

Compositionen für Orgel

VON

Josef Rheinberger.

OEUVRES
POUR
L'ORGUE.

ORGAN-
WORKS.

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

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.	A
No. 1. Impromptu (H moll) (<i>Si min. H min.</i>)	1,—
No. 2. Polonaise (Fis moll) (<i>Fa dièse min. Fis min.</i>)	—,75
No. 3. Serenade (A dur) (<i>La maj. Amaj.</i>)	1,—
BEER, Max Josef.	
Op. 21. Sechs Walzer. (6 valsees, 6 waltzes)	2,25
ESCHMANN, J. Carl.	
Op. 65. Novelette in sechs Kapiteln. (Nouvelette en 6 chapitres. A little nove in six parts.)	
Heft (cah. vol.) 1. No. 1. Auf der Ufenau. Idylle. (<i>Dans Ufenau. On the Ufenau</i>)	2,—
Heft (cah. vol.) 2. No. 2. Märchenerzählung. (<i>Conte. Taie.</i>) No. 3. Unruhige Zeit. (<i>Temps de trouble. Troubled time.</i>)	2,—
Heft (cah. vol.) 3. No. 4. Ballscene. (<i>Scène de bal. On the ball.</i>) No. 5. Auf der Höhe. (<i>Sur la hauteur. On the height.</i>) No. 6. Zweijahre später. (<i>Deux années plus tard. Two years later.</i>)	3,—
Op. 75. Bagatellen.	
Heft (cah. vol.) 1. Allegretto. Im gemächlichen Mennettenschritt. Capriccietto. Andante. Etude. Lied. (<i>L'as de menuet. Menuet tempo. Chant. Song.</i>)	2,—
Heft (cah. vol.) 2. Allegretto gracioso. Andante. Scherzino. Allegretto.	2,—
Op. 78. Freudvoll und leidvoll. 12 kleine Klavierstücke. (<i>Joy et douleur. 12 morceaux de piano. Joy and sorrow. 12 piano pieces.</i>)	2,—
Heft (cah. vol.) 1	2,—
Heft (cah. vol.) 2	2,25
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 Springuell. (<i>A la source jaillissante. At the spring-veils.</i>)	1,40
Op. 27. Drei Stücke in Walzerform. (<i>Trois morceaux de valse. Three pieces in form of waltzers.</i>)	
No. 1. B dur. (<i>Si bém. maj. B maj.</i>)	1,40
No. 2. As dur. (<i>La bém. maj. As maj.</i>)	1,40
No. 3. A dur. (<i>La maj. A maj.</i>)	1,40
Op. 60. Liebesfrühling. (<i>Le printemps de l'amour. Love-spring.</i>) Drei lyrische Stücke.	
No. 1 — 2 — 3	1,—
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Op. 64. Marche de lansquenets. (<i>Landsknechtsmarsch.</i>) Morceau caractéristique	1,50
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Op. 68. Roses d'avril. Valse mélodique	1,50
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Op. 70. Moment de valse	1,50
Op. 71. Vulcain. Humoresque	1,50
Op. 72. Une page de passé. (<i>A souvenir of past-time.</i>) Méditation	1,50
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Op. 74. Au Hameau. (<i>In the hamlet.</i>) Idylle	1,50
Op. 75. Les libellules. (<i>Dragon flies.</i>) Blüette	1,50
Op. 76. Mousse d'or. (<i>Golden moss.</i>) Valse impromptu	1,50
Op. 77. Chant nuptiale. Fantaisie	1,50
Op. 78. Silhouettes. Boéro	1,50
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Op. 83. Pensée. Intermède	1,50
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Op. 84. Valse épisodique	1,50
Op. 84. Valse épisodique	1,50
Op. 94. Voix célestes. Improvisation	1,50
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Op. 116. Pas si vite. Valse élégante	1,50

