

Orgelwerke von HANS FÄHRMANN

Oeuvres pour l'orgue. ∴ Organworks.

- Op. 46. Sonate No. VIII in Es-moll f. Orgel.**
[I. Lento. II. Adagio sostenuto. III. Fuga.] —
(Huitième sonate en Mi bémol min.
pour l'orgue. 8th sonata in E flat min.
for organ.) 4,—
- Op. 48. Sechs Fantasiestücke für Orgel.**
(6 pièces romantiques pour l'orgue.
6 romantic pieces for organ.)
- No. 1. Träumerei. (Rêverie. Dreaming.) 1,50
No. 2. Caprice 1,50
No. 3. Abendandacht. (Méditation du
soir. Evening-prayers.) 1,50
No. 4. Waldesfrieden. (Silence au bois.
Stillness of the forest.) 1,50
No. 5. Herbstgedanken. (Pensées d'au-
tomne. Autumnal thoughts.) ... 1,50
No. 6. Elegie 1,50
- Op. 52. Sinfonisches Konzert für Orgel
und Orchester. B-moll. (Concert sym-
phonique pour l'orgue et orchestre. Si
bémol mineur. Symphonic concert for
organ and orchestra. B flat minor.)**
Orchesterpartitur. (Partition. Score.) no. 4,—
Orchesterstimmen. (Parties d'orche-
stre. Orchestral parts.)
Preis nach Vereinbarung.
Orgelstimme. (Partie d'orgue. Organ-
part.) 3,—
- Op. 53. Sonate No. IX im Triostil für Orgel.**
Es-dur. [I. Moderato grazioso. II. Lento con
espressione e cantabile. III. Allegretto giocoso.]
(Neuvième sonate en Mi bémol maj.
pour l'orgue. 9th sonata in E flat maj.
for organ.) 3,—
- Op. 54. Sonate No. X in D-moll für Orgel.**
[I. Adagio sostenuto. II. Largo con gran senti-
mento. III. Fuga.] (Dixième sonate en Ré
min. pour l'orgue. 10th sonata in D min.
for organ.) 4,—

Eigentum des Verlegers für alle Länder.

Leipzig, Rob. Forberg.

Alle Vervielfältigungs-, Ausführungs- und Arrangements-Rechte vorbehalten.

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 G moll** f. Orgel m. Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (2ème 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 90 & netto.) Orgelstimme netto 3 —

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 2 1 —
Op. 88. **Pastorale-Sonate** in G dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.)
Op. 98. **Sonate** No. 4 in A moll über die neun Psalmen für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (Quatrième sonate pour l'orgue sur le „tonus peregrinus“. En La min. 4th sonata for organ on the: „tonus peregrinus“. 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 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.) 4 —
Op. 142. **Sonate** No. 9 in B moll für Orgel. (Präludium, 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. (Fantasie, 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. (Fantasie, Canzone, Intermezzo, Fuge.) (Treizième sonate pour 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 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. Alle 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 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 u. Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp min.) 4 —
Op. 181. **Fantasie-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.) 4 —
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.) 4 —
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. 191. **Sonate** No. 19 in G moll für Orgel. (Präludium, Provenzalisch, Introduction u. 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. 20ième sonate pour l'orgue en Fa maj. To the peace-fest. 20th sonata for organ in F maj.) 4 —

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

VI. Für Harmonium.

(Musique d'harmonium. Harmonium music.)
Op. 107. **Fünf Hymnen** für gemischten Chor. Für Harmonium bearbeitet von Robert Schaab. (Cinq hymnes pour choeur 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. (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. Sol min. Theme with variations for 2 violins, alto and cello. G min.) Partitur 3 — Stimmen 4 —
Op. 110. **Ouverture zu Schiller's „Demetrius“**. Für grosses Orchester. (Ouverture pour „Demetrius“, drame de Schiller. Pour grand orchestre. Overture for Schiller's tragedy „Demetrius“. For full orchestra.) Partitur 5 — Orchesterstimmen 10 — Duplirstimmen: (Viol. I, II, Viola, Violoncello à 75 Pf., Bass à 50 Pf.) 10 —
Op. 121. **Trio** No. 3. Für Piano-forte, Violine und Violoncello. B dur. (Si bém. maj. B flat maj.)
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.) 8 —
Op. 167b. **Elegischer Marsch**. Für grosses Orchester. (Marche élégiaque. 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 4 50

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.) — Dieselbe für Violoncello und Pianoforte übertragen von C. Schröder. (Arrangé pour violoncelle et piano. For cello and piano.) 6 —
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.) 90 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.) no. 3 —

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 4 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 cromatica.) 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 3 —
Op. 122. **Grosse Sonate**. Original-Composition für Pianoforte zu vier Händen. (Allegro marcé, Adagio, Allegretto [Minuetto], Alla Tarantella.) Grande Sonate à 4 mains. Grand sonata for piano duet. no. 180 Daraus einz.: Alla Tarantella no. 1
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**. Singpiel 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. Entree 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 bearbeitet vom Componisten 5 —
Op. 161. **Sonate** No. XIII in Es dur. (Mi bém. maj. E flat maj.) Für Orgel. (Fantasie, Canzone, Intermezzo, Fuge.) 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. 167. **Sonate** No. XV in D dur. (Ré maj. D maj.) Für Orgel. (Fantasie, Adagio, Introduction und Ricercare.) 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

(freil nach Op. 167 vom Componisten bearbeitet.)
No. 1. Marsch. (Marche. March) 1 50
No. 2. Intermezzo 1 —
No. 3. Thema mit Veränderungen. (Thème original et variations.) 1 25

