

# Compositionen für Orgel

von

## Josef Rheinberger.

OEUVRES  
POUR  
L'ORGUE.

ORGAN-  
WORKS.

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

LEIPZIG, ROB. FORBERG.

Op. 49. Zehn Trios für die Orgel. ( <i>Dix trios pour l'orgue. Ten trios for organ.</i> )	M. Pf.	Op. 167. Meditationen. Zwölf Orgelvorträge. ( <i>12 morceaux pour l'orgue. 12 organ-pieces.</i> )	M. Pf.
Heft 1	1 —	Nº 7. Intermezzo	1 —
Heft 2	1 —	Nº 8. Alla marcia	1 —
Op. 88. Pastoral-Sonate in G-dur für Orgel. (Pastorale, Intermezzo, Fuge.) ( <i>Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.</i> )	4 —	Nº 9. Tema variato	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 —	Nº 10. Passacaglia	1 —
Op. 98. Sonate Nº 4 in A-moll für Orgel. (Tempo moderato. Intermezzo, Fuga cromatica.) ( <i>Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.</i> )	4 —	Nº 11. Fugato	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 50	Nº 12. Finale	1 —
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. ( <i>Cinq hymnes pour chœur mixte. Arrangés pour l'orgue ou l'harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.</i> )		Op. 168. Sonate Nº 15 in D-dur für Orgel. (Phantasie. Adagio, Introduction und Ricercare.) ( <i>Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i> )	4 —
Heft 1. Nº 1. Pater noster. ( <i>Vater unser.</i> )		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. ( <i>Schon weicht der Sonne Flammenstrahl.</i> )	1 25	Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) ( <i>Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.</i> )	4 —
Nº 3. Salvete flores martyrum. ( <i>Euch Martirblüthen, Gruss!</i> )		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —
Heft 2. Nº 4. Salve regina. ( <i>Gruss! Himmelskönigin.</i> )	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. ( <i>2ième Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i> )	6 —
Nº 5. Christus factus est. ( <i>Christus ward für uns geboren.</i> )		Partitur	netto 6 —
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) ( <i>Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.</i> )	4 —	Orchesterstimmen	netto 6 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	(Duplirstimmen: Viol I, II, Va, Ve, u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) ( <i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i> )	4 —	Orgelstimme	netto 3 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	netto 4 50
Op. 146. Sonate Nº 10 in B-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) ( <i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i> )	4 —	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie, Intermezzo, Introduction u. Fuge.) ( <i>Fantaisie-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i> )	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie, Capriccio, Idylle, Finale.) ( <i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i> )	4 —
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato, Intermezzo und Fuge.) ( <i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i> )	4 —	Op. 189. Zwölf Trios für Orgel. ( <i>Douze trios pour l'orgue. Twelve trios for organ.</i> )	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) ( <i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i> )	4 —	Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) ( <i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i> )	4 —	Op. 193. Sonate Nº 19 in G-moll (Präludium, Provençalisch, Introduction und Finale.) ( <i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i> )	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) ( <i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-fest. 20th sonata for organ in F maj.</i> )	4 —
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) ( <i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i> )	4 —	Einzeilsätze aus seinen Orgelsonaten. ( <i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i> )	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. ( <i>12 morceaux pour l'orgue. 12 organ-pieces.</i> )		Nº 2. Intermezzo	1 —
Nº 1. Entrata	1 —	Nº 3. Scherzoso	1 —
Nº 2. Agitato	1 —	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. ( <i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i> )	
Nº 3. Canzonetta	1 —	Nº 1. Intermezzo (aus Op. 132)	1 —
Nº 4. Andantino	1 —	Nº 2. Romanze (aus Op. 142)	1 —
Nº 5. Préludio	1 —	Nº 3. Thema mit Veränderungen (aus Op. 146)	1 —
Nº 6. Aria	1 —	( <i>Thème et variations.</i> )	1 —
		Nº 4. Pastorale (aus Op. 154)	1 —
		Nº 5. Canzone (aus Op. 161)	1 —
		Nº 6. Idylle (aus Op. 165)	1 —

