

Compositionen für Orgel

von

Josef Rheinberger.

OEUVRES
POUR
L'ORGUE.

ORGAN-
WORKS.

Eigentum des Verlegers für alle Länder. Eingetragen in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

Op. 49. Zehn Trios für die Orgel. (<i>Dix trios pour l'orgue. Ten trios for organ.</i>)	M. Pf.	Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)	M. Pf.
Heft 1	1 —	Nº 7. Intermezzo	1 —
Heft 2	1 —	Nº 8. Alla marcia	1 —
Op. 88. Pastoral-Sonate in G-dur für Orgel. (Pastorale, Intermezzo, Fuge.) (<i>Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.</i>)	4 —	Nº 9. Tema variato	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 —	Nº 10. Passacaglia	1 —
Op. 98. Sonate Nº 4 in A-moll für Orgel. (Tempo moderato. Intermezzo, Fuga cromatica.) (<i>Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.</i>)	4 —	Nº 11. Fugato	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 50	Nº 12. Finale	1 —
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (<i>Cinq hymnes pour 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 Martirblüthen, 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, Ve, u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate 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 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>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 —	Einzeilsätze 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. 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. Préludio	1 —	Nº 3. Thema mit Veränderungen (aus Op. 146)	1 —
Nº 6. Aria	1 —	(<i>Thème et variations.</i>)	1 —
		Nº 4. Pastorale (aus Op. 154)	1 —
		Nº 5. Canzone (aus Op. 161)	1 —
		Nº 6. Idylle (aus Op. 165)	1 —

Männerchöre

mit Orchester-, Pianoforte- oder
sonstiger Instrumentalbegleitung
(Blasinstrumenten, Orgel, Harmonium etc.).

Singstimmen werden in beliebiger Anzahl auch apart abgegeben;
* bedeutet: Preis à 15 Pf., ** Preis à 25 Pf. für eine einzelne der vier Chorstimmen.
Bei den mit † bezeichneten Werken sind die Orchesterausgaben abschriftlich zu haben.

ERSTE ABTHEILUNG: CONCERTGESÄNGE.

Brambach, C. Jes.

Op. 70. Lorelei. Nach einer Dichtung von W. v. Waldbrühl. Dramatische Scene für Männerchor und Mezzosopran-Soli mit Orchester oder Pianoforte. Partitur netto 15.—
Orchesterstimmen netto 15.—
Clavierauszug netto 4.50
Chorstimmen à 75 3/4) 3.—
Mezzo-Sopran Solostimme — 75
Textbuch netto 10.—

Op. 87. Nachstück. Gedicht von W. v. Waldbrühl. Für Männerchor und Altsolo mit Begleitung des Orchesters oder des Pianoforte. †
Clavierauszug 3.—
** Chorstimmen 1.—

Draeske, Felix.

Op. 64. Der deutsche Sang. Festlied von H. Hofmann. Für Männerchor mit Orchester oder Pianoforte. Orchesterpartitur 3.—
Orchesterstimmen 6.—
Clavierauszug und * Chorstimmen 9.—

faisst, Immanuel.

Op. 28. Vier Kriegs- und Siegeslieder für Männerchor mit Blechinstrumenten oder Pianoforte. †
No. 1. Trompeter blas! An den Rheia. Gedicht von Weitbrecht. Partitur mit unterlegtem Clavierauszug und Chorstimmen 5.75
Eine der vier Chorstimmen apart à 40
No. 2. Hurrah, Germania! Gedicht von Freiligrath. Partitur mit unterlegtem Clavierauszug und * Chorstimmen 1.75
No. 3. Deutsches Soldatenlied. Gedicht von J. G. Fischer. Partitur mit unterlegtem Clavierauszug und ** Chorstimmen 2.75
No. 4. Victoria! Gedicht von O. Müller. Partitur mit unterlegtem Clavierauszug und * Chorstimmen 1.75

Op. 49. Siegespsalm. Gedicht von Weitbrecht. Für Männerchor mit Blechinstrumenten od. Pianoforte od. Orgel. † Partitur mit unterlegtem Clavierauszug und Chorstimmen 6.—
(Tenor I, II, Bass I apart à 40 3/4, Bass II apart à 50 3/4)

Heuser, Ernst.