XI. Für Pianoforte z. 2 Händen.

(Piano à 2 mains. Piano solo.)
Op. 28. **Humoresken**. Vier Clavierstücke. No. 1. E moll. (Mi min. E min.) 1 25 No. 2. F moll. (Fa min. F min.) 1 25 No. 3. G moll. (Sol min. G min.) 1 — No. 4. F dur. (Fa maj. F maj.) 1 75
Op. 29. **Aus Italien**. (Souvenirs d'Italie. From Italy.) Drei Clavierstücke. No. 1. Dolce far niente 1 — No. 2. Rimembranza 1 25 No. 3. Serenata 1 25
Op. 39. **Sechs Tonstücke in fugierter Form**. (Six compositions en forme de fugue. Six compositions in form of fugue.) No. 1. D moll. (Ré min. D min.) 1 50 No. 2. A dur. (La maj. A maj.) 1 25 No. 3. B moll. (Si bém. min. B flat min.) 1 50 No. 4. E moll. (Mi min. E min.) 1 25 No. 5. Des dur. (Mi bém. maj. D flat maj.) 1 25 No. 6. C moll. (Ut min. C min.) 1 50
Op. 45. **Zwei Clavier-vorträge**. Johs. Brahms gewidmet. (Deux morceaux pour le piano. Two comp. for the piano.) No. 1. Scherzoso 1 50 No. 2. Capriccio über ein Thema von Händel. (Caprice sur un thème de Händel. Cap. on a theme of Händel.) 1 50
Op. 47. **Sinfonische Sonate**. (Allegro, Menuetto, Intermezzo und Tarantella.) 4 25
Op. 51. **Improvisation über Motive aus der Zauberflöte**. (Improvisations sur des motifs de la flûte enchantée. Improv. on motifs of the enchanted flute.) 2 75
Op. 58. **Sechs Tonstücke in fugierter 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 25 No. 2. As dur. (La bém. maj. A flat maj.) Nach „Verdri carino“ von Mozart 1 25 No. 3. F moll. (Fa min. F min.) 1 25 No. 4. E dur. (Mi maj. E maj.) 1 25 No. 5. H moll. (Si min. B min.) 1 25 No. 6. D dur. (Ré maj. D maj.) 1 50
Op. 99. **Sonate**. Des dur. (Non troppo mosso, Romanze, Finale.) (Ré bém. maj. D flat maj.) 3 50
Op. 115. **Toccata**. C moll. (Ut min. C min.) 2 25
Passacaglia zum Concertvortrag. Freie Bearbeitung des Schlusssatzes der Orgelsonate in E moll. Op. 132, vom Componisten. (P. pour le concert. Arrangement libre de la finale de la sonate pour orgue en Mi min. P. for the concert. 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 25.) (Deux motifs du quintett en La min. Two themes from the A min. quintett.) 2 40

Eigenthum des Verlegers für alle Länder.

LEIPZIG, ROB. FORBERG.

Orgel- Musik

Musique pour l'Orgue Organ-Music

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.
Op. 177. Konzert für Orgel (No. II in G moll) mit Streichorchester, 2 Hörnern, Trompeten und Pauken. (2ième concert pour l'orgue avec orchestre. En Sol-mineur. 2nd organ-concert with orchestra. G-minor.) Partitur . . . netto 6.—
Orchesterstimmen . . . netto 6.—
Orgelstimme . . . netto 3.—

II. Für Orgel und Violine.

(Orgue et violon. Organ and violin.)

Bach, Joh. Seb.
Andante. Aus dem italienischen Konzert. 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 eingerichtet von A. W. Gottschalg. (Deux morceaux pour violon et orgue. Two 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. (Six morceaux pour violon et l'orgue. Six pieces for violin and organ.)
No. 1. Thema mit Veränderungen. (Thème 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. (Trois morceaux pour violoncelle et l'orgue. Three 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.
Transkriptionen für Horn mit Orgel. (Duo pour cor et l'orgue. Duets for horn and organ.)
(Heft 19.) Bach, Air. Aus der 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 Tränen. (Larmes silencieuses. Silent tears.) . . . 1.25
(Heft 36.) Schumann, Rob., Stübchenlieb' 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 und 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 für die Orgel übertragen von 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.)

Bach, Joh. Seb.
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. Choir. D major.) . . . 1.—

Beer-Walbrunn, Anton.
Op. 28. Drei Fugen für die Orgel.
No. 1. Fuga quasi una Fantasia . . . 2.—
No. 2. Fuga. Alla breve con vigore . . . 1.25
No. 3. Fuga. Andante quasi Allegro, ma pomposo . . . 1.25

Beethoven, Ludwig van.
Op. 48. Sechs Lieder von Gellert. 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. (I. sonate pour l'orgue en Ré min. 1th sonata for organ in D min.) . . . 3.—

Birn, Max.
Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastorale pour l'orgue. Christmas-pastoral for organ.) . . . 1.25
Op. 7. Deutschland, Deutschland über alles. (Nach Haydn's österreichischer Nationalhymne.) Konzertphantasie für Orgel . . . 2.—

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. Revidiert und zum Konzert- und Schulgebrauche herausgeg. von 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 H. 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

Fährmann, Hans.
Op. 46. Sonate No. 8 für Orgel in Es moll. (VIII. sonate pour l'orgue en Mi bémol min. 8th sonata for organ in E flat min.) . . . 4.—

Gulbins, Max.
Op. 58. Für die Passionszeit. Zehn Charakterstücke für Orgel zum Gebrauch bei Gottesdiensten (Prä- und Postludien), bei geistlichen Musikaufführungen sowie für Lehranstalten. (Pour le temps de la Passion. Dix morceaux caractéristiques pour l'orgue. For the Passiontide. Ten characteristic pieces for organ.)
Heft 1—2 . . . 2.—

Haas, J. de.
Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ.) . . . —50

Haas, Josef.
Op. 11. Drei Préludien und Fugen für Orgel. (Trois préludes et fugues pour l'orgue. Three preludes and fugues for the organ.)
No. 1. C moll (Ut maj. C maj.) . . . 1.—
No. 2. G moll (Sol min. G min.) . . . 1.—
No. 3. D dur (Ré maj. D maj.) . . . 1.—
Op. 12. Sonate (C moll) für Orgel. (Sonate pour l'orgue en Ut maj. Sonata for organ in C major.) . . . 3.—
Op. 20. Suite für Orgel. (Suite pour l'orgue. Suit for organ.)
No. 1. Phantasie . . . 1.—
No. 2. Capriccio . . . 1.—
No. 3. Intermezzo . . . 1.—
No. 4. Introduction und Fuge . . . 1.50

Händel, G. F.
Konzert für Orgel mit Orchester (G moll). Für Orgel allein (Solo) zum Konzertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol min.]. Arr. pour 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 und Konzerten. (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 Étüden für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)
Heft 1—2 . . . à 1.80

Kretzschmar, Hermann.
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 und 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 Konzertgebrauche arr. von Rob. Schaab. (Arr. pour l'orgue seul par R. Schaab. Arr. for organ solo by R. Schaab.) . . . 2.—

Merkel, Gustav.
Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauche bei Orgelkonzerten. (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.
Op. 15. Choralstudien für die Orgel. (Études de l'orgue. Organ-studies.)
Heft 1—2—3—4—5 . . . à 2.—

Piutti, Carl.
Op. 15. Zehn Improvisationen über bekannte Chordale als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.)
Heft 1—2 . . . à 1.30

Reger, Max.
Op. 27. Phantasie über den Choral „Ein feste Burg ist unser Gott“. Für Orgel.
Op. 29. Phantasie und Fuge (C moll). Für Orgel. (Fantaisie et fugue pour l'orgue. En Ut mineur. Fantasia and fugue for organ. C minor.) . . . 2.—