# Männerchöre

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

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

## ERSTE ABTHEILUNG: CONCERTGESÄNGE.

**Brambach, C. Jes.**

Op. 70. Lorelei. Nach einer Dichtung von W. v. Waldbrühl. Dramatische Scene für Männerchor und Mezzosopran-Soli mit Orchester oder Pianoforte. Partitur netto 15.—  
Orchesterstimmen netto 15.—  
Clavierauszug netto 4.50  
Chorstimmen à 75 3.—  
Mezzo-Sopran Solostimme —.75  
Textbuch netto 1.10

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

**Draescke, Felix.**

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

**faisst, Immanuel.**

Op. 28. Vier Kriegs- und Siegeslieder für Männerchor mit Blechinstrumenten oder Pianoforte. †  
No. 1. Trompeter blas! An den Rheia. Gedicht von Weitbrecht. Partitur mit unterlegtem Clavierauszug und Chorstimmen 5.75  
Eine der vier Chorstimmen apart à 40

No. 2. Hurrah, Germania! Gedicht von Freiligrath. Partitur mit unterlegtem Clavierauszug und \* Chorstimmen 1.75

No. 3. Deutsches Soldatenlied. Gedicht von J. G. Fischer. Partitur mit unterlegtem Clavierauszug und \*\* Chorstimmen 2.75

No. 4. Victoria! Gedicht von O. Müller. Partitur mit unterlegtem Clavierauszug und \* Chorstimmen 1.75

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

**Heuser, Ernst.**

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

**Hirsch, Carl.**

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

**Jüngst, Hugo.**

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

**Kretschmer, Edmund.**

Op. 57. Krieger's Wahlpruch. Gedicht von A. Pollack. Für vierstimmigen Männerchor mit Orchester oder Pianoforte. † Partitur mit unterlegtem Clavierauszug und \* Chorstimmen 1.60

Op. 61. All-Deutsches Lied. Dichtung von A. Pollack. Für vierstimmigen Männerchor mit oder ohne Instrumentalbegleitung. † Partitur mit unterlegtem Clavierauszug 1.60  
\* Chorstimmen —.60

**Kretzschmar, Herm.**

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

**Krug, Arnold.**

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

Op. 35. Zwei Männerchöre mit Orchester oder Pianoforte. †  
No. 1. Auf weichen Abendlüften. Clavierauszug 1.50  
\*\* Chorstimmen 1.—

No. 2. Barcarole. (Aus den „Agrami“ von Kopisch.) Clavierauszug 1.75  
\*\* Chorstimmen 1.—

Op. 39. Fahrende Leute. Ein Cyclus von Männerchören mit Orchester oder Pianoforte. †  
No. 1. Ständchen. Clavierauszug und \* Chorstimmen 1.50

No. 2. Zigeunerliebe. Gedicht von Th. Souhay. Clavierauszug und \*\* Chorstimmen 2.50

No. 3. Minnelied. Clavierauszug und \* Chorstimmen 2.—

No. 4. Jägerlied. Clavierauszug und \* Chorstimmen 2.—

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

**Mendelssohn, Arnold.**

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

**Müller, J. Max.**

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

**Pembaur, Josef.**

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

**Rheinberger, Josef.**

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

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

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

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

**Rietach, Heinrich.**

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

**Schmidt, G.**

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

**Schubert, Franz.**

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

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

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

**Schumann, Robert.**

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

No. 2. Diefelndlichen Brüder. Op. 49 No. 2. Clavierauszug —.75  
\* Chorstimmen —.60

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

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

**Schwalm, Robert.**

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

**Staeger, Alexander.**

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

**Weinwurm, Rud.**

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

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

**Wulffius, A.**

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

**Zopff, Hermann.**

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



# Orgel-Musik.

## Musique pour l'orgue. Organ-Music.

### I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

#### Rheinberger, Josef.

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

### II. Für Orgel und Violine.

(Orgue et Violon. Organ and violin.)

