

Compositionen für Orgel

VON

Josef Rheinberger.

OEUVRES
POUR
L'ORGUE.

ORGAN-
WORKS.

Eigentum des Verlegers für alle Länder. Eingezzeichnet in das Vereins-Verzeichnis.

LEIPZIG, ROB. FORBERG.

Op. 49. Zehn Trios für die Orgel. (<i>Dix trios pour l'orgue. Ten trios for organ.</i>)	M. Pf.	Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)	M. Pf.
Heft 1	1 —	Nº 7. Intermezzo	1 —
Heft 2	1 —	Nº 8. Alla marcia	1 —
Op. 88. Pastoral-Sonate in G-dur für Orgel. (Pastorale, Intermezzo, Fuge.) (<i>Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.</i>)	4 —	Nº 9. Tema variato	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	3 —	Nº 10. Passacaglia	1 —
Op. 98. Sonate Nº 94 in A-moll für Orgel. (Tempo moderato. Intermezzo, Fuga cromatica.) (<i>Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.</i>)	4 —	Nº 11. Fugato	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	3 50	Nº 12. Finale	1 —
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (<i>Cinq hymnes pour choeur mixte. Arrangés pour l'orgue ou l'harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.</i>)		Op. 168. Sonate Nº 15 in D-dur für Orgel. (Phantasie. Adagio, Introduction und Ricercare.) (<i>Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i>)	4 —
Heft 1. Nº 1. Pater noster. (<i>Vater unser.</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. (<i>Schon weicht der Sonne Flammenstrahl.</i>)	1 25	Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) (<i>Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.</i>)	4 —
Nº 3. Salvete flores martyrum. (<i>Euch Martyrblüthen, Gruss!</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	4 —
Heft 2. Nº 4. Salve regina. (<i>Gruss! Himmelskönigin.</i>)	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2ième Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i>)	6 —
Nº 5. Christus factus est. (<i>Christus ward für uns geboren.</i>)		Partitur	netto
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (<i>Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.</i>)	4 —	Orchesterstimmen	netto
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	5 —	(Duplirstimmen: Viol I, II, Va, Vc. u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i>)	4 —	Orgelstimme	netto
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	4 50
Op. 146. Sonate Nº 10 in B-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>Fantasia-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	5 —	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie. Capriccio. Idylle. Finale.) (<i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i>)	4 —
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato. Intermezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i>)	4 —	Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve trios for organ.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	5 —	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (<i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i>)	4 —	Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	5 —	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>)	4 —	Op. 193. Sonate Nº 19 in G-moll (Präludium. Provençalisch. Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	4 —	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium. Intermezzo. Pastorale. Finale.) (<i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.</i>)	4 —
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium. Idylle, Toccata.) (<i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i>)	4 —	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	4 —	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)		Nº 2. Intermezzo	1 —
Nº 1. Entrata	1 —	Nº 3. Scherzoso	1 —
Nº 2. Agitato	1 —	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. (<i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i>)	
Nº 3. Canzonetta	1 —	Nº 1. Intermezzo (aus Op. 132)	1 —
Nº 4. Andantino	1 —	Nº 2. Romanze (aus Op. 142)	1 —
Nº 5. Preludio	1 —	Nº 3. Thema mit Veränderungen (aus Op. 146) (<i>Thème et variations.</i>)	1 —
Nº 6. Aria	1 —	Nº 4. Pastorale (aus Op. 154)	1 —
		Nº 5. Canzone (aus Op. 161)	1 —
		Nº 6. Idylle (aus Op. 165)	1 —