Reinecke, Carl.
Op. 128. In Memoriam. Introduction und Fuge mit Choral für großes Orchester. Arrangement für Orgel v. Rob. Schaab. (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—2 . . . à 1.—
Op. 88. Pastoral-Sonate in G dur für Orgel. (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. (IV. sonate pour l'orgue. En La min. 4th sonata for organ. A min.) . . . 4.—

Rheinberger, Josef.
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Rob. 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.)
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Op. 142. Sonate No. 9 in B moll für Orgel. (IX. 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. (X. sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) . . . 4.—
Op. 148. Sonate No. 11 in D moll für Orgel. (XI. sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) . . . 4.—

Op. 154. Sonate No. 12 in Des dur für Orgel. (XII. sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) . . . 4.—
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No. 3. Canzonetta . . . 1.—
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No. 6. Aria . . . 1.—
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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 für Orgel. (XV. sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) . . . 4.—
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Rheinberger, Josef.
Op. 188. Sonate No. 18 in A dur für Orgel. (XVIII. sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.) . . . 4.—

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Schaab, Rob.
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Schneider, Friedrich.
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No. 1. Fantasie
No. 2. Canzona
No. 3. Scherzo
No. 4. Intermezzo cromatica
No. 5. Fughetto

Reger, Max.
Op. 26 No. 5. Resignation. Fantasie . . .

Schnorr von Carolsfeld, Ernst.
Op. 2. Acht Choralvorspiele. (8 préludes pour l'orgue. 8 preludes for organ.) . . . 2.50

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Sonate X.

Adagio sostenuto.

I.

Hans Fährmann, Op. 54.

Manual.

Pedal.

The musical score is presented in four systems. The first system begins with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system includes dynamic markings *cresc.*, *un poco string.*, and *ritard. e decresc.*. The fourth system concludes the piece with a mezzo-forte (*mf*) dynamic and a fermata.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music is in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a 3/4 time signature. The first two staves have a melodic line with a crescendo marking (*cresc.*) in the third measure. The bottom staff provides a harmonic accompaniment.

Second system of musical notation, starting with the tempo marking **Agitato.** and a dynamic marking **f**. It features three staves. The top staff has a melodic line with a fermata over the first measure. The middle staff has a rhythmic accompaniment with a fermata over the first measure. The bottom staff has a simple harmonic accompaniment.

Third system of musical notation, featuring a *sempre cresc.* marking. It consists of three staves. The top staff has a melodic line with a fermata over the first measure. The middle staff has a rhythmic accompaniment with a fermata over the first measure. The bottom staff has a simple harmonic accompaniment.

Fourth system of musical notation, featuring a *cresc.* marking. It consists of three staves. The top staff has a melodic line with a fermata over the first measure. The middle staff has a rhythmic accompaniment with a fermata over the first measure. The bottom staff has a simple harmonic accompaniment.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The first measure of the treble staff is marked with a forte dynamic *ff*. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, and various accidentals.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The musical complexity continues with dense rhythmic textures and chromatic movement.

Third system of musical notation. The grand staff continues with intricate patterns. The treble staff has some longer note values and rests, while the bass staff remains highly active with rapid passages.

Fourth system of musical notation, the final system on the page. It concludes with a series of chords and melodic fragments in both hands, maintaining the piece's intense character.

Tempo I.

The first system of the musical score consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is one flat (B-flat). The music begins with a series of chords and eighth notes in the right hand, and a bass line with eighth notes and chords in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system. The system concludes with a double bar line.

The second system of the musical score consists of three staves. The key signature changes to two sharps (D major). The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a bass line with eighth notes and chords. The system concludes with a double bar line.

The third system of the musical score consists of three staves. The right hand continues the melodic line with eighth notes and chords. The left hand features a prominent bass line with a series of eighth notes and chords. The system concludes with a double bar line.

The fourth system of the musical score consists of three staves. The right hand features a melodic line with eighth notes and chords. The left hand provides a bass line with eighth notes and chords. The system concludes with a double bar line.

espressivo
p

The first system of the musical score consists of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has four sharps (F#, C#, G#, D#). The music begins with a piano (*p*) dynamic and an *espressivo* marking. The melody in the treble clef features a series of eighth and sixteenth notes, some with grace notes. The bass clef accompaniment includes chords and moving lines.

cresc. *decresc.*

The second system continues the piece. It features a *cresc.* (crescendo) marking in the first measure and a *decresc.* (decrescendo) marking in the third measure. The musical notation includes various note values, rests, and dynamic markings across the three staves.

cresc.

The third system of the score includes a *cresc.* marking. The music continues with complex rhythmic patterns and dynamic changes across the three staves.

The fourth and final system on the page shows the continuation of the musical piece. It features intricate melodic lines and harmonic support across the three staves.

dimin. e ritard.

This system contains the first two measures of a musical piece. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The first measure has a piano dynamic marking. The second measure includes the instruction "dimin. e ritard." (diminuendo e ritardando).

This system contains the next three measures of the piece. It continues with the same treble and bass clefs and key signature. The music features various melodic lines and harmonic accompaniment.

Moderato assai.

pp

This system contains the first four measures of a section marked "Moderato assai." It begins with a piano piano (pp) dynamic marking. The music is primarily in the treble clef, with some bass clef accompaniment.

This system contains the next four measures of the "Moderato assai." section. It continues with the same treble and bass clefs and key signature, featuring intricate melodic patterns and accompaniment.

un poco cresc.

This system contains the first system of music. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The music consists of several measures with various note values and rests. A dynamic marking 'un poco cresc.' is placed in the lower part of the first measure. There are also some 'x' marks above certain notes in the treble staff.

cresc. (un poco)

This system contains the second system of music. It continues the piece with similar notation. A dynamic marking 'cresc. (un poco)' is placed in the lower part of the second measure. The notation includes various note values and rests, with some 'x' marks above notes in the treble staff.

mf

This system contains the third system of music. A dynamic marking 'mf' is placed in the lower part of the second measure. The notation includes various note values and rests, with some 'x' marks above notes in the treble staff.

cresc.

This system contains the fourth system of music. A dynamic marking 'cresc.' is placed in the lower part of the third measure. The notation includes various note values and rests, with some 'x' marks above notes in the treble staff.

First system of musical notation, featuring a grand staff with treble, bass, and a lower bass clef. The music is in a key with four sharps (F#, C#, G#, D#) and a 3/4 time signature. It includes various note values, slurs, and dynamic markings such as *mf* and *mfz*.

Second system of musical notation, continuing the piece with similar notation and dynamics. It features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the middle staff.

Third system of musical notation, showing further development of the musical themes with various articulations and dynamics.