#### Bach, Joh. Seb.

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

#### Beethoven, L. van.

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

#### Rheinberger, Josef.

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

### III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

#### Rheinberger, Josef.

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

### IV. Für Orgel und Blasinstrumente.

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

#### Gumbert, Friedrich.

- Transcriptionen für Horn mit Begleitung der Orgel (oder des Pianoforte). (Duos pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].) (Heft 19.) Bach, Air. Aus d. Orchestersuite. Ddur. (Rémaj. Dmaj.) . . . . . 1 —  
(Heft 20.) Händel, Andante. Largo. Adagio . . . . . 1 25  
(Heft 22.) Weber, Adagio . . . . . 1 —  
(Heft 25.) Leclair, J. M., Largo . . . . . 75  
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) . . . . . 1 —  
(Heft 31.) Bach, Sarabande . . . . . 1 —  
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) . . . . . 1 —  
(Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) . . . . . 1 25  
(Heft 38.) Schumann, Rob., 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. Emoll. (Mimineur. E minor) . . . . . 75  
No. 2. Arie. Edur. (Mimajeur. E major) . . . . . 75  
No. 3. Chor. Ddur. (Chœur. Rémajeur. Choir. D major) . . . . . 1 —

#### Beethoven, Ludwig v.

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

#### Bibl, Rudolf.

- Op. 74. Erste Sonate für Orgel in D moll. (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. (Préludes pour l'orgue. Preludes for organ) . . . . . 3 —

#### Buxtehude, Dietrich.

- Drei grosse Orgelstücke. Revidirt und zum Concert- und Schulgebrauche herausgeg. v. Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.) No. 1. Emoll. (Mimineur. E minor) . . . . . 1 80  
No. 2. Edur. (Mimajeur. E major) . . . . . 1 —  
No. 3. Ddur. (Rémajeur. D major) . . . . . 1 30

#### Haas, J. de.

- Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ) . . . . . 50

#### Händel, G. F.

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

#### Kretzschmar, Hermann.

- Op. 4. Drei Postulden 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 Studien für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.) Heft 1 . . . . . 1 80  
Heft 2 . . . . . 1 80  
Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ) . . . . . 2 —

#### Lachner, Franz.

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

#### Mendelssohn-Bartholdy, F.

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

#### Merkel, Gustav.

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

#### Papperitz, Robert.

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

#### Plutti, Carl.

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

#### Reinecke, Carl.

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

#### Rheinberger, Josef.

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

#### Rheinberger, Josef.

- Op. 132. Sonate No. 8 in Emoll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4 —  
Op. 142. Sonate No. 9 in B moll f. Orgel. (Prälud., Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) 4 —  
Op. 146. Sonate No. 10 in H moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4 —  
Op. 148. Sonate No. 11 in D moll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4 —  
Op. 151. Sonate No. 12 in Des dur für Orgel. (Phantasie. Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) 4 —  
Op. 161. Sonate No. 13 in 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. Cmaj.) 4 —  
Op. 167. Meditationen. Zwölf Orgelvortrage. (12 morceaux pour l'orgue. 12 organ-pieces.) No. 1. Eutrata . . . . . 1 —  
No. 2. Agitato . . . . . 1 —  
No. 3. Canzonetta . . . . . 1 —  
No. 4. Andantino . . . . . 1 —  
No. 5. Preludio . . . . . 1 —  
No. 6. Aria . . . . . 1 —  
No. 7. Intermezzo . . . . . 1 —  
No. 8. Alla marcia . . . . . 1 —  
No. 9. Thema variato . . . . . 1 —  
No. 10. Passacaglia . . . . . 1 —  
No. 11. Fugato . . . . . 1 —  
No. 12. Finale . . . . . 1 —  
Op. 168. Sonate No. 15 in Ddur f. Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4 —  
Op. 175. Sonate No. 16 in Gismoll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor) 4 —  
Op. 181. Fantasie-Sonate No. 17 in Hdur für Orgel. (Fantasie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in Bmaj) 4 —  
Op. 188. Sonate No. 18 in Adur für Orgel. (18ième sonate en La maj. pour l'orgue. 18th sonata for organ in A maj) 4 —  
Op. 189. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.) Heft 1 . . . . . 1 50  
Heft 2 . . . . . 1 50  
Heft 3 . . . . . 1 50