GODARD, Charles.	
Op. 117. Méditation espagnole	1,50
Op. 122. Sous la feuillée. Impromptu	1,50
Op. 140. Nuage rose. Improvisation	1,50
Op. 141. Impression du soir. Romance	1,50
Op. 142. Tête-à-tête. Idylle	1,50
Op. 143. Autrefois. Romance sans paroles	1,50
Op. 144. Brise de mai. Blüette	1,50
Op. 145. Allées fleuries. Réverie	1,50
Op. 146. Ruisseau murmurant. 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. Morceau de salon	1,50
Op. 150. Réséda. 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. (<i>Forelleu spiel.</i>) Poésie musicale	1,50
GRAFF, Alphonse.	
Op. 15. Deux caprices.	
No. 1. A dur. (<i>La maj. Amaj.</i>)	1,—
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HOCHSTETTER, Caesar.	
Op. 1. Notturmo	1,—
Op. 2. 2 Klavierstücke.	
No. 1. Gavotte	1,—
No. 2. Scherzo	1,—
JESSEL, Léon.	
Op. 139. Tentation. (<i>Lockung.</i>) Improvisation	1,20
Op. 142. Marivaudage. (<i>Zärtliche Unterredung.</i>) Feuille d'album	1,20
KIRCHNER, Fritz.	
Op. 79. Zwei Klavierstücke.	
No. 1. Tarantella	1,25
No. 2. Kanzonetta	1,25
Op. 95. Zwei Jägerlieder. (<i>2 chants de chasseur. 2 hunting's songs.</i>)	
No. 1	1,—
No. 2	1,—
Op. 117. Zwei Klavierstücke.	
No. 1. Gondoliera	1,25
No. 2. Saltarello	1,25
KLEFFEL, Arno.	
Op. 37.	
No. 1. Toccata	1,25
No. 2. Lied (<i>Chant. Song</i>)	1,—
No. 3. Sevillana	1,—
No. 4. Gondoliera	1,25
Op. 38. Spielmannsweisen. (<i>Les mélodies du ménestrier. The minstrel's lays.</i>)	
Heft (cah. vol.) 1. No. 1. Morgengruss. (<i>Salut au matin. Salute of the morning.</i>)	
No. 2. Fröhliche Wanderschaft. (<i>Joyeux pèlerinage. Joyful peregrination.</i>) No. 3. In der Mühle. (<i>Au moulin. In the mill.</i>) No. 4. Sehnsucht. (<i>Désir ardent. Aspiration.</i>)	1,50
Heft (cah. vol.) 2. No. 5. Nachtstück. (<i>Nocturne. Nocturn.</i>) No. 6. Festlicher Zug. (<i>Cortège solennel. Festival cortege.</i>) No. 7. Am Bach. (<i>Près du ruisseau. On the brook.</i>) No. 8. Unter der Linde. (<i>Sous le tilleul. Under the linden-tree.</i>)	1,50
Heft (cah. vol.) 3. No. 9. Schalk. (<i>Frisjon. Wag.</i>) No. 10. Im Grünen. (<i>A la campagne. In the country.</i>) No. 11. Jagdlied. (<i>La chasse. The chase.</i>) No. 12. Abschied. (<i>L'adieu. The parting.</i>)	1,50
KLEINMICHEL, Richard.	
Op. 47. Fünf Mazurkas. (<i>Cinq mazurkas. Five mazurkas.</i>)	
No. 1. B dur. (<i>Si bém. maj. B flat maj.</i>)	1,—
No. 2. A dur. (<i>La maj. A maj.</i>)	1,—
No. 3. D dur. (<i>Ré maj. D maj.</i>)	1,—
No. 4. G moll. (<i>Sol min. G min.</i>)	1,—
No. 5. Es dur. (<i>Mi bém. maj. E flat maj.</i>)	1,—
Op. 61. Moto perpetuo. Sechs brillante Etüden. (<i>Six études brillantes. Six brilliant studies.</i>)	
No. 1. Gebundene Passagen. (<i>Passages liés. Legato passages.</i>)	1,—
No. 2. Leichtes Handgelenk. (<i>Poignet dégagé. Loose wrist.</i>)	1,—
No. 3. Gebrochene Sexten. (<i>Sixtes brisées. Arpeggiated sixths.</i>)	1,—
No. 4. Gebrochene Akkorde. (<i>Accords brisés. Arpeggiated chords.</i>)	1,—