Fourth system of musical notation, concluding the page with a *cresc.* marking and a triplet of eighth notes in the upper staff.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with four sharps (F#, C#, G#, D#) and a 3/4 time signature. The first system contains 12 measures of music with various note values, rests, and phrasing slurs.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues from the first system. In the second measure of the middle staff, there is a first ending bracket labeled "1. II." and a triplet of eighth notes marked with a "3".

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues. In the first measure of the middle staff, there is a second ending bracket labeled "2.".

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues. In the third measure of the top staff, there is a triplet of eighth notes marked with a "3". In the fourth measure of the middle staff, there is a dynamic marking "f" (forte) and a triplet of eighth notes marked with a "3".

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 four sharps (F#, C#, G#, D#). The music features complex chordal textures and melodic lines with various articulations and slurs.

The second system continues the musical piece with three staves. It includes a triplet of eighth notes in the middle staff towards the end of the system. The notation is dense with many beamed notes and slurs.

The third system of the score features three staves. The middle staff has a change in clef from bass to treble in the second measure. The music continues with intricate harmonic and melodic development.

The fourth and final system on the page consists of three staves. It concludes the piece with a final cadence. The notation includes various ornaments and detailed phrasing.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with one sharp (F#) and one flat (Bb). The first staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a complex accompaniment with chords and moving lines. The bottom staff features a bass line with eighth notes and triplets. A dynamic marking of *ff* (fortissimo) is present in the first measure of the grand staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The key signature changes to two flats (Bb and Eb). The music continues with intricate textures, including triplets in the top and bottom staves and complex chordal structures in the grand staff.

Third system of musical notation. The key signature remains two flats. This system shows a continuation of the complex textures, with prominent triplets in the bass line and the grand staff. The melodic line in the top staff features some chromatic movement.

Fourth system of musical notation, the final system on the page. It maintains the two-flat key signature and the complex, multi-layered texture. The piece concludes with a final cadence in the grand staff and a concluding bass line in the bottom staff.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features a complex melodic line in the upper voice with many accidentals and a dense accompaniment in the lower voices.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has four flats. The music continues with intricate melodic and harmonic textures, including some rests in the upper voice.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has four flats. This system features a prominent triplet in the middle staff and sustained chords in the upper voice.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has four flats. The music concludes with a triplet in the middle staff and sustained chords in the upper voice.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music includes complex chords and melodic lines with slurs and ties.

Second system of musical notation, continuing the piece. It features a grand staff with three staves. The key signature remains four flats. The music includes complex chords and melodic lines with slurs and ties.

Third system of musical notation, continuing the piece. It features a grand staff with three staves. The key signature remains four flats. The music includes complex chords and melodic lines with slurs and ties.

Fourth system of musical notation, continuing the piece. It features a grand staff with three staves. The key signature remains four flats. The music includes complex chords and melodic lines with slurs and ties. A triplet of eighth notes is marked with a '3' above it in the top staff.

First system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns and melodic lines, with various accidentals and phrasing slurs.

Second system of musical notation, consisting of three staves. The notation continues with intricate melodic and harmonic developments, including slurs and dynamic markings.

Third system of musical notation, consisting of three staves. This system shows further progression of the piece, with more complex rhythmic figures and melodic passages.

Fourth system of musical notation, consisting of three staves. This system includes a triplet of eighth notes in the middle staff, marked with a '3' above it. The piece concludes with sustained notes and a final cadence.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle is a grand staff (treble and bass clefs), and the bottom is in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is not explicitly shown but appears to be 3/4. The first two measures of the top staff feature a triplet of eighth notes. The music is characterized by flowing lines and harmonic accompaniment.

The second system continues the musical piece. It features similar notation with three staves. The top staff has a melodic line with some slurs. The middle grand staff shows a more active bass line with some sixteenth-note patterns. The bottom staff provides a steady harmonic accompaniment with slurs and ties.

The third system of musical notation continues the piece. The top staff shows a melodic line with a long slur. The middle grand staff has a more active bass line with some sixteenth-note patterns. The bottom staff provides a steady harmonic accompaniment with slurs and ties.

The fourth system of musical notation concludes the piece. It features similar notation with three staves. The top staff has a melodic line with a long slur. The middle grand staff has a more active bass line with some sixteenth-note patterns. The bottom staff provides a steady harmonic accompaniment with slurs and ties. The system ends with a *ritard.* marking, indicating a deceleration of the tempo.

Tempo I. (Adagio sostenuto.)

First system of musical notation. It consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The music is in a key with one flat (B-flat) and a 3/4 time signature. The first measure is marked with a piano (*p*) dynamic. The melody in the treble staff features a series of eighth notes with slurs and ties. The grand staff provides harmonic support with chords and moving lines. The bass staff has a simple bass line.

Second system of musical notation, continuing the piece. It follows the same three-staff format as the first system. The melodic line in the treble staff continues with similar rhythmic patterns and slurs. The grand staff and bass staff continue their respective parts, maintaining the harmonic and bass foundation.

Third system of musical notation. The first measure is marked with *cresc. e string.*. The treble staff continues with a melodic line that includes some chromatic movement. The grand staff and bass staff provide accompaniment, with the bass staff showing some chordal textures.

Fourth system of musical notation. The first measure is marked with a mezzo-forte (*mf*) dynamic. The treble staff features a melodic line with a long slur. The grand staff and bass staff continue with their accompaniment, showing some chromatic shifts in the bass line.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has four flats. The system contains several measures with various note values, including a triplet of eighth notes in the top staff.

Second system of musical notation, continuing the piece. It features a grand staff with three staves. The notation includes complex rhythmic patterns and dynamic markings, with a '7' marking appearing in the middle staff.

Third system of musical notation, marked *fagitato* in the first measure. The system features a grand staff with three staves. The middle staff begins with a forte (*f*) dynamic marking and contains a dense, rapid passage of notes.

Fourth system of musical notation, continuing the piece. It features a grand staff with three staves. The notation includes complex rhythmic patterns and dynamic markings, with a '7' marking appearing in the middle staff.

ff

decresc.

This system contains the first system of music, featuring a treble and bass staff. The treble staff begins with a forte (*ff*) dynamic and includes a decrescendo (*decresc.*) marking. The music consists of eighth-note patterns in the treble and a steady eighth-note accompaniment in the bass.

This system continues the musical piece, showing a transition in the treble staff with a change in articulation and dynamics. The bass staff maintains its accompaniment role with eighth notes.

This system features a more complex texture with sixteenth-note runs in the bass staff and sustained chords in the treble. The dynamics are moderate.

cresc.