Op. 28. Sommernacht. Gedicht von Robert Reinick. Für Männerchor, Bariton-Solo und Horn-Solo (ad libitum) mit Pianoforte. Clavierauszug und * Stimmen 2.50

Hirsch, Carl.

Op. 75. An das Meer. Gedicht von L. von Ploennies. Concertstück für Männerchor und Orchester oder Pianoforte. Orchesterpartitur netto 4.50
Orchesterstimmen netto 6.—
Clavierauszug 2.50
** Chorstimmen 1.—

Jüngst, Hugo.

Op. 51. Bismarck-Hymne. Dichtung von Dr. Felix Boh. Für einstimmigen Männerchor mit Orchester oder Pianoforte. Partitur mit unterlegtem Clavierauszug und * Chorstimmen 1.20
Orchesterstimmen netto 2.40

Kretschmer, Edmund.

Op. 57. Krieger's Wahlpruch. Gedicht von A. Pollack. Für vierstimmigen Männerchor mit Orchester oder Pianoforte. † Partitur mit unterlegtem Clavierauszug und * Chorstimmen 1.50

Op. 61. All-Deutsches Lied. Dichtung von A. Pollack. Für vierstimmigen Männerchor mit oder ohne Instrumentalbegleitung. † Partitur mit unterlegtem Clavierauszug 1.50
* Chorstimmen — 60

Kretschmar, Herm.

Op. 12. Trauungs-Gesang. Für Tenor-Solo und Männerchor mit Orgel, Harmonium oder Pianoforte. Partitur — 90
* Chorstimmen — 60
Tenorsolostimme — 15

Krug, Arnold.

Op. 11. Nomadenzug. Gedicht von Hermann Lingg. Für Männerchor und grosses Orchester oder Pianoforte. Partitur 9.—
Clavierauszug 4.—
Orchesterstimmen 10.75
Chorstimmen (à 50 3/4) 2.—

Op. 35. Zwei Männerchöre mit Orchester oder Pianoforte. †
No. 1. Auf weichen Abendlüften. Clavierauszug 1.50
** Chorstimmen 1.—
No. 2. Barcarole. (Aus den „Agrami“ von Kopisch.) Clavierauszug 1.75
** Chorstimmen 1.—

Op. 39. Fahrende Leute. Ein Cyclus von Männerchören mit Orchester oder Pianoforte. †
No. 1. Ständchen. Clavierauszug und * Chorstimmen 1.50
No. 2. Zigeunerliebe. Gedicht von Th. Souhay. Clavierauszug und ** Chorstimmen 2.50
No. 3. Minnelied. Clavierauszug und * Chorstimmen 2.—
No. 4. Jägerlied. Clavierauszug und * Chorstimmen 2.—

Op. 44. Zwei Männerchöre. No. 2. Todtenklage. Gedicht von Karl Stieler. Mit Englisch Horn oder 4 Hörnern in F. Partitur, * Chor- und Hornstimmen 1.50

Mendelssohn, Arnold.

Der Schneider in der Hölle. Humoristische Ballade aus „Des Knaben Wunderhorn“ für Tenorsolo, vierstimmigen Männerchor und Orchester. Orchesterpartitur netto 3.60
Orchesterstimmen netto 6.—
Clavierauszug 2.25
* Chorstimmen — 60

Müller, J. Max.

Der Enderle von Ketsch. Gedicht von J. V. v. Scheffel. Für Bass-Solo und Chor mit Pianoforte. Clavierauszug und * Chorstimmen 1.50

Pembaur, Josef.

Op. 74. Todtengräberhochzeit. Ein Todtentanz von Robert Hamerling. Für Männerchor und grosses Orchester oder Pianoforte. † Orchesterpartitur netto 6.—
Clavierauszug 3.—
** Chorstimmen 1.—

Rheinberger, Josef.

