. For cello and piano.)*
Op. 150. **Sechs Stücke für Violine und Orgel.** Arrangement für Violine und Pianoforte vom Componisten. *(6 morceaux pour violon et orgue. Arr. pour violon et piano. 6 pieces for violin and organ. Edition for violin and piano.)*
No. 1. **Thema mit Veränderungen (Thème et variations.)** 1 80
- Dasselbe. Für Violoncello u. Pianoforte bearbeitet vom Componisten. *(Arr. pour violoncelle et piano. Arr. for cello and piano.)* 1 50
No. 2. **Abendlied. (Chant du soir. Evening song.)** 1 50
No. 3. **Gigue** 1 80
No. 4. **Pastorale** 1 50
No. 5. **Elegie** 1 20
No. 6. **Ouverture** 2 40

IX. Für Pianoforte zu 8 Händen.

(Piano à 8 mains. 2 pianos, 8 hands.)

Tarantella aus der Sonate Op. 122. Für 2 Pianoforte zu 8 Händen bearbeitet vom Componisten. *(Pour 2 pianos à 8 mains. For 2 pianos, 8 hands.)* 5 -

X. Für Pianoforte zu 4 Händen.

(Piano à 4 mains. Piano duets, 4 hands.)

Op. 82. **Quintett. A moll. (La mineur. A minor.)** Für zwei Violinen, zwei Violoncello. Für Pianoforte zu vier Händen bearbeitet vom Componisten 7 50
Op. 88. **Pastoral-Sonate in G dur. (Sol majeur. G major.)** Für Orgel. *(Pastorale, Intermezzo, Fuge.)* Für Pianoforte zu vier Händen bearbeitet vom Componisten 3 -
Op. 93. **Thema mit Veränderungen für zwei Violinen, Viola und Violoncello. (Motif et variations. Motivo with variations.)** Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 -
Op. 98. **Sonate No. IV in A moll. (La mineur. A minor.)** Für Orgel. *(Tempo moderato, Intermezzo, Fuga erotica.)* Für Pianoforte zu vier Händen bearbeitet vom Componisten 3 50
Op. 110. **Ouverture zu Schiller's Demetrius** für grosses Orchester. Für Pianoforte zu vier Händen bearbeitet vom Componisten 8 -
Op. 122. **Grosse Sonate.** Original-Composition für Pianoforte zu vier Händen. *(Allegro marc., Adagio, Allegretto (Minuetto), Alla Tarantella.)* *(Grande Sonate à 4 mains. Grand sonata for piano duet.)*
Daraus einzeln: **Alla Tarantella** 7 50
Op. 132 **Sonate No. VIII in E moll.** *(Mi min. E min.)* Für Orgel. *(Fuge, Intermezzo, Scherzo, Passacaglia.)* Für Pianoforte zu vier Händen bearbeitet vom Componisten 5 -
Op. 142. **Sonate No. IX in B moll.** *(En si bém. min. B flat min.)* Für Orgel. *(Präludium, Romanze, Fantasie und Fuge.)* Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 50
Op. 146. **Sonate No. X in H moll.** *(Si min. B min.)* Für Orgel. *(Präludium, Fuge, Fantasie und Finale.)* Für Pianoforte zu vier Händen bearbeitet vom Componisten 5 -
Op. 148. **Sonate No. XI in D moll.** *(Ré mineur. D minor.)* Für Orgel. *(Agitato, Intermezzo, Fuge.)* Für Pianoforte zu vier Händen bearbeitet vom Componisten 5 -
Op. 153. **Das Zauberwort.** Schauspiel in 2 Akten für die jugendliche Welt. *(La parole magique. En deux actes, pour la jeunesse. The magic word, in two acts, for the youth.)*
Daraus apart:
No. 1. **Ouverture alla Turca** für das Pianoforte zu vier Händen 1 50
No. 10. **Entreact** für das Pianoforte zu vier Händen 1 50
Op. 154. **Sonate No. XII in Des dur.** *(Ré bém. majeur. D flat major.)* Für Orgel. *(Fantasie, Pastorale, Introduction und Fuge.)* Für Pianoforte zu vier Händen bearb. vom Componisten 5 -
Op. 161. **Sonate No. XIII in Es dur.** *(Mi bém. maj. E flat maj.)* Für Orgel. *(Fantasie, Canzone, Intermezzo, Fuga.)* Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 -
Op. 165. **Sonate No. XIV in C dur.** *(Ut maj. C maj.)* Für Orgel. *(Präludium, Idylle, Toccata.)* Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 -
Op. 168. **Sonate No. XV in D dur.** *(Ré maj. D maj.)* Für Orgel. *(Fantasie, Adagio, Introduction und Récitativo.)* Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 50
Op. 175. **Sonate No. XVI in G moll.** *(Sol dièse min. G sharp min.)* Für Orgel. *(Allegro moderato, Skandinavisch, Introduction und Fuge.)* Für Pianoforte zu vier Händen bearbeitet vom Componisten 4 -
Op. 177. **Concert No. II in G moll** für Orgel mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. *(Deuxième concert pour l'orgue et orchestre. En sol mineur. Second organ-concert with orchestra in G minor.)* Für Pianoforte zu vier Händen bearbeitet vom Componisten netto 4 50