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Op. 25. Tarantella	2,50
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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 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>Vater unser.</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. (<i>Schon weicht der Sonne Flammenstrahl.</i>)	1 25	Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) (<i>Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.</i>)	4 —
Nº 3. Salvete flores martyrum. (<i>Euch Martyrblüthen, Gruss!</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —
Heft 2. Nº 4. Salve regina. (<i>Gruss! Himmelskönigin.</i>)	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2ième Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i>)	6 —
Nº 5. Christus factus est. (<i>Christus ward für uns geboren.</i>)		Partitur	netto 6 —
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (<i>Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.</i>)	4 —	Orchesterstimmen	netto 6 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	(Duplirstimmen: Viol. I, II, Va, Vc. u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i>)	4 —	Orgelstimme	netto 3 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	netto 4 50
Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i>)	4 —	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie. Intermezzo. Introduction u. Fuge.) (<i>Fantaisie-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie. Capriccio. Idylle, Finale.) (<i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i>)	4 —
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato. Intermezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i>)	4 —	Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve trios for organ.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (<i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i>)	4 —	Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>)	4 —	Op. 193. Sonate Nº 19 in G-moll (Präludium. Provençalisch. Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium. Intermezzo. Pastorale. Finale.) (<i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-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. En Ut maj. 14th sonata for organ. C maj.</i>)	4 —	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)		Nº 2. Intermezzo	1 —
Nº 1. Entrata	1 —	Nº 3. Scherzoso	1 —
Nº 2. Agitato	1 —	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. (<i>Choix de morceaux des oeuvres de J. R. Arranges pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i>)	
Nº 3. Canzonetta	1 —	Nº 1. Intermezzo (aus Op. 132)	1 —
Nº 4. Andantino	1 —	Nº 2. Romanze (aus Op. 142)	1 —
Nº 5. Preludio	1 —	Nº 3. Thema mit Veränderungen (aus Op. 146) (<i>Thème et variations.</i>)	1 —
Nº 6. Aria	1 —	Nº 4. Pastorale (aus Op. 154)	1 —
		Nº 5. Canzone (aus Op. 161)	1 —
		Nº 6. Idylle (aus Op. 165)	1 —

SHELF

I. Phantasie.

Maestoso. ♩ = 88

Jos. Rheinberger, Op. 161.

Anmerkung: *ff* = volles Werk; *f* = volles Werk ohne Mixturen.
mf = Principal 8' und Octav 4', oder volles II. Manual.
p = einige sanfte Register; *pp* = Salicional 8' allein;
Pedal in entsprechender Stärke.

rit. - - - - - *a tempo*

ff

This system contains the first two systems of music. The top system has a treble clef and a grand staff with a bass clef. It features a melodic line with slurs and a bass line with chords. A dynamic marking of *ff* is present. The second system continues the melodic and bass lines.

This system contains the third and fourth systems of music. The top system continues the melodic line with slurs and the bass line with chords. The second system continues the melodic and bass lines.

This system contains the fifth and sixth systems of music. The top system continues the melodic line with slurs and the bass line with chords. The second system continues the melodic and bass lines.

poco rit. - - - - -

This system contains the seventh and eighth systems of music. The top system features a treble clef and a grand staff with a bass clef, including a triplet of eighth notes. The second system continues the melodic and bass lines.

Adagio. ♩ = 88.

The musical score is written for piano and consists of five systems, each with three staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked "Adagio" with a quarter note equal to 88 beats per minute. The score features intricate piano textures with arpeggiated figures and sustained chords. Dynamics include piano (p), forte (f), and fortissimo (ff). The piece concludes with a *pp* marking.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. It contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. The bottom staff is also in bass clef with the same key signature and time signature, featuring a simpler melodic line.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (D major) and a 7/8 time signature. It features a melodic line with many slurs and ties. The middle staff is in bass clef with the same key signature and time signature, with a more active melodic line. The bottom staff is in bass clef with the same key signature and time signature, containing a few notes with slurs.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (D major) and a 7/8 time signature. It has a melodic line with many slurs. The middle staff is in bass clef with the same key signature and time signature, with a melodic line. The bottom staff is in bass clef with the same key signature and time signature, with a few notes.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (D major) and a 7/8 time signature. It features a melodic line with many slurs. The middle staff is in bass clef with the same key signature and time signature, with a melodic line. The bottom staff is in bass clef with the same key signature and time signature, with a few notes.

The fifth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (D major) and a 7/8 time signature. It has a melodic line with many slurs. The middle staff is in bass clef with the same key signature and time signature, with a melodic line. The bottom staff is in bass clef with the same key signature and time signature, with a few notes.

First 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#). It features a complex melodic line with many sixteenth and thirty-second notes, including a triplet of sixteenth notes. The middle staff is in bass clef and contains a dense accompaniment of chords and moving lines. The bottom staff is also in bass clef and provides a steady bass line with some chromatic movement.

Second system of musical notation. It consists of three staves. The top staff continues the complex melodic line from the first system. The middle and bottom staves continue their respective accompaniment parts, showing intricate harmonic and rhythmic patterns.

