

# 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>Sonata 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 harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.</i> )		Op. 168. Sonate Nº 15 in D-dur für Orgel. (Phantasie. Adagio, Introduction und Ricercare.) ( <i>Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i> )	4
Heft 1. Nº 1. Pater noster. ( <i>Pater noster.</i> )		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. ( <i>Schon weicht der Sonne Flammenstrahl.</i> )	1 25	Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) ( <i>Seizième sonate pour l'orgue. En Sol diés mineur. 16th sonata for organ in G sharp minor.</i> )	4
Nº 3. Salvete flores martyrum. ( <i>Ruch Myrtenblüthen, Grass!</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! Himmelkönigin.</i> )	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörner, Trompeten und Pauken. ( <i>2ème Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i> )	
Nº 5. Christus factus est. ( <i>Christus ward für uns geboren.</i> )	1 25	Partitur	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)	4	(Duplirstimmen: Viol. I, II, Va., Vc. u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) ( <i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i> )	4	Orgelstimme	netto 3
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) ( <i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i> )	4	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie. Intermezzo. Introduction u. Fuge.) ( <i>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>Deux 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. ( <i>Andantino amabile. Moderato. Allegretto. Quasi Adagio.</i> )	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. ( <i>Moderato. Allegretto. Moderato. Alla breve.</i> )	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Heft 3. ( <i>Con moto. Andantino. Adagio. Andantino.</i> )	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-feast. 20th sonata for organ in F maj.</i> )	4
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium. Idylle, Toccata.) ( <i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i> )	4	Einzelsätze aus seinen Orgelsonaten. ( <i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i> )	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. ( <i>12 morceaux pour l'orgue. 12 organ-pieces.</i> )		Nº 2. Intermezzo	1
Nº 1. Eritata	1	Nº 3. Scherzoso	1
Nº 2. Agitato	1	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. ( <i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i> )	
Nº 3. Canzonetta	1	Nº 1. Intermezzo (aus Op. 132)	1
Nº 4. Andantino	1	Nº 2. Romanze (aus Op. 142)	1
Nº 5. Preludio	1	Nº 3. Thema mit Veränderungen (aus Op. 146) ( <i>Thème et variations.</i> )	1
Nº 6. Aria	1	Nº 4. Pastorale (aus Op. 154)	1
		Nº 5. Canzone (aus Op. 161)	1
		Nº 6. Idylle (aus Op. 165)	1

# Neue Klaviermusik zu 2 Händen im Verlage von **Rob. Forberg** in Leipzig

Compositions nouvelles pour piano à 2 mains. || New compositions for piano solo.

**BARTH, G.**

Op. 29. No. 1. Impromptu (H moll) (Si min. H min.) 1,-  
 No. 2. Polonaise (Fis moll) (Fa dièse min. Fa min.) 1,-  
 No. 3. Sérénade (A dur) (La maj. Amaj.) 1,-

**BEER, Max Josef.**

Op. 21. Sechs Walzer. (6 valses. 6 waltzes) 2,25

**ESCHMANN, J. Carl.**

Op. 65. Novallette in sechs Kapiteln. (Novallette en 6 chapitres. A little novel in six parts.)  
 Heft (csh. vol.) 1. No. 1. Auf der Uferma. (Dans l'effiance. On the Uferma.)  
 Heft (csh. vol.) 2. No. 2. Märchenab-  
 lung. (Conte. Tale.) No. 3. Um-  
 ruhige Zeit. (Temps de trouble.  
 Troubled time) 2,-  
 Heft (csh. vol.) 3. No. 4. Ballade.  
 (Scène de bal. On the ball.) No. 5.  
 Auf der Höhe. (Sur la hauteur. On  
 the height.) No. 6. Zwei Jahre später.  
 (Deux années plus tard. Two years  
 later) 3,-

Op. 75. Bagatellen.  
 Heft (csh. vol.) 1. Allegretto. Im ge-  
 mächlichen Maassschritt. Cap-  
 ricciotto. Andante. Etude. Lied.  
 (Pas de menuet. Menuet tempo. Chant.  
 Song) 2,-  
 Heft (csh. vol.) 2. Allegretto gracioso.  
 Andante. Scherzino. Allegretto.  
 Op. 78. Freudvoll und leidvoll.  
 12 kleine Klavierstücke. (Joy and sorrow.  
 12 piano pieces.) 2,-  
 Heft (csh. vol.) 1 2,25  
 Heft (csh. vol.) 2

**ESIPOFF, Stepan.**

Op. 3. Trois esquisses.  
 No. 1. Historiette 1,20  
 No. 2. Nocturne 1,20  
 No. 3. Valse fantastique 1,20

**FÖRSTER, Alban.**

Op. 26. Am Springquell. (A la source jaillissante. At the spring-well) 1,40  
 Op. 27. Drei Stücke in Walzerform. (Trois morceaux de valse. Three pieces in form of waltzes.)  
 No. 1. Bdur. (Si bem. maj. Bmaj.) 1,40  
 No. 2. Asdur. (La bem. maj. Asmaj.) 1,40  
 No. 3. Adur. (La maj. Amaj.) 1,40  
 Op. 60. Liebesfrühling. (Le printemps de l'amour. Love-spring.) Drei lyrische Stücke.  
 No. 1 — 2 — 3. 1,-