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

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

#### Schaab, Rob.

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

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

#### Schneider, Friedrich.

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

#### Tschaikowsky, P.

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

#### Wolf, Alexander.

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

#### Woyrsch, Felix.

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

### Nachtrag.

#### Birn, Max. (Org. a. d. Sophienkirche in Dresden.)

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

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

#### Reger, Max.

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

#### Rheinberger, Josef.

- Op. 193. Sonate No. 19 in G moll für Orgel. (Präludium, Provençalisch, Introduction und Finale.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor) 4 —  
Op. 196. Zur Friedensfeier. Sonate No. 20 in 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.

C. G. Röder, Leipzig.

# I. Phantasie.

Josef Rheinberger, Op. 154.

Maestoso lento. ♩ = 72.

Manual.

Pedal.

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

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

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The first two staves are connected by a brace on the left. The music features a melodic line in the upper voice and a bass line with triplet markings in the lower voice.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The first two staves are connected by a brace on the left. The music includes a *rit.* (ritardando) marking above the top staff and an *a tempo* marking above the top staff. A dynamic marking of *f* (forte) is present in the top staff.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The first two staves are connected by a brace on the left. The music continues with complex rhythmic patterns and chordal textures.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The first two staves are connected by a brace on the left. The music concludes with a final cadence.

First system of musical notation, featuring a treble and bass clef with a 3/4 time signature. The music includes a complex melodic line in the treble and a more rhythmic bass line. A *mf* dynamic marking is present.

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

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

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

Fifth system of musical notation, showing a change in key signature to a major key with two sharps. The music continues with melodic and harmonic development.

System 1 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the treble staff with many slurs and ties, and a rhythmic accompaniment in the grand and bass staves.

System 2 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#). The music continues with intricate melodic and harmonic textures across all staves.

System 3 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#). The music features a mix of melodic lines and chordal textures.

System 4 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#). The music continues with complex melodic and harmonic structures.

System 5 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#). The music concludes with a series of chords and melodic fragments.

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

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

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

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

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



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major (indicated by two sharps). The music features a complex texture with many beamed notes and slurs, particularly in the upper staves.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music continues with intricate melodic lines and harmonic accompaniment.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The notation includes various rhythmic values and phrasing slurs.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music features a mix of eighth and sixteenth notes with frequent beaming.

The fifth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The system concludes with sustained chords and melodic fragments.

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

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

Third system of musical notation, showing further development of the musical themes with intricate phrasing and dynamics.

Fourth system of musical notation, featuring a prominent melodic line in the treble and a more active bass line, with some dynamic markings like *pp* and *ppp*.

Fifth system of musical notation, concluding the page with a final melodic flourish in the treble and a sustained bass accompaniment.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a melodic line in the treble clef and a complex accompaniment in the bass clefs. A *rit.* (ritardando) marking is present above the final measure of the system.

Tempo I.

Second system of musical notation, starting with the tempo marking "Tempo I.". It consists of three staves: a grand staff and a separate bass staff. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The music features a melodic line in the treble clef and a complex accompaniment in the bass clefs.

Third system of musical notation, consisting of three staves: a grand staff and a separate bass staff. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The music features a melodic line in the treble clef and a complex accompaniment in the bass clefs.

Fourth system of musical notation, consisting of three staves: a grand staff and a separate bass staff. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The music features a melodic line in the treble clef and a complex accompaniment in the bass clefs. Dynamic markings include *p* (piano), *pp* (pianissimo), and *f* (forte).