Op. 91. Johannisnacht. Gedicht von F. A. Muth. (Midsommer-Night. English Words by John Bernhard.) Für vier Männerstimmen und Orchester oder Pianoforte. Text deutsch u. englisch. Orchester-Partitur netto 3.90
Orchester-Stimmen netto 4.50
Clavierauszug. (Neue Ausgabe) 3.60
** Chorstimmen. (Neue Ausgabe) 1.—

Op. 102. Wittekind. Gedicht von Fr. Halm. Ballade für Männerchor mit Orchester oder Pianoforte. Partitur 10.—
Clavierauszug 5.—
Orchesterstimmen 11.50
Chorstimmen (à 75 3/4) 3.—

Op. 106. Zwei romantische Gesänge für vier Singstimmen mit Orchester oder Pianoforte.
No. 1. Harald. Gedicht von L. Uhland. Ausgabe für Männerchor vom Componisten. Orchesterpartitur 4.—
Orchesterstimmen 7.—
Clavierauszug 2.50
** Chorstimmen 1.—

Op. 179. Hymnus an die Tonkunst. Gedicht von H. Lingg. Für Männerchor mit Orchester oder Pianoforte. Partitur m. unterlegtem Clavierauszug 3.—
Orchesterstimmen 5.—
** Chorstimmen 1.—

Rietach, Heinrich.

Op. 15. Britische Werbung. Aus den Burenliedern des Fr. Lienhard. Für Männerchor mit Orchester oder Pianoforte. † Orchesterpartitur mit unterlegtem Clavierauszug 2.50
** Chorstimmen 1.—

Schmidt, G.

Op. 51. Drei Gedichte von Fritz Reuter für vier Männerstimmen.
No. 3. Schneiders Lust und Leid. Mit Gitarre. Partitur und Chorstimmen 2.60
Eine der vier Chorstimmen apart à 40

Schubert, Franz.

Drei Männerchöre mit Orchester eingerichtet von Prof. Dr. Hermann Kretschmar.
No. 1. Der Gondelfahrer. Gedicht von Mayrhofer. Orchesterpartitur 2.—
Orchesterstimmen 4.—
Chorstimmen (Tenor I, II à 15 3/4, Bass I, II à 25 3/4) — 80

No. 2. Nachthelle. Gedicht v. J. G. Seidl. Orchesterpartitur 3.—
Orchesterstimmen 4.—
** Chorstimmen 1.—

No. 3. Widerspruch. Orchesterpartitur 2.—
Orchesterstimmen 4.—
* Chorstimmen — 60

Schumann, Robert.

Zwei Gesänge für Männerchor mit Pianoforte gesetzt von Rud. Weinwurm.
No. 1. Auf das Trinkglas eines verstorbenen Freundes. (Op. 35 No. 6.) Clavierauszug — 60
* Chorstimmen — 60

No. 2. Die feindlichen Brüder. (Op. 49 No. 2.) Clavierauszug — 75
* Chorstimmen — 60

Zwei Lieder für Männerstimmen mit Orchester oder Pianoforte gesetzt von Rudolf Weinwurm.
No. 1. Ich wand're nicht. Gedicht von C. Christern. (Op. 51 No. 3.) Partitur mit unterlegtem Clavierauszug — 90
Orchesterstimmen 2.50
* Chorstimmen — 60

No. 2. Aus meinen Thränen sprissen. Gedicht von H. Heine. (Op. 48 No. 2.) Partitur mit unterlegtem Clavierauszug — 60
Orchesterstimmen 1.80
* Chorstimmen — 60

Schwalm, Robert.

Op. 56. Festgesang. Gedicht von Felix Dahn. Für Männerchor mit Orchester oder Pianoforte. † Partitur mit unterlegtem Clavierauszug 3.—
** Chorstimmen 1.—

Staeger, Alexander.

Op. 4. Traumkönig und sein Lieb. Dichtung von E. Geibel. Für Männerchor und Solostimmen mit Pianoforte. Clavierauszug 4.—
Chorstimmen (à 50 3/4) 2.—
Baritonsolostimme — 15

Weinwurm, Rud.

Op. 35. O zage nicht! Gedicht nach H. Francke. Für Männerstimmen mit Hörnern oder Pianoforte. Partitur mit unterlegtem Clavierauszug 1.25
Hornstimmen — 25
** Chorstimmen 1.—

Op. 51. Ständchen. Gedicht von A. v. Hermann. Für Männerstimmen (Chor u. Soli) mit Clavierbegleitung. Clavierauszug und * Chorstimmen 1.—

Wulffius, A.

Op. 4. Sonntagsmorgen. Gedicht von v. d. Gruben. Für vierstimmigen Männerchor und Tenor-Solo mit Begleitung des Pianoforte. Clavierauszug und * Chorstimmen 1.—

Zopff, Hermann.