**GODARD, Charles.**

Op. 64. Marche de lansquenets. (Landsknechtmarsch.) Morceau caractéristique 1,50  
 Op. 65. L'Angelus. (The evening bell) Méditation 1,50  
 Op. 66. Danse d'étoiles. (Dance of stars.) Valse 1,50  
 Op. 67. Prestissimo. Caprice-Galop 1,25  
 Op. 68. Roses d'avril. Valse mé-  
 dique 1,50  
 Op. 69. Ballet des papillons. (Butterflies ballet) 1,50  
 Op. 70. Moment de valse 1,50  
 Op. 71. Vulcain. Humoresque 1,50  
 Op. 72. Une page de passé. (A souvenir of past-time.) Méditation 1,50  
 Op. 73. Gavotte légère. Scherzo 1,50  
 Op. 74. Au Hameau. (In the hamlet.) Idylle 1,50  
 Op. 75. Les Hibellules. (Dragon flies.) Biscette 1,50  
 Op. 76. Mousse d'or. (Golden mass.) Valse impromptu 1,50  
 Op. 77. Chant nuptial. Fantaisie 1,50  
 Op. 78. Silhouettes. Boléro 1,50  
 Op. 79. Au crépuscule. Impromptu 1,50  
 Op. 80. La Toledana. Impromptu-Valse 1,50  
 Op. 81. Poème d'hiver. Méditation 1,50  
 Op. 82. Cançerle. Caprice 1,50  
 Op. 83. Pensée. Intermède 1,50  
 Op. 84. Valse épique 1,50  
 Op. 84. Valse épique. Improvisation 1,50  
 Op. 85. Feu d'émor. Marche joyeux 1,50  
 Op. 86. Blanche fontaine. Valse 1,50  
 Op. 87. En Yacht. Caprice 1,50  
 Op. 88. L'Aurore. Mélodie 1,50  
 Op. 108. Les Aimées. Valse lente 1,50  
 Op. 106. Appassionata. Prélude 1,50  
 Op. 107. Dans les bois. Valse senti-  
 mentale 1,50  
 Op. 108. Sérénade à la flûte. Morceau 1,50  
 Op. 109. Fleurs printanières. Im-  
 promptu 1,50  
 Op. 110. Chant du cérapin. Rom-  
 ance sans paroles 1,50  
 Op. 116. Pas si vite. Valse élégante 1,50

**GODARD, Charles.**

Op. 117. Méditation espagnole 1,50  
 Op. 122. Sous la feuillée. Im-  
 promptu 1,50  
 Op. 140. Hanga rose. Impromptu 1,50  
 Op. 141. Impression du soir. Ro-  
 mance 1,50  
 Op. 142. Tête-à-tête. Idylle 1,50  
 Op. 143. Autofais. Romance sans  
 paroles 1,50  
 Op. 144. Brise de mai. Biscette 1,50  
 Op. 145. Allées fleuries. Réverie 1,50  
 Op. 146. Héroïque marquant.  
 Etude de salon 1,50  
 Op. 147. Fleurs d'eau. Valse 1,50  
 Op. 148. Nuits d'Orient. Nocturne 1,50  
 Op. 149. Légende ancienne. Mor-  
 ceau de salon 1,50  
 Op. 150. Rêverie. Morceau poétique 1,50  
 Op. 151. A vingt ans. Feuille d'album 1,50  
 Op. 152. En songe. Rondeau 1,50  
 Op. 153. Jeu de truites. (Pisciculture.) Poëse musicale 1,50

**GRAFF, Alphonse.**

Op. 15. Deux caprices.  
 No. 1. Adur. (La maj. Amaj.) 1,-  
 No. 2. F moll. (Fa min. F min.) 1,-

**HOCHSTETTER, Caesar.**

Op. 1. Nocturne 1,-  
 Op. 2. 2 Klavierstücke.  
 No. 1. Gavotte 1,-  
 No. 2. Scherzo 1,-

**JESSEL, Léon.**

Op. 190. Tentation. (Lockung.) Im-  
 provisation 1,20  
 Op. 142. Mariavandage. (Zärtliche  
 Unterredung.) Feuille d'album 1,20

**KIRCHNER, Fritz.**

Op. 79. Zwei Klavierstücke.  
 No. 1. Tarantella 1,25  
 No. 2. Kammeretta 1,25  
 Op. 95. Zwei Jägerlieder. (2 chants  
 de chasseur, 2 hunting's songs.)  
 No. 1 1,-  
 No. 2 1,-  
 Op. 127. Zwei Klavierstücke.  
 No. 1. Gondella 1,25  
 No. 2. Saltarello 1,25