This system concludes the page with a crescendo (*cresc.*) marking. The treble staff features a melodic line with slurs, while the bass staff continues with rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). A dynamic marking of *f* (forte) is present. The system contains four measures of music with various note values and slurs.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. This system includes several triplet markings (indicated by a '3' in a circle) and various slurs across the measures.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps. The system is characterized by a complex rhythmic pattern in the bass line, including many sixteenth notes, and some triplet markings.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps. This system contains several measures with chords and slurs, ending with a double bar line.

II.

Largo con gran sentimento.

The musical score is written for piano and consists of four systems of staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic marking. The second system ends with a *dim.* (diminuendo) marking. The third system includes a *pp* (pianissimo) marking. The fourth system concludes with a *cresc.* (crescendo) marking. The notation includes various note values, rests, and phrasing slurs across the treble, middle, and bass staves.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music consists of flowing eighth-note passages with various accidentals and phrasing slurs.

Second system of musical notation, continuing the grand staff. It includes a dynamic marking of *mf* (mezzo-forte) in the middle staff. The notation features complex rhythmic patterns and phrasing.

Third system of musical notation, featuring a grand staff. This system includes a triplet of eighth notes in the top staff, indicated by a '3' above the notes. The music continues with intricate phrasing and dynamics.

Fourth system of musical notation, featuring a grand staff. It includes a dynamic marking of *cresc.* (crescendo) in the middle staff. The system concludes with a series of chords and melodic lines.

First system of musical notation, featuring 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 flats. The music consists of various note values, including eighth and sixteenth notes, with some slurs and ties.

Second system of musical notation, featuring 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 flats. The music continues with similar note values and slurs.

Third system of musical notation, featuring 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 flats. A dynamic marking of *mf* is present in the first measure of the top staff.

Fourth system of musical notation, featuring 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 flats. The system concludes with a double bar line and a key signature change to three flats.

Più mosso, agitato.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a dynamic marking of *f*. The music features complex rhythmic patterns with many beamed notes and slurs across all three staves.

Second system of musical notation, continuing the piece. It follows the same three-staff layout and key signature as the first system. The musical texture remains dense with intricate rhythmic figures and slurs.

Third system of musical notation. The notation continues across the three staves, maintaining the complex rhythmic and melodic lines established in the previous systems.

Fourth system of musical notation. The final system on the page, featuring a dynamic marking of *ff* in the middle bass staff. The music concludes with a final cadence across the three staves.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece. It features a grand staff with three staves. The key signature remains three flats. The music includes a triplet in the top staff and a complex rhythmic pattern in the middle staff.

Third system of musical notation, continuing the piece. It features a grand staff with three staves. The key signature remains three flats. The music includes a triplet in the top staff and a complex rhythmic pattern in the middle staff.

Fourth system of musical notation, concluding the piece. It features a grand staff with three staves. The key signature remains three flats. The music includes a triplet in the top staff and a complex rhythmic pattern in the middle staff. The system ends with a *p* dynamic marking.

Tempo I.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three flats (B-flat, E-flat, A-flat). The first staff contains a melodic line with slurs and accents. The grand staff contains a piano accompaniment with the instruction *con espressione* written below the bass line. The bottom staff contains a simple bass line with quarter notes.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The piano accompaniment in the grand staff is more active, with many slurs and ties. The bottom staff continues with its simple bass line.

Third system of musical notation. The piano accompaniment in the grand staff shows a dynamic shift, with the instruction *decresc.* (decrescendo) appearing below the bass line. The system concludes with a *pp* (pianissimo) dynamic marking in the grand staff.

Fourth system of musical notation, the final system on the page. It continues the melodic and accompanimental lines from the previous systems, ending with a final cadence in the piano accompaniment.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music consists of a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voices.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines as the first system, with various articulations and phrasing marks.

Third system of musical notation. The top staff includes the instruction *decresc.* (decrescendo). The music continues with intricate melodic patterns and harmonic support.

Fourth system of musical notation. The top staff includes the dynamic markings *pp* (pianissimo) and *p* (piano). The system concludes with a final cadence.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music consists of several measures with complex rhythmic patterns and phrasing, including slurs and ties.

Second system of musical notation, continuing the piece. It features the same grand staff layout and key signature. The music is highly melodic and rhythmic, with many slurs and ties across measures.

Third system of musical notation. The notation continues with intricate phrasing and dynamics. The grand staff layout and key signature remain consistent with the previous systems.

Fourth system of musical notation, the final system on the page. It includes dynamic markings such as *cresc.* and *p*. The music concludes with a final cadence in the bottom staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It contains complex chordal textures and melodic lines, with some notes circled for emphasis.

Second system of musical notation, continuing the piece. It includes a *pp* (pianissimo) dynamic marking. The notation shows intricate harmonic structures and flowing melodic passages.

Third system of musical notation, showing further development of the musical themes. The grand staff continues with detailed chordal and melodic work.

Fourth system of musical notation, concluding the page. It features a *ritard.* (ritardando) marking and a final *ppp* (pianississimo) dynamic marking. The music ends with a final chord and a fermata.

III. Fuga.

Moderato energico.

The musical score is written for piano and consists of four systems. Each system has three staves: a treble clef staff on top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature is one flat (G minor) and the time signature is common time (C). The first system begins with a dynamic marking of *mf* and a fermata over the first measure. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent chromaticism. The piece is marked 'Moderato energico'.

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

The second system continues the piece with similar notation. The upper staves show intricate melodic patterns, while the lower staves provide harmonic support with chords and moving lines.

The third system shows the continuation of the musical themes. The notation remains consistent with the previous systems, featuring a mix of melodic and harmonic elements across the three staves.

The fourth system concludes the page. It includes a *cresc.* (crescendo) marking above the middle staff and a triplet of eighth notes in the upper staff. The music ends with a final cadence across all staves.

First system of musical notation. It consists of three staves: a top treble staff, a middle bass staff, and a bottom bass staff. The music is in a key with one flat (B-flat) and a 3/4 time signature. The top staff features a melodic line with eighth and sixteenth notes, often beamed together. The middle staff provides a harmonic accompaniment with similar rhythmic patterns. The bottom staff contains whole and half notes, providing a steady bass line.

Second system of musical notation. It consists of three staves: a top treble staff, a middle treble staff, and a bottom bass staff. The top staff continues the melodic line with some triplet markings. The middle staff has a more active accompaniment with sixteenth-note patterns. The bottom staff continues with a steady bass line.

Third system of musical notation. It consists of three staves: a top treble staff, a middle bass staff, and a bottom bass staff. The top staff has a melodic line with some slurs. The middle staff has a more active accompaniment with sixteenth-note patterns. The bottom staff continues with a steady bass line.

Fourth system of musical notation. It consists of three staves: a top treble staff, a middle bass staff, and a bottom bass staff. The top staff has a melodic line with some slurs. The middle staff has a more active accompaniment with sixteenth-note patterns. The bottom staff continues with a steady bass line.