Third system of musical notation. It consists of three staves. The top staff continues the melodic development. The middle staff features a prominent bass line with a series of eighth notes. The bottom staff continues the harmonic support.

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle staff has a more active bass line with many sixteenth notes. The bottom staff continues the harmonic accompaniment.

rit. - - - - - **Tempo I.**

The first system of music features a treble clef staff and a bass clef staff. The treble staff begins with a *rit.* (ritardando) marking and a series of eighth notes. The bass staff has a *ff* (fortissimo) marking and contains a melodic line with eighth notes. A double bar line is present, after which the tempo changes to **Tempo I.** The music continues with complex chordal textures and melodic lines in both staves.

The second system continues the musical piece. The treble staff features a melodic line with eighth notes and some rests. The bass staff has a more active line with eighth notes and some rests. The music is characterized by intricate harmonic structures and phrasing.

The third system shows further development of the musical themes. The treble staff has a melodic line with eighth notes and some rests. The bass staff has a more active line with eighth notes and some rests. The music is characterized by intricate harmonic structures and phrasing.

The fourth system concludes the page's musical content. The treble staff has a melodic line with eighth notes and some rests. The bass staff has a more active line with eighth notes and some rests. The music is characterized by intricate harmonic structures and phrasing.

poco rit.

The first system of music consists of three staves. The top staff is in treble clef and contains a complex melodic line with many beamed notes and triplets. The middle staff is in bass clef and contains a more rhythmic accompaniment with some chords. The bottom staff is also in bass clef and contains a simple, slow-moving bass line. The tempo marking *poco rit.* is centered above the first staff.

Adagio molto.

The second system of music consists of three staves. The tempo marking **Adagio molto.** is centered above the first staff. The top staff features a melodic line with many slurs and ties, indicating a slow, sustained passage. The middle staff provides harmonic support with chords and some moving lines. The bottom staff continues the simple bass line from the previous system.

The third system of music consists of three staves. It continues the **Adagio molto** section. The top staff has a melodic line with many slurs and ties. The middle staff has chords and some moving lines. The bottom staff has a simple bass line.

The fourth system of music consists of three staves. It concludes the **Adagio molto** section. The top staff has a melodic line with many slurs and ties. The middle staff has chords and some moving lines. The bottom staff has a simple bass line.

II. Canzone.

Allegretto. ♩ = 92.

mf (mit Quintatön)

p

rit. *a tempo*

p

4231

poco rit *a tempo*

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 three sharps (F#, C#, G#). The music features a melodic line in the treble with a slur over the first four measures, and a more active bass line. The tempo markings 'poco rit' and 'a tempo' are positioned above the first and second measures respectively.

The second system continues the piece with similar notation. The bass line in the middle staff shows some chromatic movement and includes a few notes marked with an 'x'. The bottom staff continues with a steady bass line.

The third system shows the continuation of the melodic and bass lines. The notation remains consistent with the previous systems, maintaining the same key signature and tempo.

The fourth system features more complex bass line patterns in the middle staff, with several notes marked with an 'x'. The overall texture remains consistent with the previous systems.

The fifth and final system on the page concludes the piece. It includes a trill (tr.) in the final measure of the top staff. The notation is dense with many notes and slurs, typical of a late 19th or early 20th-century piano piece.

rit.

The first system of the musical score 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 two sharps (F# and C#) and a 3/4 time signature. The tempo marking *rit.* is placed above the first measure of the top staff. The music features complex chordal textures and melodic lines.

The second system of the musical score 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 continues with similar complex textures and melodic lines.

The third system of the musical score 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 continues with similar complex textures and melodic lines.

The fourth system of the musical score 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 continues with similar complex textures and melodic lines.

The fifth system of the musical score 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 continues with similar complex textures and melodic lines.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in grand staff (treble and bass clefs), and the bottom in bass clef. The key signature has three sharps (F#, C#, G#). The music features complex chordal textures and melodic lines with various articulations.

Second system of musical notation, consisting of three staves. The notation continues with similar complexity and articulation as the first system.

Third system of musical notation, consisting of three staves. The music continues with intricate textures and dynamic markings.

Fourth system of musical notation, consisting of three staves. This system includes dynamic markings *pp* (pianissimo) in both the top and bottom staves. The music features long, flowing melodic lines.