**KLEFFEL, Arno.**

Op. 37.  
 No. 1. Toccata 1,25  
 No. 2. Lied (Chant. Song) 1,-  
 No. 3. Sevilla 1,-  
 No. 4. Gondelliers 1,25  
 Op. 28. Spielmannswaisen. (Les  
 enfants du maître. The minstrel's boys.)  
 Heft (csh. vol.) 1. No. 1. Morgengruß.  
 (Salut au matin. Salute of the morning.)  
 No. 2. Fröhliche Wanderschaft.  
 (Joyeux pèlerinage. Joyful peregrina-  
 tion.) No. 3. In der Mühle. (Au  
 moulin. In the mill.) No. 4. Seh-  
 nucht. (Desir ardent. Aspiration.) 1,50  
 Heft (csh. vol.) 2. No. 5. Scherzstück.  
 (Nocturne. Nocturne.) No. 6. Festlicher  
 Zug. (Cortège solennel. Festive cor-  
 tège.) No. 7. Am Bach. (Fais du  
 ruisseau. On the brook.) No. 8. Inter-  
 der Linden. (Sous le tilleul. Under  
 the Linden-tree) 1,50  
 Heft (csh. vol.) 3. No. 9. Schluß. (Prison.  
 Weg.) No. 10. Im Grünen. (A la  
 campagne. In the country.) No. 11.  
 Jagdlied. (La chasse. The chase.)  
 No. 12. Abschied. (L'adieu. The  
 parting) 1,50

**KLEINMICHEL, Richard.**

Op. 47. Fünf Mazurkas. (Cinq  
 mazurkas. Five mazurkas.)  
 No. 1. Bdur. (Si bem. maj. B flat maj.) 1,-  
 No. 2. Adur. (La maj. Amaj.) 1,-  
 No. 3. Ddur. (Fis maj. D maj.) 1,-  
 No. 4. G moll. (Sol min. G min.) 1,-  
 No. 5. Esdur. (Mi bem. maj. E flat maj.) 1,-  
 Op. 61. Moto perpetuo. Sechs bril-  
 lante Etüden. (Six études brillantes. Six  
 brilliant studies.)  
 No. 1. Gebundene Passagen. (Passages  
 liés. Legato passages) 1,-  
 No. 2. Leichter Handgelenk. (Poignet  
 délié. Loose wrist) 1,-  
 No. 3. Gebrochene Sexten. (Sixtes  
 brisées. Arpeggiated sixths) 1,-  
 No. 4. Gebrochene Akkorde. (Accords  
 brisés. Arpeggiated chords) 1,-

**KLEINMICHEL, Richard.**

Op. 61. Moto perpetuo.  
 No. 5. Triller. (Trilles. Shakes) 1,-  
 No. 6. Gebundene Oktaven. (Octaves  
 liées. Staccato octaves) 1,-

**KRUG, Arnold.**

Op. 3. Vier Phantasienstücke.  
 (Quatre compositions fantasiques. Four fan-  
 tasies.)  
 No. 1. Cdur. (Ut maj. Cmaj.) 1,50  
 No. 2. Hdur. (Si maj. Hmaj.) 1,75  
 No. 3. E moll. (Mi min. E min.) 1,-  
 No. 4. Esdur. (Mi bem. maj. E flat maj.) 1,25  
 Op. 14. Liebeswelle. (I. Erste Be-  
 gegnung. II. Liebeswehen. III. Gedächtnis.  
 IV. Epilog. Trennung.) Ein Idyll in vier  
 Sätzen für Streichorchester und Harfe ad  
 libitum. Bearbeitet vom Komponisten.  
 (Une nouvelle d'amour. I. Première entrevue.  
 II. Amour naissant. III. Adieu. IV. Epi-  
 logue. Séparation. Idylle en quatre par-  
 ties pour instruments à cordes avec harpe  
 ad libitum. L'œuvre du compositeur.)  
 II. Flirting love. III. Confusion. IV. Epi-  
 logue. Séparation. An Idyll in four parts  
 for horn-orchestra and harp ad libitum.  
 Arranged by the composer) 3,-

Op. 37.  
 No. 1. Blumenstück. (Fleur. Flower  
 piece) 1,75  
 No. 2. Scherzo con intermezzo 1,25  
 No. 3. Nocturno 1,-  
 Op. 31. Albumblätter. (Faissettes  
 d'album. Album leaves.)  
 No. 1. Con moto. (In der Weise eines  
 Wiener Walzers) 1,-  
 No. 2. Quasi Allegretto 1,-  
 No. 3. Allegretto giocoso 1,-  
 No. 4. Allegretto 1,-  
 No. 5. Andante. (Trauermarsch. Marche  
 funèbre. Funeral march) 1,-  
 No. 6. Andantino 1,-

**LAZARUS, Gustav.**

Op. 73. Suite in 4 Sätzen. (4 mor-  
 ceaux. 4 pieces.)  
 No. 1. Scherzstück. (Dix air. Long-  
 ing) 1,50  
 No. 2. Vision 1,-  
 No. 3. Wiedersehen. (Revoir. Meeting  
 again) 1,-  
 No. 4. Menuet 1,-