The first system of musical notation consists of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features a complex melodic line in the upper voice with many accidentals (sharps and naturals) and a dense accompaniment in the lower voices. Phrasing slurs are used to group notes across measures.

The second system continues the piece with similar complexity. It includes a triplet of eighth notes in the middle staff towards the end of the system. The notation is dense with many accidentals and slurs.

The third system shows a change in texture, with some notes in the upper staff appearing as chords. The lower staves continue with intricate rhythmic patterns. The system concludes with a fermata over a final chord.

The fourth system features more triplet markings in both the middle and bottom staves. The music remains highly technical and detailed, with many accidentals and slurs throughout.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals). A fermata is placed over a note in the middle staff.

Second system of musical notation, continuing the piece. It features the same grand staff layout. The music continues with similar rhythmic patterns and accidentals. A fermata is present over a note in the middle staff.

Third system of musical notation. The middle staff includes the instruction *cresc.* (crescendo). The bottom staff features a triplet of eighth notes, indicated by a '3' above the notes. A fermata is placed over a note in the middle staff.

Fourth system of musical notation, the final system on the page. It continues the musical piece with the same grand staff layout and includes a triplet of eighth notes in the bottom staff, marked with a '3'.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across the staves. A triplet of eighth notes is marked with a '3' at the end of the system.

The second system of musical notation consists of three staves. It continues the complex texture from the first system, with dense sixteenth-note passages in the upper staves and more rhythmic accompaniment in the lower staves. Slurs and ties are used extensively to connect notes across measures.

The third system of musical notation consists of three staves. The notation remains dense and intricate, with many beamed sixteenth notes. A triplet of eighth notes is again marked with a '3' at the end of the system.

The fourth system of musical notation consists of three staves. The music continues with its characteristic complexity, featuring rapid sixteenth-note runs and complex chordal structures. Slurs and ties are used to indicate phrasing and connections between notes.

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 music features complex rhythmic patterns with many beamed notes and rests. A large slur encompasses the first two measures of the top staff.

Second system of musical notation, consisting of three staves. It continues the piece with similar complex rhythmic patterns. A triplet of eighth notes is marked with a '3' in the first measure of the top staff.

Third system of musical notation, consisting of three staves. The notation continues with intricate rhythmic figures and rests across the staves.

Fourth system of musical notation, consisting of three staves. It begins with a dynamic marking of *ff* (fortissimo) in the first measure of the top staff. The system concludes with a double bar line and a fermata over the final note of the bottom staff.

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 music is written in a key signature of one flat (B-flat major or D minor). The first staff features a melodic line with eighth and sixteenth notes, often beamed together. The second staff provides a harmonic accompaniment with chords and moving lines. The third staff has a more active bass line with eighth notes and rests.

The second system continues the piece with similar notation. The top staff shows a melodic phrase that concludes with a triplet of eighth notes. The middle and bottom staves continue their respective parts, with the bottom staff showing a steady eighth-note rhythm.

The third system features more complex rhythmic patterns. The top staff has a melodic line with many beamed notes. The middle staff has a more active accompaniment with frequent chords. The bottom staff continues with a consistent eighth-note bass line.

The fourth system concludes the page with a final melodic flourish in the top staff and a sustained bass line in the bottom staff. The notation includes various ornaments and dynamic markings typical of a piano score.

This musical score page contains four systems of staves. The first system includes an Oboe (Ob.) part and piano accompaniment. The piano part features a *cresc.* marking and a *fff* dynamic. The second system continues the piano accompaniment with complex rhythmic patterns. The third system introduces a Horn (Hw.) part and continues the piano accompaniment. The fourth system concludes the page with further piano accompaniment and a *trm* marking. The score is written in a key with one flat and includes various musical notations such as triplets, slurs, and dynamic markings.

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 one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns with many beamed notes and rests. The first two staves are heavily ornamented with slurs and ties, while the third staff has fewer notes, often acting as a bass line or accompaniment.

The second system continues the musical piece with the same three-staff layout. The notation is dense, with frequent use of slurs and ties across measures. The bass clef staves show a steady flow of notes, while the treble clef staff has more varied rhythmic values.

The third system of the score shows a continuation of the complex musical texture. The bass clef staves have a more active role with many sixteenth and thirty-second notes. The treble clef staff continues with its intricate melodic and harmonic lines.

The fourth and final system on the page concludes the piece. It features a variety of musical textures, including some measures with sustained chords in the bass clef staves and more melodic passages in the treble clef. The notation remains clear and detailed throughout.

Kammer-Musik.

Musique de Chambre. Chamber-Music.



d'Albert, Eugen. M.

Klavierabende. Ausgewählte Werke aus seinen Konzertprogrammen. Mit kritisch-instruktiven Anmerkungen, Vortragszeichen und sorgfältigem Fingersatz von E. d'Albert. (Soirées de piano. Choix d'œuvres du programme de ses concerts. Avec annotations critiques et instructives, signes d'exécutions, et doigtés par E. d'Albert. Piano-recitals. Selected works from the programme of his concerts. With critic and instructive annotations, signs of execution, and fingering by E. d'Albert.)