Op. 34. No. 3. Der Krieger Heimkehr. Für Männerchor mit Blasinstrumenten u. Trommel. † Gedicht von Ph. H. Wolff. Partitur und * Chorstimmen — 75



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. (2ième 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 Rémin. From the italian concert. D min.) 1 30

Beethoven, L. van.

- Zwei Sätze für Violine und Orgel (oder Harmonium) eingerichtet von A. W. Gottschalch. (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. Oeuvre 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 19.) Bach, Air. Aus d. Orchestersuite. D dur. (Rémaj. Dmaj.) 1 —
(Heft 20.) Händel, Andante. Largo. Adagio 1 25
(Heft 22.) Weber, Adagio 1 —
(Heft 25.) Leclair, J. M., Largo 75
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) 1 —
(Heft 31.) Bach, Sarabande 1 —
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) 1 —
(Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) 1 25
(Heft 38.) Schumann, Rob., Stirb 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. Emoll. (Mimineur. E minor) 75
No. 2. Arie. Edur. (Mimajeur. E major) 75
No. 3. Chor. Ddur. (Chœur. Rémajeur. Choir. 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. (1re 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. Emoll. (Mimineur. E minor) 1 80
No. 2. Edur. (Mimajeur. E major) 1 —
No. 3. Ddur. (Rémajeur. 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 Postluden für Orgel zum Gebrauche bei Trauungen u. Concerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts) 2 —
Op. 8. Technische Etuden für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)
Heft 1 1 80
Heft 2 1 80
Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ) 2 —

Lachner, Franz.

- Op. 62. Introduction u. Fuge (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. Conserv. of music in Leipzig.)
Heft 1 2 —
Heft 2 2 —
Heft 3, 4, 5 2 —

Plutti, Carl.

- Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.)
Heft I. (Ach bleib' mit deiner Gnade. Ein feste Burg ist unser Gott. Herzlich lieb hab' ich dich, o Herr. Lobt Gott, ihr Christen. O Haupt voll Blut und Wunden. Schmücke dich, o liebe Seele) 1 30
Heft II. (Sei Lob' und Ehr, dem höchsten Gut. Sollt' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wacht 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. Pastorale-Sonate in G dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastorale 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 chœur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.)
Heft I. [No. 1. Pater noster. (Vater unser.) No. 2. Jam sol recedit. (Schon weicht der Sonne Flammenstrahl.) No. 3. Salvete flores martyrum. (Euch Martyrblüthen, Gruss)] 1 25
Heft II. [No. 4. Salve regina. (Gruss! Himmelskönigin.) No. 5. Christus factus est. (Christus ward für uns geboren)] 1 25

Rheinberger, Josef.

- Op. 132. Sonate No. 8 in Emoll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4 —
Op. 142. Sonate No. 9 in 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. 151. 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 Orgelvortrage. (12 morceaux pour l'orgue. 12 organ-pieces.)
No. 1. Eutrata 1 —
No. 2. Agitato 1 —
No. 3. Canzonetta 1 —
No. 4. Andantino 1 —
No. 5. Preludio 1 —
No. 6. Aria 1 —
No. 7. Intermezzo 1 —
No. 8. Alla marcia 1 —
No. 9. Thema variato 1 —
No. 10. Passacaglia 1 —
No. 11. Fugato 1 —
No. 12. Finale 1 —
Op. 168. Sonate No. 15 in 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 Gismoll 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. (18ième 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

Einzelstücke aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.)

- No. 1. Fuga cromatica 1 25
No. 2. Intermezzo 1 —
No. 3. Scherzoso 1 —

Schaab, Rob.

Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)

- Op. 118. Heft 1 2 —
Op. 119. Heft 2 2 50
Op. 121. Heft 3 2 50

Schneider, Friedrich.

- Drei Stücke aus dem Charfreitags-Oratorium: Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. (Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio Gethsemane and Golgatha. Arranged for organ by R. Schaab.)
No. 1. Chor (Chœur. Choir): „Unsere Harfe ist zur Klage geworden“ 75
No. 2. Chor (Chœur. Choir): „Ich habe dich einen Augenblick verlassen“ 50
No. 3. Schlusschor (Chœur. Choir): „Würdig ist das Lamm“ 75

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

- Op. 7. Deutschland, Deutschland über alles. (Oesterreichische Nationalhymne.) Concertfantasie für Orgel 2 —

Reger, Max.