**LEWY, Charles.**

Op. 55. Villa Giulia. Morceau 2,-  
 Op. 56. Impromptu 1,75

**MEYER-OLBERSLEBEN, Max.**

Op. 19. Aus launigen Stunden.  
 (Moments joyeux. Hours of merriment.)  
 No. 1. Douce far niente 1,-  
 No. 2. Burleske 1,-  
 No. 3. Novallette 1,-  
 Op. 20. Aus meinem Skizzen-  
 buch. (Esquisses musicales. From my  
 sketch-book.)  
 No. 1. Spielende Mücken. (Jeu des  
 mouches. Humming of the bee) 1,50  
 No. 2. Humoreske 1,50  
 No. 3. Ein Walzer 1,50  
 Op. 30. Aus dem Tage der  
 Minnenlinger. Vier Stimmungsbilder  
 zu altdeutschen Dichtungen. (Des jours des  
 troubadours. 4 morceaux. From minstrel's  
 times. 4 pieces.)  
 No. 1. Im süßen Maien, zu einem Texte  
 von Walter von der Vogelweide. (Au  
 beau mois de mai. In may-month) 1,-  
 No. 2. Minnelied, zu einem Texte von  
 Werner von Tegeborn. (Chant d'amour.  
 Love-song) 1,-  
 No. 3. Ringelreihen, zu einem Texte  
 von Konrad von Küchberg. (Ronde.  
 Roundelay) 1,-  
 No. 4. Der fröhliche Zecher, zu einem  
 Volkslied des XVI. Jahrhunderts. (Le  
 joyeux buveur. The gay drinker) 1,-  
 Op. 45. Arabesken. (Arabesques.)  
 Fünf Klavierstücke.  
 No. 1. Andante 1,-  
 No. 2. Allegro 1,-  
 No. 3. Moderato 1,-  
 No. 4. Adagio 1,-  
 No. 5. Vivace 1,-

**NICOLE, Louis.**

Op. 52. Romance sans paroles 1,25  
 Op. 70. Intermèzzo 1,25

**SCHORCHT, H.**

Op. 2. Deux mazurkas.  
 No. 1 1,-  
 No. 2 1,-

**SCHYTTE, Ludwig.**

Op. 121. Vier Tonstücken. (4 es-  
 quisses musicales. 4 musical sketches.)  
 No. 1. Wiener Walzer. (Valse viennoise.  
 Vienna Waltz) 1,50  
 No. 2. Schwedische Fantasie. (Fanta-  
 sie suédoise. Swedish fantasia) 1,50

**SCHYTTE, Ludwig.**

Op. 121. Vier Tonstücken.  
 No. 3. Klinge aus Tyrol. (Voix de  
 Tyrol. Sounds from Tyrol) 1,50  
 No. 4. Nordlicher Brauttag. (Cortège  
 nuptial norvégien. Norwegian bridal  
 procession) 1,50

**SILAS, E.**

Op. 106. Gavotte.  
 No. 6. Fdur. (Fa maj. Fmaj.) 1,50

**STAEGER, Alexander.**

Op. 3. Von Lenz und Liebe.  
 (Printemps et amour. Spring and love.)  
 No. 1. Malgütlich. (Bouheur en mai.  
 Happiness in the may) 1,25  
 No. 2. Lenznacht. (Nuit de printemps.  
 Spring-night) 1,25  
 No. 3. Frohe Waldfahrt. (Joyeux voyage.  
 Merry forest-excursion) 1,50

**ZAREMBSKI, Jules.**

Op. 22. Barcarole. (Lullaby) 1,50  
 Op. 24. Valse caprice 2,50  
 Op. 25. Tarantella 2,50  
 Op. 26. Sérénade espagnole.  
 (Spanish serenade) 1,50

# 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 choeur mixte. Arrangés pour l'orgue ou l'harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.</i> )		Op. 168. Sonate Nº 15 in D-dur für Orgel. (Phantasie. Adagio, Introduction und Ricercare.) ( <i>Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i> )	4
Heft 1. Nº 1. Pater noster. ( <i>Vater unser.</i> )		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 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 Märtyrblüthen, 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>2ème Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i> )	
Nº 5. Christus factus est. ( <i>Christus ward für uns geboren.</i> )		Partitur netto	6
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge. Intermezzo, Scherzo, Passacaglia.) ( <i>Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.</i> )	4	Orchesterstimmen netto	6
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	(Duplirstimmen: Viol. I, II, Va., Vc. u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) ( <i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i> )	4	Orgelstimme netto	3
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) ( <i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i> )	4	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie, Intermezzo, Introduction u. Fuge.) ( <i>Fantaisie-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i> )	4
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie, Capriccio, Idylle, Finale.) ( <i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i> )	4
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato. Intermezzo und Fuge.) ( <i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i> )	4	Op. 189. Zwölf Trios für Orgel. ( <i>Douze trios pour l'orgue. Twelve trios for organ.</i> )	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Heft 1. ( <i>Andantino amabile. Moderato. Allegretto. Quasi Adagio.</i> )	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. ( <i>Moderato. Allegretto. Moderato. Alla breve.</i> )	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Heft 3. ( <i>Con moto. Andantino. Adagio. Andantino.</i> )	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-feast. 20th sonata for organ in F maj.</i> )	4
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) ( <i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i> )	4	Einzelsätze aus seinen Orgelsonaten. ( <i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i> )	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. ( <i>12 morceaux pour l'orgue. 12 organ-pieces.</i> )		Nº 2. Intermezzo	1
Nº 1. Entrata	1	Nº 3. Scherzoso	1
Nº 2. Agitato	1	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. ( <i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i> )	
Nº 3. Canzonetta	1	Nº 1. Intermezzo (aus Op. 132)	1
Nº 4. Andantino	1	Nº 2. Romanze (aus Op. 142)	1
Nº 5. Preludio	1	Nº 3. Thema mit Veränderungen (aus Op. 146) ( <i>Thème et variations.</i> )	1
Nº 6. Aria	1	Nº 4. Pastorale (aus Op. 154)	1
		Nº 5. Canzone (aus Op. 161)	1
		Nº 6. Idylle (aus Op. 165)	1