Fifth system of musical notation, consisting of three staves: a grand staff and a separate bass staff. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The music features a melodic line in the treble clef and a complex accompaniment in the bass clefs. Dynamic markings include *ff* (fortissimo) and *tr* (trill). There are also triplets marked with a '3' in the bass clef.

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 is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The first staff has a melodic line with a long slur and a fermata. The second staff has a rhythmic accompaniment with eighth and sixteenth notes. The third staff has a simple bass line.

Second system of musical notation. It consists of three staves. The first staff continues the melodic line. The second staff has a rhythmic accompaniment with a *pp* dynamic marking. The third staff has a simple bass line with a *pp* dynamic marking at the end.

Third system of musical notation. It consists of three staves. The first staff has a melodic line with a *mf* dynamic marking. The second staff has a rhythmic accompaniment with a *ff* dynamic marking. The third staff has a simple bass line with a *ff* dynamic marking at the end.

Fourth system of musical notation. It consists of three staves. The first staff has a melodic line with a long slur. The second staff has a rhythmic accompaniment with a long slur. The third staff has a simple bass line with a long slur.

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

Second system of musical notation, continuing the piece. It includes dynamic markings *mf* and *ff*. A triplet of eighth notes is also present in the right hand.

Third system of musical notation, featuring a *rit.* (ritardando) marking. The music concludes with a double bar line.

Fourth system of musical notation, starting with an *a tempo* marking. It includes a *rit.* marking and ends with a double bar line. The right hand has a final flourish.

# II. Pastorale.

Andante. ♩ = 76.

The musical score is written for piano and consists of four systems of three staves each. The key signature is A major (three sharps) and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The dynamics are marked as *mf* (mezzo-forte) in the first system, *p* (piano) in the second, *pp* (pianissimo) in the third, and *poco* (poco) in the fourth. The music features a flowing melody in the right hand and a steady accompaniment in the left hand, with various articulations and phrasing.

*rit.* - - - *a tempo*

The first system of music consists of three staves. The top staff is in treble clef, the middle in piano clef, and the bottom in bass clef. The key signature has three sharps (F#, C#, G#). The tempo markings *rit.* and *a tempo* are placed above the first two measures. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and ties.

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

*mf*

The second system continues with three staves. It includes dynamic markings *p* (piano) and *mf* (mezzo-forte). The tempo markings *rit.* and *a tempo* are repeated. The musical notation includes slurs, ties, and various note values.

The third system consists of three staves. The piano part features a prominent melodic line with slurs and ties. The bass part provides a steady accompaniment with eighth notes.

*mf* *rit.*

The fourth system consists of three staves. It begins with a *mf* dynamic and ends with a *rit.* marking. The piano part has a complex texture with many beamed notes and slurs.

*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 consists of several measures with various note values and rests, including a 7-measure rest in the bass line.

*rit.* - - - *a tempo*

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking followed by a *a tempo* marking. The notation shows a variety of rhythmic patterns and rests.

Third system of musical notation, showing further development of the musical themes with complex phrasing and rests.

Fourth system of musical notation, featuring more intricate melodic lines and harmonic support.

Fifth system of musical notation, concluding the page with final melodic and harmonic elements.



First system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voices.

Second system of musical notation, consisting of three staves. It continues the piece with similar melodic and harmonic textures. There are some rests in the lower staves.

Third system of musical notation, consisting of three staves. It includes dynamic markings: *mf* (mezzo-forte) in the middle of the first staff and *p* (piano) in the middle of the second staff.

Fourth system of musical notation, consisting of three staves. It features a *p* (piano) dynamic marking in the middle of the second staff.

Fifth system of musical notation, consisting of three staves. It includes dynamic markings: *mf* (mezzo-forte) in the middle of the second staff and *p* (piano) in the middle of the third staff.

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

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

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

Fourth system of musical notation, showing intricate melodic patterns in the upper staves.