- Op. 27. Phantasie für Orgel über den Choral: „Ein feste Burg ist unser Gott“ 2 —
Op. 29. Phantasie und Fuge (G moll) für Orgel. (Fantasia 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. To the peace-feast. 20th sonata for organ in F maj.) 4 —

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

ROB. FORBERG, LEIPZIG.

C. G. Röder, Leipzig.

I. Phantasie.

Josef Rheinberger, Op. 154.

Maestoso lento. ♩ = 72.

Manual.

Pedal.

ff = Volles Werk des I Manuals.
f = Dasselbe ohne Mixturen.
mf = Principal 8' oder volles II Manual.

p = Zwei oder drei sanfte Register.
pp = Salicional oder Aeoline 8'.
 Pedal entsprechend.

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has three flats. The first two measures feature a triplet of eighth notes in the middle staff. The music continues with various note values and rests across the system.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has three flats. The system includes dynamic markings: *rit.* (ritardando) above the first measure of the top staff, and *a tempo* above the second measure, followed by a forte *f* marking below the first measure of the top staff in the third measure. The music features complex rhythmic patterns and rests.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has three flats. The system contains dense musical notation with many beamed notes and rests, particularly in the top staff.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has three flats. The system continues the musical piece with complex rhythmic patterns and rests across all staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a 3/4 time signature. It includes a triplet in the bass line and a dynamic marking of *mf* in the treble line.

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

Third system of musical notation, marked with *poco rit.* and *a tempo*. It features a prominent melodic line in the treble and a rhythmic accompaniment in the bass.

Fourth system of musical notation, marked with *rit.* and *Allegro agitato. ♩ = 76.* It includes dynamic markings of *mf* and *ff*.

Fifth system of musical notation, showing the final part of the page with complex harmonic textures and melodic lines.

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 three sharps (F#, C#, G#). The music features a complex melodic line in the upper voice with many slurs and ties, and a rhythmic accompaniment in the lower voices with frequent sixteenth-note patterns.

The second system of musical notation consists of three staves. It continues the piece with similar melodic and rhythmic complexity. The upper voice has a series of slurred sixteenth-note passages, while the lower voices provide a steady accompaniment.

The third system of musical notation consists of three staves. The melodic line in the upper voice continues with intricate phrasing and slurs. The lower voices maintain a consistent rhythmic pattern.

The fourth system of musical notation consists of three staves. The music shows further development of the melodic and harmonic material, with the upper voice featuring more complex intervals and slurs.

The fifth system of musical notation consists of three staves. The piece concludes with a final melodic flourish in the upper voice and a clear cadence in the lower voices.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music includes a melodic line in the treble clef and a bass line in the bass clef, with various note values and rests.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is three sharps. The music includes a melodic line in the treble clef and a bass line in the bass clef, with various note values and rests.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is three sharps. The music includes a melodic line in the treble clef and a bass line in the bass clef, with various note values and rests.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is three sharps. The music includes a melodic line in the treble clef and a bass line in the bass clef, with various note values and rests.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is three sharps. The music includes a melodic line in the treble clef and a bass line in the bass clef, with various note values and rests.

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. All staves are in the key of D major (indicated by two sharps). The music features a complex melodic line in the treble clef with many slurs and ties, and a more rhythmic accompaniment in the lower staves.

The second system continues the musical piece. It features similar notation with a treble, alto, and bass clef. The melodic line in the treble clef is highly active, with many slurs and ties. The lower staves provide harmonic support with chords and rhythmic patterns.

The third system of notation shows the continuation of the piece. The treble clef staff has a melodic line with many slurs and ties. The alto and bass clef staves have a more rhythmic accompaniment with chords and notes.

The fourth system of notation continues the musical piece. The treble clef staff has a melodic line with many slurs and ties. The alto and bass clef staves have a more rhythmic accompaniment with chords and notes.

The fifth and final system of notation on the page. The treble clef staff has a melodic line with many slurs and ties. The alto and bass clef staves have a more rhythmic accompaniment with chords and notes.

First system of musical notation, featuring a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic development in the treble and bass staves.

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

Fourth system of musical notation, featuring a section with a *rit.* (ritardando) marking, where the tempo slows down, and the melodic lines become more sustained.

Fifth system of musical notation, concluding the piece with a final melodic flourish in the treble staff and a sustained bass line.