# I. AGITATO.

Josef Rheinberger, Op. 148.

Allegro.  $\text{♩} = 60.$

Manual.

Pedal.

The musical score is divided into two main sections: Manual and Pedal. The Manual part consists of two staves (treble and bass clef) with a grand staff bracket. The Pedal part is a single bass clef staff. The music is in a minor key with a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 60 beats per minute. The score features dense chordal textures, often with multiple notes beamed together, and includes various ornaments and trills. The Manual part starts with a forte (f) dynamic. The Pedal part provides a rhythmic and harmonic foundation with sustained notes and moving lines.



The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' over the notes). The middle staff is in bass clef and contains a bass line with similar triplet markings. The bottom staff is also in bass clef and contains a lower bass line with fewer notes. The key signature has one flat (B-flat).

The second system of music consists of three staves. The top staff is in treble clef and contains a melodic line with triplet markings. The middle staff is in bass clef and contains a bass line with triplet markings. The bottom staff is in bass clef and contains a lower bass line. The tempo markings 'rit.' and 'a tempo' are written above the top staff. The key signature has one flat.

The third system of music consists of three staves. The top staff is in treble clef and contains a melodic line with various rhythmic patterns. The middle staff is in bass clef and contains a bass line with complex rhythmic patterns, including many sixteenth notes. The bottom staff is in bass clef and contains a lower bass line with fewer notes. The key signature has one flat.

The fourth system of music consists of three staves. The top staff is in treble clef and contains a melodic line with various rhythmic patterns. The middle staff is in bass clef and contains a bass line with a dense pattern of sixteenth notes. The bottom staff is in bass clef and contains a lower bass line with fewer notes. The key signature has one flat.

The fifth system of music consists of three staves. The top staff is in treble clef and contains a melodic line with triplet markings. The middle staff is in bass clef and contains a bass line with triplet markings. The bottom staff is in bass clef and contains a lower bass line. A repeat sign is visible at the end of the system. The key signature has one flat.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff features a complex melodic line with triplets and slurs, while the bass clef staff provides a steady accompaniment of eighth notes.

Second system of musical notation. Similar to the first, it features a grand staff and a bass clef staff. The melodic line continues with intricate rhythmic patterns and slurs, and the bass clef staff maintains the accompaniment.

Third system of musical notation. This system shows a change in the bass clef staff's accompaniment, moving from eighth notes to a more complex pattern of chords and single notes. The grand staff continues with its melodic and harmonic development.

Fourth system of musical notation. The grand staff continues with its melodic line, and the bass clef staff features a prominent melodic line with slurs and dynamic markings such as *mf* (mezzo-forte).

Fifth system of musical notation. The grand staff continues with its melodic line, and the bass clef staff features a prominent melodic line with slurs and dynamic markings such as *p* (piano) and *rit.* (ritardando).

*a tempo*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece. It includes a *pp* dynamic marking in the second measure.

Third system of musical notation, featuring a *pp* dynamic marking in the first measure. The notation includes complex rhythmic patterns and ties.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation, concluding the page with a *f* dynamic marking in the first measure.



The first system of music consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with several triplet markings. The middle staff is in bass clef and contains a complex accompaniment with many beamed notes and rests. The bottom staff is also in bass clef and contains a simpler accompaniment with fewer notes.

The second system continues the musical piece. The top staff shows a continuation of the melodic line with more triplet markings. The middle and bottom staves provide harmonic support with various chordal textures and rhythmic patterns.

The third system shows further development of the melodic and harmonic material. The top staff continues with its melodic line, while the lower staves provide a steady accompaniment.

The fourth system includes a 'rit.' (ritardando) marking above the top staff, indicating a gradual slowing down of the tempo. The musical notation continues with complex rhythmic patterns and triplets.

The fifth system features dynamic markings: 'a tempo' (return to original tempo), 'pp' (pianissimo), and 'ff' (fortissimo). The notation includes a variety of rhythmic values and triplet markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns and accidentals.