Drei Stücke für Pianoforte zu vier Händen (drei nach Op. 167 vom Componisten bearbeitet).

No. 1. **Marsch. (Marche. March.)** 1 -
No. 2. **Intermezzo** 1 -
No. 3. **Thema mit Veränderungen. (Thème original et variations.)** 1 5

XI. Für Pianoforte z. 2 Hände

(Piano à 2 mains. Piano solo.)

Op. 23. **Humoresken.** Vier Clavierstücke.
No. 1. **E moll. (Mi min. E min.)** 1 -
No. 2. **F moll. (Fa min. F min.)** 1 -
No. 3. **G moll. (Sol min. G min.)** 1 -
No. 4. **F dur. (Fa maj. F maj.)** 1 -
Op. 29. **Aus Italien. (Souvenirs d'Italie. From Italy.)** Drei Clavierstücke.
No. 1. **Dolce far niente** 1 -
No. 2. **Rimembranza** 1 -
No. 3. **Serenata** 1 -
Op. 39. **Sechs Tonstücke in fugirter Form. (Six compositions en forme de fugue. Six compositions en forme de fugue.)**
No. 1. **D moll. (Ré min. D min.)** 1 -
No. 2. **A dur. (La maj. A maj.)** 1 -
No. 3. **E moll. (Si bém. min. B flat min.)** 1 -
No. 4. **E moll. (Mi min. E min.)** 1 -
No. 5. **Des dur. (Mi bém. maj. D flat maj.)** 1 -
No. 6. **C moll. (Üi min. C min.)** 1 -
Op. 45. **Zwei Clavier-vorträge.** **Johns Brahms gewidmet. (Deux morceaux pour le piano. Two comp. for the piano.)**
No. 1. **Scherzoso** 1 -
No. 2. **Capriccio über ein Thema von Händel. (Capriccio sur un thème de Händel. Cap. on a theme of Händel.)** 1 -
Op. 47. **Sinfonische Sonate.** *(Allegro, Menuetto, Intermezzo und Tarantella.)* 4 -
Op. 51. **Improvisation über Motive aus der Zauberflöte. (Improvisations sur des motifs de la flûte enchanteé. Improv. en motifs de la flûte enchanteé.)** 2 -
Op. 68. **Sechs Tonstücke in fugirter Form. II. Folge. (Six compositions en forme de fugue II. partie. Six comp. in form of fugue. II. part.)**
No. 1. **C dur. (Ut maj. C maj.)** 1 -
No. 2. **As dur. (La bém. maj. A flat maj.)** Nach „Verdral carino“ von Mozart 1 -
No. 3. **F moll. (Fa min. F min.)** 1 -
No. 4. **E dur. (Mi maj. E maj.)** 1 -
No. 5. **H moll. (Si min. B min.)** 1 -
No. 6. **D dur. (Ré maj. D maj.)** 1 -
Op. 98. **Sonate.** **Des dur. (Non troppo mosso, Romanze, Finale.)** *(Ré bém. maj. D flat maj.)* 3 -
Op. 115. **Toccat. C moll. (Üi min. C min.)** 2 -
Passacaglia zum Concertvortrag. Freie Bearbeitung des Schlussatzes der Orgelsonate in E moll, Op. 132, vom Componisten. *(P. pour le concert. Arrangement libre de la finale de la sonate pour organ. Free arrangement of the finale of the organ-sonata in E min.)* 2 -
Zwei Sätze aus dem A moll-Quintett, Op. 82. Für Pianoforte bearbeitet von Ludwig Stark. *(Klassischer Haussatz Heft 2.)* *(Deux motifs du quintett en La min. Two themes from the A min. quintett.)* 2 -

Eigenthum des Verlegers für alle Länder.

LEIPZIG, ROB. FORBERG.