Fifth system of musical notation, consisting of three staves. This system includes a dynamic marking *ppp* (pianississimo) in the top staff. The music concludes with sustained textures and melodic fragments.

III. Intermezzo.

Largo. ♩ = 96

The musical score is written for piano and consists of four systems. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is E major (three sharps) and the time signature is 3/4. The tempo is marked 'Largo' with a quarter note equal to 96 beats per minute. The first system begins with a forte (f) dynamic in the grand staff and a mezzo-forte (mf) dynamic in the bass staff. The second system features a forte (f) dynamic in the grand staff. The third system features a mezzo-forte (mf) dynamic in the grand staff. The fourth system features a forte (f) dynamic in the grand staff. The score includes various musical notations such as slurs, triplets, and accidentals.

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

Second system of musical notation, continuing the piece with similar rhythmic complexity and a lower bass staff.

Third system of musical notation, marked *poco animato* and *legatiss.*, showing a more flowing melodic line in the upper staff.

Fourth system of musical notation, marked *rit.* and *Tempo I.*, featuring a return to a more rhythmic texture.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It contains several measures of music, including a triplet of eighth notes. The middle staff is a bass clef, also with a key signature of three flats and a common time signature, featuring a triplet of eighth notes. The bottom staff is a bass clef with a key signature of three flats and a common time signature, containing a few notes. Dynamic markings 'p' and 'pp' are present in the system.

The second system of music consists of two staves. The top staff is a treble clef with a key signature of three flats and a common time signature, containing a melodic line with slurs. The bottom staff is a bass clef with a key signature of three flats and a common time signature, containing a few notes.

The third system of music consists of two staves. The top staff is a treble clef with a key signature of three flats and a common time signature, containing a melodic line with slurs. The bottom staff is a bass clef with a key signature of three flats and a common time signature, containing a few notes.

The fourth system of music consists of two staves. The top staff is a treble clef with a key signature of three flats and a common time signature, containing a melodic line with slurs. The bottom staff is a bass clef with a key signature of three flats and a common time signature, containing a few notes.

legato

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur spanning across the first two measures. The bass staff contains a bass line with eighth and sixteenth notes, also beamed together, and a long slur. The key signature has one flat (B-flat).

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur spanning across the first two measures. The bass staff contains a bass line with eighth and sixteenth notes, also beamed together, and a long slur. The key signature has one flat (B-flat).

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur spanning across the first two measures. The bass staff contains a bass line with eighth and sixteenth notes, also beamed together, and a long slur. The key signature has one flat (B-flat). Dynamic markings *mf* and *f* are present.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur spanning across the first two measures. The bass staff contains a bass line with eighth and sixteenth notes, also beamed together, and a long slur. The key signature has one flat (B-flat).

Fifth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur spanning across the first two measures. The bass staff contains a bass line with eighth and sixteenth notes, also beamed together, and a long slur. The key signature has one flat (B-flat).

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key and features a complex, flowing melody in the upper voice with many slurs and ties. The lower voices provide harmonic support with chords and moving lines.

Second system of musical notation. Similar to the first system, it features a grand staff and a separate bass staff. The melody continues with intricate phrasing and slurs. The bass line shows some chromatic movement and rests.

Third system of musical notation. The grand staff continues with the main melody and accompaniment. The bass staff has a more active line with some slurs and ties.

Fourth system of musical notation, the final system on the page. It includes dynamic markings: *p* (piano) and *pp* (pianissimo). The music concludes with a final cadence in the upper voice and a sustained bass line. The *pp* marking is placed under the bass line in the final measure.

IV. Fuge.

Allabreve. $\text{♩} = 66.$

f

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

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

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

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

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

The first system of music consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It contains a complex melodic line with many beamed notes and slurs. The middle staff is a grand staff (treble and bass clefs) with a similar complex texture. The bottom staff is a bass clef with a more rhythmic accompaniment.

The second system continues the musical development. The top staff features a melodic line with a prominent slur. The middle staff shows dense harmonic textures with many beamed notes. The bottom staff provides a steady accompaniment.

The third system includes tempo markings. The word *poco rit.* is written above the first few measures, and *a tempo* appears later. A dynamic marking of *ff* (fortissimo) is placed above a measure in the top staff. The musical notation continues with complex textures in all three staves.