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

Third system of musical notation, showing dense chordal textures and intricate melodic passages.

Fourth system of musical notation, featuring a mix of melodic and harmonic elements.

Fifth system of musical notation, concluding the page with a *rit.* (ritardando) marking followed by a *a tempo* marking. The system ends with a double bar line and a sharp sign (#).

First system of musical notation, featuring a grand staff with three staves. The top staff contains a complex melodic line with triplets and slurs. The middle and bottom staves provide harmonic support with chords and bass lines.

Second system of musical notation, continuing the piece. It features a prominent triplet in the upper staff and various chordal textures in the lower staves.

Third system of musical notation, showing a continuation of the melodic and harmonic themes established in the previous systems.

Fourth system of musical notation, characterized by a more active bass line in the lower staves and a steady melodic flow in the upper staff.

Fifth system of musical notation, concluding the page. It includes the instruction *molto rit.* above the staff, indicating a significant deceleration of the tempo.

*a tempo*

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a dynamic marking of *mf* and various rhythmic patterns.

Second system of musical notation, continuing the piece with a dynamic marking of *f*.

*f*

Third system of musical notation, featuring a dynamic marking of *f*.

Fourth system of musical notation, featuring dynamic markings of *f* and *ff*.

*f*

*ff*

Fifth system of musical notation, featuring a dynamic marking of *f* and a key signature change to one flat (F).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with some notes marked with a sharp sign (#).

Second system of musical notation, including a *rit.* (ritardando) and *a tempo* marking. The notation shows a transition in tempo and includes various chordal textures.

Third system of musical notation, continuing the piece with complex chordal structures and melodic fragments in both hands.

Fourth system of musical notation, characterized by intricate sixteenth-note passages and complex rhythmic patterns in both the treble and bass staves.

Fifth system of musical notation, featuring a *poco rit.* (poco ritardando) marking. The system concludes with sustained chords and melodic lines.

*a tempo*

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The middle staff is in bass clef and contains a rhythmic accompaniment with eighth notes and chords, including a triplet of eighth notes in the first measure. The bottom staff is also in bass clef and provides a simple harmonic foundation with quarter and half notes.

The second system continues the piece with three staves. The top staff maintains the melodic line, showing some chromatic movement. The middle staff continues the rhythmic accompaniment with similar patterns. The bottom staff provides harmonic support with quarter notes and some half notes.

The third system begins with a change in tempo and dynamics. The tempo marking *Poco meno mosso* is placed above the top staff. The music continues on three staves, with the top staff showing a more active melodic line and the middle and bottom staves providing accompaniment.

The fourth system is marked *Adagio.* and consists of three staves. The top staff features a melodic line with some rests and slurs. The middle staff has a more complex accompaniment with chords and some sixteenth notes. The bottom staff continues with a melodic line that moves upwards. The system concludes with a double bar line.



# II. CANTILENE.

Adagio. ♩ = 84.

*dolce*

I. Manual. *p*

II. Manual. *pp*

The musical score is written for two manuals. The first system shows the beginning of the piece. The I. Manual part starts with a piano (*p*) dynamic and features a melodic line with slurs and ties. The II. Manual part starts with a pianissimo (*pp*) dynamic and provides harmonic support with chords and moving lines. The tempo is marked Adagio with a quarter note equal to 84 beats per minute. The mood is indicated as *dolce*. The score consists of four systems of music, each with three staves (I. Manual, II. Manual, and a lower bass line). The key signature has one flat (B-flat), and the time signature is common time (C). The piece concludes with a final cadence in the fourth system.

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 major or D minor) and a 3/4 time signature. It features a complex melodic line in the upper staves and a steady bass line in the lower staff.

The second system of musical notation consists of three staves, continuing the piece. The notation is similar to the first system, with intricate melodic passages in the upper staves and a consistent bass line.

The third system of musical notation consists of three staves. It includes tempo markings: *rit.* (ritardando) above the first measure and *a tempo* above the second measure. The musical notation continues with complex textures in all three staves.

The fourth system of musical notation consists of three staves, concluding the piece on this page. The notation remains consistent with the previous systems, showing a dense and expressive musical texture.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in treble clef and contains a harmonic accompaniment with chords and moving lines. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff features a change in texture with some chords and rests. The bottom staff continues the bass line with eighth notes.

The third system of musical notation consists of three staves. The top staff has a melodic line with some slurs. The middle staff has a more active accompaniment with chords and moving lines. The bottom staff continues the bass line with eighth notes.

The fourth system of musical notation consists of three staves. The top staff has a melodic line that ends with a fermata. The middle staff has a harmonic accompaniment with some chords and rests. The bottom staff has a bass line with a fermata at the end.

# III. INTERMEZZO.

Moderato. ♩ = 66.

The musical score is written for piano and consists of four systems of three staves each. The first system includes dynamic markings *ff* and *mf*. The music features complex rhythmic patterns and melodic lines in both hands. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked Moderato with a quarter note equal to 66 beats per minute.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are bass clefs. The music features a complex texture with many sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present in the middle staff. A large slur spans across the first two staves.