KLEINMICHEL, Richard.	
Op. 61. Moto perpetuo.	A
No. 5. Triller. (<i>Trilles. Shakes.</i>)	1,—
No. 6. Gestossene Oktaven. (<i>Octaves détachées. Staccato octaves.</i>)	1,—
KRUG, Arnold.	
Op. 3. Vier Phantasiestücke. (<i>Quatre compositions fantaisistes. Four fantasias.</i>)	
No. 1. C dur. (<i>Ut maj. C maj.</i>)	1,50
No. 2. H dur. (<i>Si maj. H maj.</i>)	—,75
No. 3. E moll. (<i>Mi min. E min.</i>)	1,—
No. 4. Es dur. (<i>Mi bém. maj. Es maj.</i>)	1,25
Op. 14. Liebesnovelle. (I. Erste Begegnung. II. Liebeswehen. III. Geständnis. IV. Epilog. Trennung.) Ein Idyll in vier Sätzen für Streichorchester und Harle ad libitum. Bearbeitet vom Komponisten. (<i>Une nouvelle d'amour. I. Première entrevue. II. Amour naissant. III. Aveu. IV. Epilogue. Séparation. Idylle en quatre parties pour instruments à cordes avec harpe ad libitum. Love's novel. I. First meeting. II. First love. III. Confession. IV. Epilog. Séparation. An idyll in four parts for bow-orchestra and harp ad libitum. Arranged by the composer.</i>)	3,—
Op. 17.	
No. 1. Blumenstück. (<i>Fleur. Flower piece.</i>)	—,75
No. 2. Scherzo con Intermezzo	1,25
No. 3. Notturmo	1,—
Op. 31. Albumblätter. (<i>Feuillets d'album. Album leaves.</i>)	
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. <i>Marche funèbre. Funeral march.</i>)	1,—
No. 6. Andantino	1,—
LAZARUS, Gustav.	
Op. 73. Suite in 4 Sätzen. (<i>4 morceaux. 4 pieces.</i>)	
No. 1. Sehnsucht. (<i>Désir ardent. Longing.</i>)	1,50
No. 2. Vision	1,—
No. 3. Wiedersehen. (<i>Revoir. Meeting again.</i>)	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. (<i>Moments joyeux. Hours of merriment.</i>)	
No. 1. Dolce far niente	1,—
No. 2. Burleske	1,—
No. 3. Novelette	1,—
Op. 20. Aus meinem Skizzenbuche. (<i>Esquisses musicales. From my sketch-book.</i>)	
No. 1. Spielende Mücken. (<i>Jeu des mouches. Humming of the bee.</i>)	1,50
No. 2. Humoreske	1,50
No. 3. Ein Walzer	1,50
Op. 39. Aus den Tagen der Minnesänger. Vier Stimmungsbilder zu altdeutschen Dichtungen. (<i>Des jours des troubadours. 4 morceaux. From minstrel's times. 4 pieces.</i>)	
No. 1. Im süßen Maien, zu einem Texte von Walther von der Vogelweide. (<i>Au beau mois de mai. In may-month.</i>)	1,—
No. 2. Minnelied, zu einem Texte von Wernher von Tegernsee. (<i>Chant d'amour. Love-song.</i>)	1,—
No. 3. Ringelreihen, zu einem Texte von Konrad von Kitzberg. (<i>Ronde. Roundelay.</i>)	1,—
No. 4. Der fröhliche Zecher, zu einem Volksliede des XVI. Jahrhunderts. (<i>Le joyeux buveur. The gay drinker.</i>)	1,—
Op. 42. Arabesken. (<i>Arabesques.</i>) Fünf Klavierstücke.	
No. 1. Andantino	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. Intermezzo	1,25
SCHORCHT, H.	
Op. 4. Deux mazurkas.	
No. 1	1,—
No. 2	1,—
SCHYTTE, Ludwig.	
Op. 121. Vier Tonskizzen. (<i>4 esquisses musicales. 4 musical sketches.</i>)	
No. 1. Wiener Walzer. (<i>Valse viennoise. Vienna Waltz.</i>)	1,50
No. 2. Schwedische Fantasie. (<i>Fantaisie suédoise. Swedish fantasia.</i>)	1,50