The fourth system features a dynamic marking of *ff* (fortissimo) at the beginning of the top staff. The musical notation is highly complex, with many beamed notes and slurs across all three staves.

The fifth system concludes the page with complex textures in all three staves. The top staff has a melodic line with many beamed notes. The middle and bottom staves provide a dense harmonic and rhythmic accompaniment.

First system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The middle staff is a grand staff with a bass clef and a key signature of one sharp. The bottom staff is a single bass clef staff. The music features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. The middle staff is a grand staff with a bass clef and a key signature of one sharp. The bottom staff is a single bass clef staff. The music continues with complex rhythmic patterns and some melodic lines.

Third system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. The middle staff is a grand staff with a bass clef and a key signature of one sharp. The bottom staff is a single bass clef staff. The music features complex rhythmic patterns and some melodic lines.

Fourth system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. The middle staff is a grand staff with a bass clef and a key signature of one sharp. The bottom staff is a single bass clef staff. The music continues with complex rhythmic patterns and some melodic lines.

Fifth system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. The middle staff is a grand staff with a bass clef and a key signature of one sharp. The bottom staff is a single bass clef staff. The music features complex rhythmic patterns and some melodic lines.

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 accidentals.

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, featuring intricate melodic lines and harmonic support.

Fifth system of musical notation, concluding the page with a final melodic flourish.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). 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 alto clef, and the bottom in bass clef. The key signature has four flats. 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 alto clef, and the bottom in bass clef. The key signature has four flats. 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 alto clef, and the bottom in bass clef. The key signature has four flats. The music continues with complex rhythmic patterns and slurs.

Fifth system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has four flats. The music continues with complex rhythmic patterns and slurs.

poco a poco ritenuto

The first system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo marking *poco a poco ritenuto* is written above the first staff. The music features intricate melodic lines with many slurs and ties, and a dense harmonic texture with frequent chord changes.

Maestoso.

The second system is marked **Maestoso.** It continues with three staves. The tempo is noticeably slower than the previous system. The music is characterized by long, sustained notes and wide intervals, particularly in the upper staves, creating a more solemn and grand atmosphere.

The third system continues the piece with three staves. The tempo remains *Maestoso*. The texture is dense, with many overlapping lines and frequent changes in harmony, maintaining the complex and somewhat somber mood.

The fourth system features three staves. It includes dynamic markings such as *p* (piano) and *f* (forte). The music shows a mix of sustained chords and more active melodic passages, with some notes marked with accents.

The fifth and final system on this page consists of three staves. It concludes with a double bar line. The music ends with sustained notes and chords, maintaining the grand and solemn character of the *Maestoso* section.

Orgel-Musik.

Musique pour l'orgue. Organ-Music.

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.

- Op. 177. Concert für Orgel (No. II in G moll) mit Begl. des Streichorchest., 2 Hörnern, Trompeten u. Pauken. (2^{te} concert pour l'orgue avec orchestre en sol-mineur. 2nd organ-concert with orchestra in g-minor.)
- | | |
|------------------|---|
| Partitur | 6 |
| Orchesterstimmen | 6 |
| Orgelstimme | 3 |

II. Für Orgel und Violine.

(Orgue et Violon. Organ and violin.)

Bach, Joh. Seb.

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

Beethoven, L. van.

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

Rheinberger, Josef.

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

III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef.

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

IV. Für Orgel und Blasinstrumente.

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

Gumbert, Friedrich.

- Transcriptionen für Horn mit Begleitung der Orgel (oder des Pianoforte). (Duos pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)
- | | |
|---|------|
| (Heft 18.) Bach, Air. Aus d. Orchestersuite. D dur. (Ré maj. D maj.) | 1 |
| (Heft 20.) Händel, Andante. Largo. Adagio | 1 25 |
| (Heft 22.) Weber, Adagio | 1 |
| (Heft 25.) Leclair, J. M., Largo | 75 |
| (Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) | 1 |
| (Heft 31.) Bach, Sarabande | 1 |
| (Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) | 1 |
| (Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) | 1 25 |
| (Heft 36.) Schumann, Rob., Stüb' Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy) | 1 25 |

Rheinberger, Josef.

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

Schubert, Louis.