Fifth system of musical notation, including the tempo marking *Adagio.* and dynamic markings *pp* and *ppp*.

III.

Introduction und Fuge.

Lento. = ♩ = 60.

The musical score is presented in five systems, each with three staves (treble, grand, and bass clefs). The first system begins with a *ff* dynamic marking. The second system features a *mf* dynamic marking. The third system includes a *mf* dynamic marking. The fourth system contains a *rit.* (ritardando) marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

*a tempo lento*

*ff*

*ff*

*rit.*

Fuge.  
Con moto.  $\text{♩} = 72.$

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

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

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

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

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

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of several measures with various note values and rests.

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

Third system of musical notation, including a *ff* (fortissimo) dynamic marking in the bass clef.

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

Fifth system of musical notation, concluding the page with final notes and rests.

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

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

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

Fourth system of musical notation, including a *mf* dynamic marking.

Fifth system of musical notation, concluding the page's musical content.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature has three sharps (F#, C#, G#). The first system contains several measures of music with various dynamics including *f* and *mf*.

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

Third system of musical notation, featuring more complex melodic lines and dynamic markings.

Fourth system of musical notation, including a *ff* dynamic marking.

Fifth system of musical notation, concluding the page with a *ff* dynamic marking.



The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex texture with overlapping melodic lines and chords, including some triplets and slurs.

The second system continues the musical composition with three staves. It maintains the D major key signature. The notation includes various rhythmic values and articulations, with a notable triplet in the upper staff.

The third system of the score, also in three staves, shows further development of the musical themes. The key signature remains D major. The piece continues with intricate melodic and harmonic patterns.

The fourth system, consisting of three staves, features more complex rhythmic and melodic structures. The D major key signature is consistent throughout.

The fifth and final system on the page, with three staves, concludes the musical passage. It contains dense chordal textures and melodic lines, ending with a final cadence in D major.

The first system of the musical score features a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature is three sharps (F#, C#, G#). The music consists of complex chordal textures in the upper staves and a more active bass line with eighth-note patterns.

The second system continues the composition. The upper staves show a mix of block chords and moving lines, while the bass line features a steady eighth-note accompaniment. The key signature remains three sharps.

The third system shows further development of the musical themes. The texture is dense with overlapping lines in the upper staves and a consistent bass accompaniment. The key signature is three sharps.

The fourth system is characterized by prominent triplet figures in the upper staves, creating a rhythmic drive. The bass line continues with its eighth-note accompaniment. The key signature is three sharps.

The fifth system concludes the page with sustained chords and melodic fragments in the upper staves, and a final bass line. The key signature is three sharps.

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

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

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

Fourth system of musical notation, featuring dense chordal textures and melodic lines.

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

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

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

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

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

Fifth system of musical notation, concluding the page with a *mf* dynamic marking and a *pp* dynamic marking. It includes a triplet of eighth notes in the upper voice.

rit.

pp

This system features a treble and bass staff. The treble staff contains a melodic line with a 'rit.' (ritardando) marking above it. The bass staff has a 'pp' (pianissimo) dynamic marking below it. The music is in a key with three sharps (F#, C#, G#) and a common time signature.

Lento. ♩ = 69.

ff

tr

This system begins with the tempo marking 'Lento. ♩ = 69.' and a 'ff' (fortissimo) dynamic marking. It includes a 'tr' (trill) marking above a note in the treble staff. The treble and bass staves show a complex harmonic texture.

This system continues the musical piece with intricate melodic and harmonic developments in both the treble and bass staves.

mf

pp

ff

rit.

This system features dynamic markings of 'mf' (mezzo-forte), 'pp' (pianissimo), and 'ff' (fortissimo). It also includes a 'rit.' (ritardando) marking. The music shows a variety of textures and dynamics.

a tempo

ff

rit.

This system concludes the piece with an 'a tempo' marking and a final 'ff' (fortissimo) dynamic. It includes a 'rit.' (ritardando) marking. The piece ends with a double bar line and repeat signs.

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