SCHYTTE, Ludwig.	
Op. 121. Vier Tonskizzen.	A
No. 3. Klänge aus Tyrol. (<i>Voix du Tyrol. Sounds from Tyrol.</i>)	1,50
No. 4. Nordischer Brautzug. (<i>Cortège nuptial norvégien. Norwegian bridal procession.</i>)	1,50
SILAS, E.	
Op. 108. Gavotte.	
No. 6. F dur. (<i>Fa maj. F maj.</i>)	1,50
STAEGER, Alexander.	
Op. 3. Von Lenz und Liebe. (<i>Printemps et amour. Spring and love.</i>)	
No. 1. Malenglück. (<i>Bonheur en mai. Happiness in the may.</i>)	1,25
No. 2. Lenznacht. (<i>Nuit de printemps. Spring-night.</i>)	1,25
No. 3. Frohe Waldfahrt. (<i>Joyeux voyage. Merry forest-excursion.</i>)	1,50
ZAREMBSKI, Jules.	
Op. 22. Berceuse. (<i>Lullaby.</i>)	1,50
Op. 24. Valse caprice	2,50
Op. 25. Tarantella	2,50
Op. 26. Sérénade espagnole. (<i>Spanish serenade.</i>)	1,50

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Heft 2	1 —	Nº 8. Alla marcia	1 —
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Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 —	Nº 10. Passacaglia	1 —
Op. 98. Sonate Nº 4 in A-moll für Orgel. (Tempo moderato. Intermezzo, Fuga cromatica.) (<i>Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.</i>)	4 —	Nº 11. Fugato	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 50	Nº 12. Finale	1 —
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (<i>Cinq hymnes pour 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 Martyrblüthen, Gruss!</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —
Heft 2. Nº 4. Salve regina. (<i>Gruss! Himmelskönigin.</i>)	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>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, 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 H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i>)	4 —	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie. Intermezzo. Introduction u. Fuge.) (<i>Fantaisie-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie. Capriccio. Idylle. Finale.) (<i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i>)	4 —
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato. Intermezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i>)	4 —	Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve trios for organ.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (<i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i>)	4 —	Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>)	4 —	Op. 193. Sonate Nº 19 in G-moll (Präludium. Provenzalisch. 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 —

SONATE.

I. Fuge.

Josef Rheinberger, Op. 132.

Adagio. (♩ = 60.)

Manual.

Pedal.

The first system of the musical score consists of three staves. The top two staves are grouped as 'Manual' and the bottom staff as 'Pedal'. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Adagio' with a quarter note equal to 60 beats per minute. The Manual part begins with a fortissimo (ff) dynamic and includes a fortissimo plus (ff+) marking. The Pedal part begins with a fortissimo (ff) dynamic. The music features complex harmonic textures with many accidentals and slurs.

II. Man:

mf

mf

rit.

- ^{*)} **ff** = volles Werk des I. Manuals.
- f** = volles Werk ohne Mixturen.
- mf** = volles Werk des II. Manuals, od: Principal 8 des I. M.
- p** = Ein paar sanfte Reg: zu 8' und 4'.
- pp** = Salicional oder Aeoline 8'. Pedal immer entsprechend.

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Moderato. (♩ = 58.)

First system of musical notation. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 58 beats per minute. The first measure of the bass clef staff contains the marking 'I.M.' and a dynamic marking 'f'.

Second system of musical notation, continuing the piece with three staves. The notation includes various melodic lines and accompaniment.

Third system of musical notation, continuing the piece with three staves. The notation includes various melodic lines and accompaniment.

Fourth system of musical notation, continuing the piece with three staves. The notation includes various melodic lines and accompaniment.

First system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music consists of several measures with complex melodic lines and chords, including slurs and dynamic markings.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures. It includes various note values, rests, and articulation marks.

Third system of musical notation, featuring a dynamic marking of *pp* (pianissimo) in the later measures. The notation includes slurs and detailed chordal textures.

Fourth system of musical notation, concluding the page with a dynamic marking of *mf* (mezzo-forte). The system shows intricate melodic and harmonic development.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The first system contains four measures. The first two measures feature a complex, multi-measure melodic line in the treble staff, with a corresponding bass line in the grand staff's bass clef. The third measure continues this melodic line, and the fourth measure concludes with a dynamic marking of *f* (forte) and a final cadence.

Second system of musical notation, continuing from the first system. It consists of three staves. The first two measures show a continuation of the melodic line in the treble staff, with a bass line in the grand staff's bass clef. The third measure features a more active bass line in the grand staff's bass clef, while the treble staff has a more static accompaniment. The fourth measure concludes with a dynamic marking of *f* and a final cadence.