- Op. 41. Adagio religioso für Cornet à pistons u. Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet 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. E moll. (Mi mineur. E minor) | 75 |
| No. 2. Arie. E dur. (Mi majeur. E major) | 75 |
| No. 3. Chor. D dur. (Chœur. Ré majeur. Chœur. D major) | 1 |

Beethoven, Ludwig v.

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

Bibl, Rudolf.

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

Boslet, L.

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

Buxtehude, Dietrich.

- Drei grosse Orgelstücke. Revidirt und zum Concert- und Schulgebrauche herausgeg. v. Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.)
- | | |
|-------------------------------------|------|
| No. 1. E moll. (Mi mineur. E minor) | 1 80 |
| No. 2. E dur. (Mi majeur. E major) | 1 |
| No. 3. D dur. (Ré majeur. D major) | 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 (G moll). Für Orgel allein (Solo) zum Concertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol min.] Arr. p. l'orgue seul par R. Schaab. Concert for the org. with orchestra [G min.]. Arr. for organ-solo by R. Schaab) 2 50

Kretzschmar, Hermann.

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

Lachner, Franz.

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

Mendelssohn-Bartholdy, F.

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

Merkel, Gustav.

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

Papperitz, Robert.

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

Plüttl, Carl.

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

Reinecke, Carl.

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

Rheinberger, Josef.

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

Rheinberger, Josef.

- Op. 132. Sonate No. 8 in E moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4
Op. 142. Sonate No. 9 in B moll f. Orgel. (Prälud., Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat. maj.) 4
Op. 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.) 4
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.) 4
Op. 154. Sonate No. 12 in Des dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat. maj.) 4
Op. 161. Sonate No. 13 in Es dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate p. l'orgue. En Mi bém. maj. 13th sonata for organ. E flat. maj.) 4
Op. 165. Sonate No. 14 in C dur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) 4
Op. 167. Meditationen. Zwölf Orgelvortrüge. (12 morceaux pour l'orgue. 12 organ-pieces)
No. 1. Entrata 1
No. 2. Agitato 1
No. 3. Canzonetta 1
No. 4. Andantino 1
No. 5. Präludio 1
No. 6. Aria 1
No. 7. Intermezzo 1
No. 8. Alla marcia 1
No. 9. Thema variato 1
No. 10. Passacaglia 1
No. 11. Fugato 1
No. 12. Finale 1
Op. 168. Sonate No. 15 in D dur f. Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4
Op. 175. Sonate No. 16 in G moll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor) 4
Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (Fantasie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in B maj.) 4
Op. 188. Sonate No. 18 in A dur für Orgel. (18^{ième} sonate en La maj. pour l'orgue. 18th sonata for organ in A maj.) 4
Op. 189. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.)
Heft 1 1 50
Heft 2 1 50
Heft 3 1 50
Einzelsätze aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.)
No. 1. Fuga cromatica 1 25
No. 2. Intermezzo 1
No. 3. Scherzoso 1

Schaab, Rob.

- Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)
Op. 118. Heft 1 2
Op. 119. Heft 2 2 50
Op. 121. Heft 3 2 50

Schneider, Friedrich.

- Drei Stücke aus dem Charrfreitags-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 (Choeur. Choir): „Unsere Harfe ist zur Klage geworden“ 75
No. 2. Chor (Choeur. Choir): „Ich habe dich einen Augenblick verlassen“ 50
No. 3. Schlusschor (Choeur. Choir): „Würdig ist das Lamm“ 75

Wolf, Alexander.

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

Woyrsch, Felix.

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

Tschaikowsky, P.

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

Wolf, Alexander.

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

Woyrsch, Felix.

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

Nachtrag.

Birn, Max.

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

Reger, Max.

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

Rheinberger, Josef.

- Op. 193. Sonate No. 19 in G moll für Orgel. (Präludium. Provençalisch. Introduction und Finale.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor) 4
Op. 196. Zur Friedensfeier. Sonate No. 20 in F dur für Orgel. (Präludium. Intermezzo. Pastorale. Finale.) (A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. 20th sonata for organ in F maj.) 4

EIGENTHUM DES VERLEGERES FÜR ALLE LÄNDER.

EINGEZEICHNET IN DAS VEREINS-ARCHIV.

ROB. FORBERG, LEIPZIG.