- (No. 65.) Bach, J. S., Chromatische Phantasie und Fuge. D moll. (Fantasie et fugue chromatique. Ré min. Fantasia and chromatic fugue. D min.) . . . no. 1.20
- (No. 67.) Bach, J. S., Präludium und Fuge über den Namen Bach. (Prélude et fugue sur le nom Bach. Prelude and fugue over the name Bach.) . . . no. —75
- (No. 68.) Bach, J. S., Siciliano. G moll. (Sicilienne. Sol min. Siciliano. G min.) no. —30
- (No. 5.) Bach, J. S., Englische Suite No. 6. D moll. (Suite anglaise No. 6. Ré min. English suite No. 6. D min.) . . . no. —75
- (No. 66.) Bach, J. S., Toccata. E moll. (Mi min. E min.) . . . no. —75
- (No. 14.) Bach, Ph. E., Phantasie. C dur. (Fantasie. Ut maj. Fantasia. C maj.) no. —90
- (No. 29.) Beethoven, Op. 33. Sieben Bagatellen. (Sept bagatelles. Seven bagatelles.) . . . no. —90
- (No. 71.) Beethoven, Op. 51 No. 1. Rondo. C dur. (Ut maj. C maj.) . . . no. —45
- (No. 2.) Beethoven, Op. 51 No. 2. Rondo. G dur. (Sol maj. G maj.) . . . no. —75
- (No. 72.) Beethoven, Op. 89. Polonaise. C dur. (Ut maj. C maj.) . . . no. —60
- (No. 30.) Beethoven, Op. 119. Elf neue Bagatellen. (Onze nouvelles bagatelles. Eleven new bagatelles.) . . . no. —75
- (No. 3.) Beethoven, Op. 129. Rondo a Capriccio (die Wut über den verlorenen Groschen). G dur. (La fureur du sous perdu. Sol maj. [The rage about the lost penny.] G maj.) . . . no. —75
- (No. 69.) Beethoven, Ecosaisien. (Ecosaisien.) . . . no. —75
- (No. 70.) Beethoven, Sechs Variationen über „Nel cor più non mi sento“. G dur. (Six variations sur „Nel cor più“. Sol maj. Six variations about „Nel cor più“. G maj.) . . . no. —45
- (No. 28.) Beethoven, Zweihunddreißig Variationen. C moll. (XXXIII variations. Ut min. XXXIII variations. C min.) . . . no. —90
- (No. 25.) Chopin, Op. 9 No. 3. Notturmo. H dur. (Si maj. B maj.) . . . no. —45
- (No. 40–44 u. 52–58.) Chopin, Op. 10. Douze Etudes. No. 1–12 . . . no. —30
- (No. 26.) Chopin, Op. 20. Scherzo No. I. H moll. (Si min. B min.) . . . no. —90
- (No. 16, 17, 34, 35, 45–51, 59.) Chopin, Op. 25. Douze Etudes. No. 1–12 . . . no. —30
- (No. 20.) Chopin, Op. 44. Polonaise. Fis moll. (Fa dièse min. F sharp min.) no. —75
- (No. 32.) Chopin, Op. 47. Ballade No. III. As dur. (La bém. maj. A flat maj.) no. —60
- (No. 64.) Chopin, Op. 49. Phantasie. F moll. (Fantasie. Fa min. Fantasia. F min.) no. —60
- (No. 18.) Chopin, Op. 53. Polonaise. As dur. (La bém. maj. A flat maj.) . . . no. —90
- (No. 19.) Chopin, Op. 57. Berceuse. Des dur. (Ré bém. maj. D flat maj.) . . . no. —75
- (No. 27.) Chopin, Op. 58. Sonate. H moll. (Si min. B min.) . . . no. 1.50
- (No. 33.) Chopin, Op. 62 No. 1. Notturmo. Hdur. (Si maj. B maj.) . . . no. —45
- (No. 60–62.) Chopin, 3 posthume Etuden. (Trois études posthumes. Three posthumous studies.) . . . no. —30
- (No. 63.) Chopin, Sonate. B moll. (Si bém. min. B flat min.) . . . no. —90
- (No. 15.) Couperin, Cinq pièces de clavecin . . . no. 1.20
- (No. 8.) Händel, Chaconne. G dur. (Sol maj. G maj.) . . . no. —75
- (No. 36.) Händel, Gavotte variée. G dur. (Sol maj. G maj.) . . . no. —45
- (No. 23.) Haydn, Andante con variazioni. F moll. (Fa min. F min.) . . . no. —60
- (No. 22.) Mendelssohn-Bartholdy, Op. 54. Variations sérieuses. D moll. (Ré min. D min.) . . . no. —75
- (No. 13.) Mozart, Phantasie. C moll. (Fantasie. Ut min. Fantasia. C min.) . . . no. —75
- (No. 7.) Mozart, Rondo. A moll. (La min. A min.) . . . no. —75
- (No. 12.) Mozart, Rondo alla Turca. A dur. (La maj. A maj.) . . . no. —75
- (No. 9.) Rameau, Gavotte variée. A moll. (La min. A min.) . . . no. —75
- (No. 37.) Rameau, Tambourin. E moll. (Mi min. E min.) . . . no. —30
- (No. 38.) Scarlatti, Katenfuge. F dur. (Fugue du chat. Fa maj. Cat's fugue. F maj.) . . . no. —45
- (No. 39.) Schubert, Op. 15. Phantasie (über den Wanderer). C dur. (Fantasia [sur le pèlerin]. Ut maj. Fantasia [over the pilgrim]. C maj.) . . . no. 1.20

d'Albert, Eugen. M.

- (No. 21.) Schubert, Op. 78. Sonate (Phantasie). G dur. (Sonate [Fantasie]. Sol maj. Sonata [Fantasia]. G maj.) . . . no. 1.20
- (No. 1.) Schumann, Op. 9. Karneval. As dur. (Carnaval. La bém. maj. Carnival. A flat maj.) . . . no. 1.50
- (No. 10.) Schumann, Op. 11. Grande sonate. Fis moll. (Fa dièse min. F sharp min.) . . . no. 1.50
- (No. 6.) Schumann, Op. 13. Etudes symphoniques . . . no. 1.20
- (No. 4.) Schumann, Op. 17. Phantasie. C dur. (Fantasie. Ut maj. Fantasia. C maj.) . . . no. 1.50
- (No. 24.) Tchaikowsky, Op. 4. Valse-Caprice. D dur. (Ré maj. D maj.) . . . no. 1.50
- (No. 11.) Weber, Op. 39. Deuxième grande sonate. As dur. (La bém. maj. A flat maj.) . . . no. 1.20
- (No. 31.) Weber, Op. 65. Aufforderung zum Tanz. Des dur. (Invitation à la danse. Ré bém. maj. Invitation to dance. D flat maj.) . . . no. —60

Arnold, J. G.

Konzert (komponiert 1789) für Violoncello. F dur. Zum Gebrauche bei seinem Unterrichte im Königlichen Konservatorium der Musik zu Leipzig revidiert, genau bezeichnet und mit Pianofortebegleitung versehen von Carl Schröder. (Concert pour le violoncelle et piano. Fa maj. Concert for cello and piano. F maj.) . . . 5.—

Bach, Joh. Seb.

Chor aus der Kantate „Ach Gott, wie manches Herzeleid“. (No. 3 der großen Bachausgabe.) Für 2 Violinen und Klavier gesetzt von Max Schillings. (Chor der 3. cantate. Transcr. pour 2 violons et piano par Max Schillings. Chorus from the 3rd cantata. Transcr. for 2 violins and piano by Max Schillings.) 2.50

Sechs Präludien und Fugen für Orgel. Für das Pianoforte zu zwei Händen bearbeitet von Eugen d'Albert. (Six préludes et fugues pour l'orgue. Transcr. pour le piano à 2 mains par Eugen d'Albert. Six preludes and fugues for organ. Transcr. for piano solo by Eugen d'Albert.)