Third system of musical notation, continuing from the second system. It consists of three staves. The first two measures show a continuation of the melodic line in the treble staff, with a bass line in the grand staff's bass clef. The third measure features a more active bass line in the grand staff's bass clef, while the treble staff has a more static accompaniment. The fourth measure concludes with a dynamic marking of *f* and a final cadence.

Fourth system of musical notation, continuing from the third system. It consists of three staves. The first two measures show a continuation of the melodic line in the treble staff, with a bass line in the grand staff's bass clef. The third measure features a more active bass line in the grand staff's bass clef, while the treble staff has a more static accompaniment. The fourth measure concludes with a dynamic marking of *pp* (pianissimo) and a final cadence.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in G major and 3/4 time. The first system contains four measures of music with various melodic and harmonic developments.

Second system of musical notation, continuing from the first. It features a grand staff and a separate bass staff. The music continues with complex harmonic textures and melodic lines across four measures.

Third system of musical notation, continuing the piece. It includes a grand staff and a separate bass staff. The fourth measure of this system shows a key signature change to E major.

Fourth system of musical notation, the final system on the page. It consists of a grand staff and a separate bass staff. The music concludes with a final cadence in E major.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has one sharp (F#). The music features a melodic line in the treble clef with various intervals and a bass line in the grand staff.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a melodic line in the treble clef and accompaniment in the grand staff.

Third system of musical notation. It includes dynamic markings: *pp* (pianissimo) in the first measure and *p* (piano) in the second measure. The key signature changes to two sharps (F# and C#). The music continues with melodic and harmonic development.

Fourth system of musical notation. It includes dynamic markings: *mf* (mezzo-forte) in the second measure and *p* (piano) in the final measure. The key signature changes to three sharps (F#, C#, and G#). The system concludes with a melodic phrase in the treble clef and a sustained chord in the grand staff.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The middle and bottom staves are in bass clef with a key signature of two sharps (F#, C#). The music consists of complex chordal textures and melodic lines with various articulations.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The music includes a dynamic marking of *ff* (fortissimo) in the middle staff.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The music includes a dynamic marking of *ff* in the middle staff and a tempo marking of *poco rit.* (poco ritardando) above the top staff.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The music concludes with a final cadence in the top staff.

II. Intermezzo.

Andantino. (♩ = 86.) *poco rit.*

p

a tempo *pp* *poco rit.*

a tempo *pp* *mf* *rit.*

a tempo *pp*

a tempo

p *mf* *mf*

This system contains the first system of music. It features a treble and bass staff for the piano and a separate bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked *a tempo*. The piano part begins with a *p* (piano) dynamic, while the separate bass staff starts with a *mf* (mezzo-forte) dynamic. The music consists of flowing eighth and sixteenth notes with various articulations.

rit. *a tempo*

f *f*

This system contains the second system of music. It features a treble and bass staff for the piano and a separate bass staff. The tempo starts with a *rit.* (ritardando) marking and returns to *a tempo*. The piano part begins with a *f* (forte) dynamic, and the separate bass staff also begins with a *f* dynamic. The music continues with rhythmic patterns and some rests.

poco rit. *a tempo*

p *p*

This system contains the third system of music. It features a treble and bass staff for the piano and a separate bass staff. The tempo starts with a *poco rit.* (poco ritardando) marking and returns to *a tempo*. The piano part begins with a *p* (piano) dynamic, and the separate bass staff also begins with a *p* dynamic. The music features a mix of eighth and sixteenth notes.

rit.

mf *mf*

This system contains the fourth system of music. It features a treble and bass staff for the piano and a separate bass staff. The tempo is marked *rit.* (ritardando). The piano part begins with a *mf* (mezzo-forte) dynamic, and the separate bass staff also begins with a *mf* dynamic. The music concludes with a final cadence.

a tempo

mf

mf

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a dynamic marking of *mf* (mezzo-forte). The tempo is marked *a tempo*. The notation includes eighth and sixteenth notes, often beamed together, and rests.

f

f

This system contains the next two staves of music. The dynamic marking changes to *f* (forte) in both staves. The notation continues with similar rhythmic patterns of eighth and sixteenth notes.

p

p

This system contains the third and fourth staves of music. The dynamic marking changes to *p* (piano) in both staves. The notation includes some rests and longer note values.

mf

This system contains the final two staves of music on the page. The dynamic marking returns to *mf* (mezzo-forte). The notation concludes with various note values and rests.

rit. *a tempo*

p

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The tempo marking *rit.* is above the first measure, and *a tempo* is above the second measure. A dynamic marking *p* is placed below the first measure of the top staff.