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and textures as the first system, with various articulations and slurs.

Third system of musical notation, showing further development of the musical themes. The notation includes many slurs and dynamic markings, maintaining the intricate texture.

Fourth system of musical notation, the final system on this page. It concludes with a series of rapid sixteenth-note passages in the upper staves and more sustained bass lines.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, featuring a grand staff with three staves. The tempo marking "Adagio." is present above the top staff. The dynamic marking "ff" (fortissimo) is placed below the top staff. The music includes triplets and various note values.

Third system of musical notation, featuring a grand staff with three staves. The music includes triplets and various note values.

Fourth system of musical notation, featuring a grand staff with three staves. The music includes various note values and rests.



Tempo I.

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 is in a key with two sharps (F# and C#) and a 3/4 time signature. The first measure features a complex melodic line in the treble and a rhythmic accompaniment in the bass. The second measure shows a continuation of these lines with some rests. The third measure continues the melodic and rhythmic patterns.

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 music continues from the first system. The first measure has a melodic line in the treble and a rhythmic accompaniment in the bass. The second measure continues the melodic and rhythmic patterns. The third measure shows a continuation of the melodic line in the treble and the rhythmic accompaniment in the bass.

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 music continues from the second system. The first measure has a melodic line in the treble and a rhythmic accompaniment in the bass. The second measure continues the melodic and rhythmic patterns. The third measure shows a continuation of the melodic line in the treble and the rhythmic accompaniment in the bass.

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 music continues from the third system. The first measure has a melodic line in the treble and a rhythmic accompaniment in the bass. The second measure continues the melodic and rhythmic patterns. The third measure shows a continuation of the melodic line in the treble and the rhythmic accompaniment in the bass.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex melodic line in the upper voice and a supporting bass line in the lower voice, with various rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking above the staff, indicating a gradual slowing down of the tempo.

Third system of musical notation, marked **Adagio.** (Adagio). This system features a prominent triplet of eighth notes in the upper voice and a more rhythmic bass line.

Fourth system of musical notation, concluding the page. It shows a continuation of the melodic and harmonic themes, ending with a final cadence.

# IV. FUGE.

Con moto.  $\text{♩} = 76.$

First system of the musical score, featuring three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The middle and bottom staves are bass clefs. The music begins with a *ff* dynamic marking. The first staff contains a few notes, while the second and third staves have a continuous, flowing line of music.

Second system of the musical score, continuing the three-staff arrangement. The music flows across the staves with various melodic and harmonic developments.

Third system of the musical score. A *ff* dynamic marking is present at the end of the system. The musical texture remains consistent with the previous systems.

Fourth system of the musical score, concluding the page. The music continues across the three staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines with various accidentals and phrasing slurs.

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

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

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

Fifth system of musical notation, concluding the page with complex harmonic textures and melodic resolutions.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and includes a complex melodic line in the treble and a more rhythmic bass line. A large slur spans across the first two measures.

Second system of musical notation, continuing the piece. It features similar melodic and rhythmic patterns in the grand staff, with a large slur covering the first two measures.

Third system of musical notation, showing further development of the musical themes. The grand staff continues with intricate melodic and harmonic textures.

Fourth system of musical notation, characterized by dense chordal textures and complex melodic lines in both the treble and bass staves.

Fifth system of musical notation, the final system on the page, featuring a grand staff with complex rhythmic and melodic patterns.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music includes various notes, rests, and dynamic markings.

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

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

Fourth system of musical notation, featuring a prominent bass line with eighth-note patterns.

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



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 melodic line in the treble with many accidentals and a steady bass accompaniment.

The second system continues the piece with three staves. The treble staff has a more active melodic line with frequent sixteenth notes and slurs. The bass staff provides a consistent harmonic and rhythmic foundation.

The third system shows a change in texture. The treble staff features block chords and some melodic fragments, while the bass staff has a more prominent melodic role with eighth-note patterns.

The fourth system returns to a more traditional piano texture. The treble staff has a melodic line with slurs, and the bass staff has a dense accompaniment of sixteenth notes.

The fifth and final system on the page concludes the piece. It features a melodic line in the treble that ends with a final cadence, supported by 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 music consists of flowing sixteenth-note passages in the upper staves and a more rhythmic bass line.

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking above the staff. The texture remains dense with intricate melodic lines.

Third system of musical notation, marked *a tempo* and *molto legato*. The music features long, sweeping melodic lines across the staves, with a focus on smooth phrasing.

Fourth system of musical notation, concluding the page. It continues the melodic and harmonic development of the previous systems.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. A slur covers the first two measures of the upper staff, and another slur covers the first two measures of the lower staff. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a variety of rhythmic patterns and chordal structures. A slur is present over the first two measures of the upper staff. The key signature remains two sharps.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a variety of rhythmic patterns and chordal structures. A slur is present over the first two measures of the upper staff. The key signature remains two sharps.