First system of musical notation, featuring treble, bass, and a lower bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The system concludes with a *rit.* (ritardando) marking.

Tempo I.

Second system of musical notation, featuring treble, bass, and a lower bass staff. The key signature changes to two flats (Bb, Eb) and the time signature is common time (C). The tempo marking *Tempo I.* is placed above the first staff.

Third system of musical notation, featuring treble, bass, and a lower bass staff. The key signature remains two flats (Bb, Eb) and the time signature is common time (C).

Fourth system of musical notation, featuring treble, bass, and a lower bass staff. The key signature remains two flats (Bb, Eb) and the time signature is common time (C). Dynamic markings *p* (piano) and *f* (forte) are present in the upper staves, and *pp* (pianissimo) and *f* are present in the lower staves.

Fifth system of musical notation, featuring treble, bass, and a lower bass staff. The key signature remains two flats (Bb, Eb) and the time signature is common time (C). Dynamic markings *ff* (fortissimo) and *tr* (trill) are present. The system includes triplet markings (3) in the bass staff.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has four flats. The music includes a complex melodic line in the upper voice with a trill and a long slur, and a rhythmic accompaniment in the lower voices.

Second system of musical notation, continuing the piece. It features a grand staff with three staves. The music includes a complex melodic line in the upper voice with a trill and a long slur, and a rhythmic accompaniment in the lower voices. Dynamic markings *pp* are present in the middle and right-hand staves.

Third system of musical notation, continuing the piece. It features a grand staff with three staves. The music includes a complex melodic line in the upper voice with a trill and a long slur, and a rhythmic accompaniment in the lower voices. Dynamic markings *mf* and *ff* are present in the middle and right-hand staves.

Fourth system of musical notation, continuing the piece. It features a grand staff with three staves. The music includes a complex melodic line in the upper voice with a trill and a long slur, and a rhythmic accompaniment in the lower voices.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. A triplet of eighth notes is visible in the right hand.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. The dynamic markings *mf* and *ff* are present. A triplet of eighth notes is visible in the right hand.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. The dynamic marking *rit.* is present.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. The dynamic markings *a tempo* and *rit.* are present. The system concludes with a double bar line and repeat signs.

II. Pastorale.

Andante. ♩ = 76.

The musical score is written for piano and consists of four systems of music. Each system contains three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is A major (three sharps) and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The first system includes dynamic markings *mf*, *p*, and *pp*. The fourth system includes the marking *poco*. The music features flowing eighth-note patterns in the right hand and sustained chords and eighth-note accompaniment in the left hand.

rit. - - - *a tempo*

The first system of music consists of four measures. The treble clef part begins with a series of eighth and sixteenth notes, some beamed together. The bass clef part provides a steady accompaniment with quarter and eighth notes. The tempo marking transitions from *rit.* (ritardando) to *a tempo* (return to normal tempo) between the first and second measures.

rit. - - - *a tempo* *p*

mf

The second system contains four measures. The treble clef part features more complex rhythmic patterns with slurs. The bass clef part continues with a similar accompaniment. The tempo marking remains *rit.* until the third measure, where it changes to *a tempo*. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

The third system consists of four measures. The treble clef part has a more active melodic line with many slurs. The bass clef part continues with a consistent accompaniment. The key signature and time signature remain consistent with the previous systems.

mf *rit.*

The fourth system contains four measures. The treble clef part features a melodic line with many slurs and some beamed notes. The bass clef part continues with a steady accompaniment. The tempo marking changes to *rit.* (ritardando) at the beginning of the system. Dynamic markings include *mf* (mezzo-forte).

a tempo

The first system of music features a treble and bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'a tempo'. The music consists of a series of eighth and sixteenth notes, with some notes beamed together and others separated by slurs. The bass line is more rhythmic, with some notes marked with a '7'.

rit. - - - *a tempo*

The second system continues the piece. It includes a 'rit.' (ritardando) marking followed by a 'a tempo' marking. The music shows a change in dynamics and phrasing, with some notes held longer than others. The bass line continues with its rhythmic pattern.

The third system shows further development of the musical themes. The treble clef part has more complex phrasing with slurs and ties. The bass line remains active with eighth notes.

The fourth system continues the musical progression. The treble clef part features a series of beamed eighth notes, while the bass line has some notes with a '7' marking.