This system contains the next two staves of music, continuing the piece in the same key signature and tempo.

mf *p*

This system contains the next two staves of music. A dynamic marking *mf* is placed below the first measure of the top staff, and another *p* is placed below the second measure of the top staff.

rit. *a tempo*

pp

pp

This system contains the final two staves of music on the page. The tempo marking *rit.* is above the first measure, and *a tempo* is above the second measure. Dynamic markings *pp* are placed below the first measure of the top staff and below the first measure of the bottom staff.

III. Scherzoso.

Allegro molto. (♩.=76.)

Josef Rheinberger, Op. 132.

The musical score is written for piano and consists of five systems. Each system contains three staves: a grand staff (treble and bass clefs) and a separate bass staff. The first system begins with a forte (f) dynamic. The second system continues with various dynamics. The third system features a fortissimo (ff) dynamic. The fourth system continues with complex textures. The fifth system concludes with a forte (f) dynamic. The score includes treble and bass clefs, a grand staff, and various musical notations such as notes, rests, and ornaments.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The top staff contains a melodic line with various notes and rests. The middle staff contains chords and some melodic fragments. The bottom staff contains a bass line with notes and rests.

Second system of musical notation, continuing the piece. It features the same three-staff layout as the first system, with complex harmonic and melodic developments.

Third system of musical notation. This system includes dynamic markings: *mf* (mezzo-forte) is written in the middle of the first staff and below the second staff.

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

Fifth system of musical notation, the final system on the page. It includes dynamic markings: *f* (forte) in the first staff, and *ff* (fortissimo) in the second staff.

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 music features a complex melodic line in the treble clef with many slurs and ties, and a bass line with chords and single notes. The bottom staff contains a simple bass line with some accidentals.

Second system of musical notation. Similar to the first, it has three staves. The treble clef staff shows more intricate melodic patterns. A dynamic marking of *ff* (fortissimo) appears in the middle of the system. The bass clef staff continues with harmonic support.

Third system of musical notation. This system continues the melodic and harmonic development. The treble clef staff has a series of chords and moving lines. The bass clef staff provides a steady accompaniment.

Fourth system of musical notation. This system features a double bar line, indicating a section change or repeat. The *ff* dynamic marking is prominent. The music becomes more rhythmic and complex in the treble clef.

Fifth system of musical notation. The final system on the page, showing a continuation of the melodic and harmonic themes. The treble clef staff has a long, sweeping melodic line. The bass clef staff concludes with a few final chords and notes.

First system of musical notation, consisting of three staves. The top staff is a single treble clef with a whole note and a half note. The middle and bottom staves are grand staff notation with treble and bass clefs, featuring a continuous eighth-note accompaniment in the bass and a melodic line in the treble.

Second system of musical notation, consisting of three staves. Similar to the first system, it features a continuous eighth-note accompaniment in the bass and a melodic line in the treble.

Third system of musical notation, consisting of three staves. It includes dynamic markings *rit.* and *a tempo*. The notation shows a change in the melodic line and accompaniment.

Fourth system of musical notation, consisting of three staves. The notation continues with complex melodic and harmonic structures.

Fifth system of musical notation, consisting of three staves. This system concludes the piece with a final cadence and a double bar line.

IV.

Passacaglia.

Molto moderato. (♩ = 69.)

The musical score is written for piano and consists of four systems. Each system contains three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Molto moderato' with a quarter note equal to 69 beats per minute. The dynamics are indicated as *pp*, *mf*, *f*, and *mf* across the systems. The music features a prominent eighth-note bass line in the left hand, with the right hand playing more complex melodic and harmonic patterns.

II. Man. *mf*
I. Man. *f*

This system contains the first system of music. It features a grand staff with three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the bass. The key signature has one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* and *f*. The system ends with a fermata over a whole note chord.