- No. 1. Präludium (Fantasia) & Fuge. C moll. (Ut mineur. C min.) . . . 1.50
- No. 2. Präludium & Fuge. G dur. (Sol maj. G maj.) . . . 1.50
- No. 3. Präludium (Toccata) & Fuge. F dur. (Fa maj. F maj.) . . . 2.50
- No. 4. Präludium & Fuge. A dur. (La maj. A maj.) . . . 1.—
- No. 5. Präludium & Fuge. F moll. (Fa min. F min.) . . . 1.50
- No. 6. Präludium (Toccata) & Fuge. D moll. (Ré min. D min.) . . . 2.—

Bach, Dr. O.

Op. 22. Trio No. 2 für Pianoforte, Violine und Violoncello. Es dur. (Pour le piano, violon, et violoncelle. Mi bém. maj. For piano, violin, and cello. E flat maj.) . . . 13.50

Cerny, Fr.

Op. 20. Concert pour la contrabasse (en 3 parties) avec l'accompagnement du piano . . . 5.—

Draeske, Felix.

- Op. 51. Sonate für Violoncello und Pianoforte. H moll. (Sonate pour le violoncelle et piano. Si min. Sonata for cello and piano. B min.) . . . 6.—
- Op. 66. Drittes Streichquartett. Cis moll. (Troisième quatuor pour 2 violons, alto, et violoncelle. Ut dièse mineur. Third quartet for 2 violins, alto, and cello. C sharp minor.) Partitur und Stimmen. (Partition et parties. Score and string parts.) . . . 10.—
- Op. 69. Szene für Solo-Violine mit Pianoforte. (Scène pour le violon et piano. Scene for violin and piano.) . . . 3.—

Franchetti, Giorgio.

Op. 1. Trio für Pianoforte, Violine und Violoncello. G dur. (Pour le piano, violon, et violoncelle. Sol maj. For piano, violin, and cello. G maj.) . . . 9.—

Fuchs, Albert.

- Op. 28. Suite mignonne pour le violoncelle et piano.
 - No. 1. Entrée. Andante pomposo . . . 1.—
 - No. 2. Rigaudon . . . 1.—
 - No. 3. Air . . . 1.—
 - No. 4. Alla marcia . . . 1.—

Gotthard, J. P.

Op. 60. Quintett für Pianoforte, 2 Violinen, Viola und Violoncello. Es dur. (Quintette pour le piano, 2 viol., alto, et violoncelle. Mi bém. maj. Quintett for piano, 2 viol., alto, and cello. E flat maj.) . . . 15.—

Haydn, Josef.

Duo für Violine und Violoncello. Bisher unbekannt. Mit Vortragsbezeichnung versehen und herausgegeben von F. Bannat. (Duo pour le violon et violoncelle, inconnu jusqu'ici. Duet for violin and piano, yet unknown.) . . . 1.50

Item. Zum Konzertvortrage nach dem von F. Bannat veröffentlichten Originale eingerichtet von Fr. Grützmacher. (Le même, arr. à l'usage des concerts. The same, arr. as concertpiece.) . . . 1.50

Hess, Karl.

Op. 18. Trio für Klavier, Violine und Violoncello. Es dur. (Pour le piano, viol., et violoncelle. Mi bém. maj. For piano, violin, and cello. E flat maj.) . . . 10.—

Hiller, Ferdinand.

Op. 152b. Fantasiestück für Violine und Pianoforte. A dur. (Fantasie pour le violon et piano. La maj. Fantasia for violin and piano. A maj.) . . . 3.—

Huber, Hans. M.

- Op. 82. Suite pour le violon et piano.
 - No. 1. Präludium . . . 1.20
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Lange, S. de.

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Lübeck, Louis.

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Mozart, W. A.

- Op. 105. Konzert für Waldhorn mit Begleitung des Pianoforte bearbeitet von Carl Reinecke. (Concert pour le cor et piano, publ. par C. Reinecke. Concert for horn and piano, ed. by C. Reinecke.) . . . 3.—
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- Quintett für zwei Violinen, zwei Violoncello. Ein Satz in Es dur. Nach einer im Archive des Mozarteums zu Salzburg befindlichen Original-Skizze Mozarts ausgeführt von O. Bach, artist. Direktor am Mozarteum. (Quintette pour 2 viol., 2 altos, et violoncelle. Mi bém. maj. Quintet for string-instruments. E flat maj.) Partitur. (Partition. Score.) . . . 1.75
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Rath, Felix vom.

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Reinecke, Carl.

- Op. 132. Quartett für zwei Violinen, Viola und Violoncello. C dur. (Quatuor pour 2 violons, alto, et violoncelle. Ut maj. Quartet for string-instruments. C maj.) Partitur. (Partition. Score.) . . . 3.—
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Rheinberger, Josef. M.

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Thuille, Ludwig.

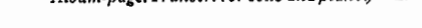
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- Orchesterstimmen 5 —
- Chorstimmen 1 —

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- No. 2. Adoramus. Partitur und Singstimmen 1 40
- No. 3. Ave vivens hostia. Partitur und Singstimmen 1 40
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- No. 2. Memorare. „O sei eingedenk.“ Orgelauszug und Stimmen 1 20
- No. 3. Quam admirabile. „O wie so wunderbar.“ Orgelauszug und Stimmen 1 20
- No. 4. Inclina, Domine. „Neige, o Ewiger.“ Orgelauszug und Stimmen 1 20
- No. 5. Ave maris stella. „Ave, Stern der Meere.“ Orgelauszug und Stimmen 1 20
- No. 6. Puer natus in Bethlehem. „Knabe, dich gab uns Bethlehem.“ Orgelauszug und Stimmen 1 20

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- Heft 3 2 50
- (No. 11. Nachruf. No. 12. Wiederfinden. No. 13. Letzte Fahrt. No. 14. Entschlafen.)

- Op. 157. **Sechs religiöse Gesänge** für tiefe Stimme No. 1. Sehnet, welche Liebe. (Spitta) 1 —
- No. 2. Ich bin des Herrn. (Knapp) 1 —
- No. 3. Wenn Alle untreu werden. (Novalis) 1 —
- No. 4. Vater unser. (Dornbusch) 1 —
- No. 5. Nachtgebet. (Oser) 1 —
- No. 6. Ave Maria 1 —

VII. Einstimmige Lieder mit Orgel.

(Mélodies avec orgue. Songs with organ.)

- Op. 157. **Sechs religiöse Gesänge** für eine tiefe Stimme mit Begleitung der Orgel. No. 1. Sehnet, welche Liebe. (Spitta) 1 —
- No. 2. Ich bin des Herrn. (Knapp) 1 —
- No. 3. Wenn Alle untreu werden. (Novalis) 1 —
- No. 4. Vater unser. (Dornbusch) 1 —
- No. 5. Nachtgebet. (Oser) 1 —
- No. 6. Ave Maria 1 —

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