The fifth and final system on the page concludes the piece. It features a mix of eighth and sixteenth notes in both hands, with some notes beamed together.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It consists of four measures with various melodic and harmonic lines.

Second system of musical notation, continuing the piece with four measures of complex piano accompaniment and melodic lines.

Third system of musical notation, including dynamic markings *mf* and *p*. It features four measures with intricate piano textures.

Fourth system of musical notation, marked with *p*. It contains four measures of music with a focus on piano accompaniment.

Fifth system of musical notation, marked with *mf* and *p*. It concludes the page with four measures of music.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). It includes dynamic markings *f* and *mf*.

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

Third system of musical notation, featuring a dynamic marking of *p* (piano).

Fourth system of musical notation, showing more complex melodic lines and harmonic support.

Fifth system of musical notation, concluding the page with a tempo marking of *Adagio.* and dynamic markings of *pp* and *ppp*.

III.

Introduction und Fuge.

Lento. = ♩ = 60.

The musical score is written for piano and consists of five systems of staves. The first system includes a treble and bass clef staff for the piano, and a separate bass clef staff below. The tempo is marked 'Lento.' with a quarter note equal to 60 beats per minute. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a fortissimo (*ff*) dynamic. The first system contains measures 1-4, featuring a prominent triplet in the right hand and a steady bass line. The second system contains measures 5-8, with a *mf* dynamic marking. The third system contains measures 9-12, with a *ff* dynamic marking. The fourth system contains measures 13-16, showing a melodic line in the right hand and a bass line. The fifth system contains measures 17-20, with a *rit.* (ritardando) marking. The score concludes with a final chord in the right hand.

a tempo lento

ff

ff

rit.

Fuge.
Con moto. $\text{♩} = 72.$

The first system of the fugue consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains whole rests for the first five measures. The middle staff is a bass clef with a key signature of three sharps and a common time signature. It begins with a forte dynamic marking (f) and contains a melodic line with eighth and sixteenth notes, including a triplet in the fifth measure. The bottom staff is a bass clef with a key signature of three sharps and a common time signature, containing whole rests for all five measures.

The second system of the fugue consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It contains whole rests for the first two measures, followed by a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of three sharps and a common time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet in the third measure. The bottom staff is a bass clef with a key signature of three sharps and a common time signature, containing whole rests for all five measures.

The third system of the fugue consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet in the second measure. The middle staff is a bass clef with a key signature of three sharps and a common time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet in the second measure. The bottom staff is a bass clef with a key signature of three sharps and a common time signature, containing whole rests for all five measures.

The fourth system of the fugue consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of three sharps and a common time signature. It contains a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of three sharps and a common time signature, containing whole rests for all five measures.

The fifth system of the fugue consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of three sharps and a common time signature. It contains a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of three sharps and a common time signature, containing whole rests for all five measures.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. It consists of five measures with various melodic and harmonic elements.

Second system of musical notation, continuing the piece with five measures of music in the same key and time signature.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes a dynamic marking of *ff* (fortissimo) in the second measure. The system contains five measures.

Fourth system of musical notation, continuing the piece with five measures of music in the same key and time signature.

Fifth system of musical notation, concluding the piece with five measures of music in the same key and time signature.

First system of musical notation, featuring a grand staff with treble, bass, and a lower bass clef. The music is in a key with three sharps (F#, C#, G#) and includes various note values, rests, and dynamic markings such as *f*.

Second system of musical notation, continuing the piece with complex melodic lines in the upper staves and accompaniment in the lower staves.

Third system of musical notation, showing intricate rhythmic patterns and melodic development across the grand staff.

Fourth system of musical notation, featuring a dynamic marking of *mf* and a fermata over a measure in the upper staff.

Fifth system of musical notation, concluding the page with active melodic and harmonic movement in all staves.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature has three sharps (F#, C#, G#). The first system contains four measures. The first two measures are in the grand staff, and the last two are in the lower bass staff. Dynamics include *f* and *mf*.

Second system of musical notation, continuing from the first. It consists of three staves. The first two measures are in the grand staff, and the last two are in the lower bass staff. Dynamics include *f* and *mf*.

Third system of musical notation, continuing from the second. It consists of three staves. The first two measures are in the grand staff, and the last two are in the lower bass staff. Dynamics include *f* and *mf*.