I. Man.

This system contains the second system of music. It features a grand staff with three staves. The key signature has one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The system ends with a fermata over a whole note chord.

f

This system contains the third system of music. It features a grand staff with three staves. The key signature has one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* is present. The system ends with a fermata over a whole note chord.

I. Man. *f*
II. Man.

This system contains the fourth system of music. It features a grand staff with three staves. The key signature has one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*. The system ends with a fermata over a whole note chord.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. It consists of a single melodic line in the treble clef and a bass line in the bass clef. The piece begins with a long, sweeping melodic phrase that spans across the first two measures.

Second system of musical notation. The treble clef part continues with a melodic line. The bass clef part features a more active bass line with eighth notes. A dynamic marking of *f* (forte) is present. A first ending bracket labeled "I. Man." spans the final two measures of this system, which end with a triplet of eighth notes.

Third system of musical notation. The treble clef part continues with a melodic line. The bass clef part features a more active bass line with eighth notes. The music continues with a similar melodic and harmonic structure.

Fourth system of musical notation. The treble clef part begins with a dynamic marking of *ff* (fortissimo). The bass clef part also features a dynamic marking of *ff*. The music continues with a similar melodic and harmonic structure.

Fifth system of musical notation. The treble clef part continues with a melodic line. The bass clef part features a more active bass line with eighth notes. The music concludes with a final melodic phrase in the treble clef.

First system of musical notation, featuring a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff has a few notes, including a half note with a slur.

Second system of musical notation. The treble staff continues with intricate sixteenth-note patterns. The bass staff has a few notes, including a half note with a slur. A dynamic marking 'f' is present below the bass staff.

Third system of musical notation. The treble staff features a melodic line with slurs. The bass staff has a few notes, including a half note with a slur.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a few notes, including a half note with a slur. A dynamic marking 'f' is present below the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a few notes, including a half note with a slur.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in G major (one sharp) and 2/4 time. The first two staves feature a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The third staff provides a simple harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The melodic line in the upper staves continues with similar rhythmic complexity. A dynamic marking of *ff* (fortissimo) appears at the end of the system, indicating a strong increase in volume.

Third system of musical notation. This system introduces a change in texture. The upper staves now feature a more rhythmic, chordal accompaniment with frequent rests and accents. The lower staves continue with a steady harmonic accompaniment. The key signature and time signature remain consistent.

Fourth system of musical notation. The melodic line in the upper staves returns to a more active, flowing style. A dynamic marking of *sfz* (sforzando) is present, indicating a moment of emphasis. The accompaniment in the lower staves remains consistent with the previous system.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has one sharp (F#). The top staff features a complex melodic line with many sixteenth notes and slurs. The middle staff has a bass line with chords and some melodic movement. The bottom staff has a simple bass line with quarter and eighth notes.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The top staff continues with intricate melodic patterns. The middle staff shows more complex chordal textures. The bottom staff maintains a steady bass line.

Third system of musical notation. The top staff has a melodic line with some rests. The middle staff features a prominent melodic line with a *mf* dynamic marking. The bottom staff continues with a simple bass line.

Fourth system of musical notation. The top staff has a melodic line with a *p* dynamic marking. The middle staff has a complex bass line with many sixteenth notes. The bottom staff has a simple bass line.

legatissimo

The first system of the musical score features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is highly legato, with notes connected by long slurs. The bass line consists of simple chords and single notes. The piano part is written on a grand staff with two bass clefs.

The second system continues the musical piece. It includes a dynamic marking of *pp* (pianissimo) in the middle of the system. The melodic lines in the treble and bass clefs are more complex, with some notes beamed together. The piano part remains in the lower register.

The third system shows a change in dynamics with a *ff* (fortissimo) marking. The melody becomes more active and rhythmic. The piano part features more complex chordal structures and some melodic movement in the lower register.

The fourth system features a dense texture with rapid sixteenth-note passages in both the treble and bass clefs. The piano part has a more active bass line with frequent sixteenth-note runs. The system concludes with a sharp sign (#) on the bottom line of the piano part.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth-note patterns and large slurs. The middle staff is in bass clef with a key signature of one sharp, containing a rhythmic accompaniment of eighth-note chords. The bottom staff is also in bass clef with a key signature of one sharp, showing a simple bass line with quarter notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the rhythmic accompaniment. The bottom staff continues the bass line, ending with a half note.