Fourth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The music includes a variety of rhythmic patterns and chordal structures. A slur is present over the first two measures of the upper staff. The key signature remains two sharps. The word "rit." is written above the first measure of the upper staff. The system ends with a double bar line.

# 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 Streichorchesters, 2 Hörnern, Trompeten u. Pauken. (2<sup>ème</sup> concert pour l'orgue avec orchestre en sol-mineur. 2nd organ-concert with orchestra in g-minor.)  
Partitur . . . . . netto 8 —  
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. Gottschalg. (2 morceaux pour violon et orgue. 2 pieces for violin and organ.)  
No. 1. Adagio (aus Op. 24) . . . . . 1 —  
No. 2. Moderato grazioso (aus Op. 30) . . . . . 2 —

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

### III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

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

### IV. Für Orgel und Blasinstrumente.

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

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

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

**Schubert, Louis.**  
Op. 41. Adagio religioso für Cornet à pistons u. Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet à pistons and organ) 1 25

### V. Für Orgel solo.

(Orgue seul. Organ solo.)

**Bach, Joh. Seb.**  
Drei Stücke aus dem Magnificat f. d. Orgel übertragen v. Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)  
No. 1. Arie. E moll. (Mi mineur. E minor) . . . . . 75 —  
No. 2. Arie. E dur. (Mi majeur. E major) . . . . . 75 —  
No. 3. Chor. D dur. (Chœur. Ré majeur. Chœur. D major) 1 —

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

**Bibl, Rudolf.**  
Op. 74. Erste Sonate für Orgel in D moll. (1<sup>re</sup> 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. (Études pour l'orgue. Preludes for organ) 3 —

### Buxtehude, Dietrich.

Drei grosse Orgelstücke. Revidirt und zum Concert- und Schulgebrauche herausgegeben v. Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.)  
No. 1. E moll. (Mi mineur. E minor) . . . . . 1 80  
No. 2. E dur. (Mi majeur. E major) . . . . . 1 —  
No. 3. D dur. (Ré majeur. D major) . . . . . 1 30

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

### Händel, G. F.

Concert für Orgel mit Orchester (G moll). Für Orgel allein (Solo) zum Concertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol min.] Arr. p. l'orgue seul par R. Schaab. Concert for the org. with orchestra [G min.]. Arr. for organ solo by R. Schaab) 2 50

### Kretzschmar, Hermann.

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

### Lachner, Franz.

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

### Mendelssohn-Bartholdy, F.

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

### Merkel, Gustav.

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

### Papperitz, Robert.

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

### Plütti, Carl.

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

### Reinecke, Carl.

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

### Rheinberger, Josef.

Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.)  
Heft 1 . . . . . 1 —  
Heft 2 . . . . . 1 —  
Op. 88. Pastoral-Sonate in G dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.) 4 —  
Op. 98. Sonate No. 4 in A moll für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.) 4 —  
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour 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. Salve flores martyrum. (Euch Martyrblüthen, Gruss!) 1 25  
Heft II. (No. 4. Salve regina. (Gruss! Himmelskönigin.) No. 5. Christus factus est. (Christus ward für uns geboren)) 1 25

### Rheinberger, Josef.

Op. 132. Sonate No. 8 in E moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4 —  
Op. 142. Sonate No. 9 in B moll f. Orgel. (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 Finales.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4 —  
Op. 148. Sonate No. 11 in D moll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4 —  
Op. 154. Sonate No. 12 in Des dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) 4 —  
Op. 161. Sonate No. 13 in Es dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate p. l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.) 4 —  
Op. 165. Sonate No. 14 in C dur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) 4 —  
Op. 167. Meditationen. Zwölf Orgelvortrüge. (12 morceaux pour l'orgue. 12 organ-pieces) 1 —  
No. 1. Entrata . . . . . 1 —  
No. 2. Agitato . . . . . 1 —  
No. 3. Canzonetta . . . . . 1 —  
No. 4. Andantino . . . . . 1 —  
No. 5. Präludium . . . . . 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. Finales . . . . . 1 —

Op. 168. Sonate No. 15 in D dur f. Orgel. (Phantasie, Adagio, Introduction und Riferare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4 —

Op. 175. Sonate No. 16 in G moll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièze mineur. 16th sonata for organ in G sharp minor) 4 —

Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (Fantaisie-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

Einzelsätze aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.)  
No. 1. Fuga cromatica . . . . . 1 25  
No. 2. Intermezzo . . . . . 1 —  
No. 3. Scherzoso . . . . . 1 —

### Schaab, Rob.

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

### Schneider, Friedrich.

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

### Wolf, Alexander.

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

### Woysch, Felix.

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

### Tschalkowsky, 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 —

### Woysch, Felix.

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

### Nachtrag.

**Birn, Max.** (Org. a. d. Sophienkirche in Dresden.)  
Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastorale pour l'orgue. Christmas-Pastoral for organ.) 1 25

### Reger, Max.

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

### Rheinberger, Josef.

Op. 193. Sonate No. 19 in G moll für Orgel. (Präludium, Provençalisch. Introduction und Finales.) (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, Finales.) (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.