Fourth system of musical notation, continuing from the third. It consists of three staves. The first two measures are in the grand staff, and the last two are in the lower bass staff. Dynamics include *ff*.

Fifth system of musical notation, continuing from the fourth. It consists of three staves. The first two measures are in the grand staff, and the last two are in the lower bass staff. Dynamics include *ff*.

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 sharps (F#, C#, G#, D#). The music includes various note values, rests, and phrasing slurs.

Second system of musical notation, continuing the piece. It features a grand staff with three staves in the same key signature and clefs as the first system. The notation includes complex rhythmic patterns and phrasing.

Third system of musical notation, continuing the piece. It features a grand staff with three staves in the same key signature and clefs. The music includes various note values, rests, and phrasing slurs.

Fourth system of musical notation, continuing the piece. It features a grand staff with three staves in the same key signature and clefs. The notation includes complex rhythmic patterns and phrasing.

Fifth system of musical notation, continuing the piece. It features a grand staff with three staves in the same key signature and clefs. The notation includes complex rhythmic patterns and phrasing.

The first system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of three sharps (F#, C#, G#). It features a series of chords and some melodic fragments. The middle staff is a grand staff with a bass clef and a key signature of three sharps, containing a rhythmic pattern of eighth notes. The bottom staff is a grand staff with a bass clef and a key signature of three sharps, featuring a series of chords and some melodic fragments.

The second system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of three sharps, featuring a series of chords and some melodic fragments. The middle staff is a grand staff with a bass clef and a key signature of three sharps, containing a rhythmic pattern of eighth notes. The bottom staff is a grand staff with a bass clef and a key signature of three sharps, featuring a series of chords and some melodic fragments.

The third system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of three sharps, featuring a series of chords and some melodic fragments. The middle staff is a grand staff with a bass clef and a key signature of three sharps, containing a rhythmic pattern of eighth notes. The bottom staff is a grand staff with a bass clef and a key signature of three sharps, featuring a series of chords and some melodic fragments.

The fourth system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of three sharps, featuring a series of chords and some melodic fragments. The middle staff is a grand staff with a bass clef and a key signature of three sharps, containing a rhythmic pattern of eighth notes. The bottom staff is a grand staff with a bass clef and a key signature of three sharps, featuring a series of chords and some melodic fragments.

The fifth system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of three sharps, featuring a series of chords and some melodic fragments. The middle staff is a grand staff with a bass clef and a key signature of three sharps, containing a rhythmic pattern of eighth notes. The bottom staff is a grand staff with a bass clef and a key signature of three sharps, featuring a series of chords and some melodic fragments.

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

Second system of musical notation, continuing the piece with similar notation and dynamics. It features a mix of eighth and sixteenth notes with slurs and accents.

Third system of musical notation, showing more complex rhythmic patterns and dynamic changes. The notation includes many beamed notes and slurs.

Fourth system of musical notation, featuring dense chordal textures and intricate melodic lines. The dynamics range from piano to forte.

Fifth system of musical notation, concluding the page with sustained chords and melodic fragments. The notation includes fermatas and final notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing more complex rhythmic patterns and phrasing.

Fourth system of musical notation, featuring a prominent melodic line in the treble clef and a more active bass line.

Fifth system of musical notation, concluding the page with a *mf* (mezzo-forte) dynamic marking in the middle and a *pp* (pianissimo) dynamic marking towards the end. The system includes a triplet of eighth notes in the treble clef.

rit.

pp

This system features a treble and bass staff. The treble staff contains a melodic line with a 'rit.' marking above it. The bass staff has a 'pp' marking below it. The music is in a key with three sharps and common time.

Lento. ♩ = 69.

ff

tr

This system begins with the tempo marking 'Lento. ♩ = 69.' and a 'ff' dynamic marking. It includes a 'tr' (trill) marking above a note in the treble staff. The music continues in the same key and time signature.

This system shows a continuation of the musical piece with various melodic and harmonic developments in both the treble and bass staves.

mf

pp

ff

rit.

This system contains dynamic markings of 'mf', 'pp', and 'ff', along with a 'rit.' marking. The music features complex textures and rhythmic patterns.

a tempo

ff

rit.

This system concludes the page with an 'a tempo' marking and a final 'ff' dynamic. It ends with a double bar line and repeat signs in the bass staff.

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