The third system of musical notation consists of three staves. The top staff features a more complex melodic line with sixteenth-note runs and slurs. The middle staff continues the rhythmic accompaniment. The bottom staff continues the bass line, ending with a half note.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line with slurs. The middle staff continues the rhythmic accompaniment. The bottom staff continues the bass line, ending with a half note.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has one sharp (F#). The music features intricate melodic lines with many slurs and ties, and a dynamic marking of *f* (forte) in the second measure.

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

Third system of musical notation, featuring more melodic development and harmonic complexity.

Fourth system of musical notation, concluding the page with a *ff* (fortissimo) dynamic marking in the first measure. The music includes various chordal textures and melodic fragments.

First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass line. The music is in a key with one sharp (F#) and includes various rhythmic patterns and melodic lines.

Second system of musical notation, including tempo markings *rit.* and *a tempo*. The notation continues with complex harmonic structures and rhythmic variations.

Third system of musical notation, showing further development of the musical themes with intricate melodic and harmonic details.

Fourth system of musical notation, concluding with a *riten.* marking and a double bar line. The system features dense chordal textures and melodic flourishes.

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 Gmoll) mit Begl. des Streichorchest., 2 Hörnern, Trompeten u. Pauken. (2^{ème} concert pour l'orgue avec orchestre en sol-minor. 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. Dmoll. (Du concert italien en Ré min. From the italian concert. D min.) 1 30

Beethoven, L. van.

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

Rheinberger, Josef.

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

III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef.

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

IV. Für Orgel und Blasinstrumente.

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

Gumbert, Friedrich.

- Transcriptionen für Horn mit Begleitung der Orgel (oder des Pianoforte). (Duos pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].) (Heft 19.) Bach, Air. Aus d. Orchestersuite. Ddur. (Ré maj. 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 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-a-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 Dmoll. (1^{re} sonate pour l'orgue en Ré min. 1st sonata for organ in D min.) 3 —

Boslet, L.

- Op. 14. Arioso und Fugato für Orgel 1 —
- Op. 15. Sonate in Bmoll 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 Schulgebrauch 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 (Gmoll). 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 Poststudien für Orgel zum Gebrauche bei Trauungen u. Concerten. (Trois études 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 (Dmoll) 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 Concertgebrauch 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 —

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) Heft 2. (Sei Lob' und Ehr, dem höchsten Gut. Sollt' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wachet auf! ruft uns die Stimme) 1 30

Reinecke, Carl.

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

Rheinberger, Josef.

- Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.) Heft 1 1 —
- Heft 2 1 —
- Op. 88. Pastoral-Sonate in Gdur 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 Amoll 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. (Ruch 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 Bmoll f. Orgel. (Prälud., Romanza, 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 Hmoll 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 Dmoll 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 Esdur 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 Cdur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) 4 —
- Op. 167. Meditationen. Zwölf Orgelvorträge. (12 morceaux pour l'orgue. 12 organ-pieces) No. 1. Entrata 1 —
- No. 2. Agitato 1 —
- No. 3. Canzonetta 1 —
- No. 4. Andantino 1 —
- No. 5. Prælude 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 Ddur f. Orgel. (Phantasie, Adagio, Introduction und Récitativo.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4 —
- Op. 175. Sonate No. 16 in Gsmoll 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 Hdur für Orgel. (Fantasie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in B maj.) 4 —
- Op. 188. Sonate No. 18 in Adur für Orgel. (18^{ème} 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 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
- 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
- Tschafkowsky, P.** Allegro con grazia aus der Symphonie pathétique (No. VD. 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 (Gmoll) für Orgel. (Fantasie et fugue pour l'orgue en ut maj. Fantasia and fugue for organ in Cmaj.) 2 —
- Rheinberger, Josef.** Op. 193. Sonate No. 19 in Gmoll für Orgel. (Präludium, Provenzalisch. Introduction und Finale.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor) 4 —
- Op. 198. Zur Friedensfeier. Sonate No. 20 in Fdur 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 Fmaj.) 4 —

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

ROB. FORBERG, LEIPZIG.