

# 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 4ms. For Piano-duet)	3 —	Nº 10. Passacaglia	1 —
Op. 98. Sonate Nº 94 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 4ms. 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 4ms. 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 4ms. 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
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
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. 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
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	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>Fantasia-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 4ms. 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 4ms. For Piano-duet)	5 —	Heft 1. ( <i>Andantino amabile. Moderato. Allegretto. Quasi Adagio.</i> )	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) ( <i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i> )	4 —	Heft 2. ( <i>Moderato. Allegretto. Moderato. Alla breve.</i> )	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. For Piano-duet)	5 —	Heft 3. ( <i>Con moto. Andantino. Adagio. Andantino.</i> )	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) ( <i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i> )	4 —	Op. 193. Sonate Nº 19 in G-moll (Präludium. Provençalisch. Introduction und Finale.) ( <i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i> )	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. 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 4ms. 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 —

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

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

<b>BARTH, G.</b>	<i>M</i>
Op. 29.	
No. 1. Impromptu (H moll) ( <i>Si min. H min.</i> )	1,-
No. 2. Polonaise (Fis moll) ( <i>Pa dièse min. Fis min.</i> )	—75
No. 3. Serenade (A dur) ( <i>Lamaj. Amaj.</i> )	1,-
<b>BEER, Max Josef.</b>	
Op. 21. Sechs Walzer. (6 vaises. 6 waltzes)	2,25
<b>ESCHMANN, J. Carl.</b>	
Op. 65. Novelette in sechs Kapiteln. ( <i>Nouvelette en 6 chapitres. A little novel in six parts.</i> )	
Heft ( <i>cah. vol.</i> ) 1. No. 1. Auf der Ufenau. Idylle. ( <i>Dans Ufenau. On the Ufenau</i> )	2,-
Heft ( <i>cah. vol.</i> ) 2. No. 2. Märchenerzählung. ( <i>Conte. Tait.</i> ) No. 3. Unruhige Zeit. ( <i>Temps de trouble. Troubled time.</i> )	2,-
Heft ( <i>cah. vol.</i> ) 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. Zwei Jahre später. ( <i>Deux années plus tard. Two years later.</i> )	3,-
Op. 75. Bagatellen.	
Heft ( <i>cah. vol.</i> ) 1. Allegretto. Im gemächlichen Menuettenschritt. Capricciotto. Andante. Etude. Lied. ( <i>Pas de menuet. Menuet tempo. Chant. Song.</i> )	2,-
Heft ( <i>cah. vol.</i> ) 2. Allegretto gracioso. Andante. Scherzino. Allegretto.	2,-
Op. 78. Freudvoll und leidvoll. 12 kleine Klavierstücke. ( <i>Joye et douleur. 12 morceaux de piano. Joy and sorrow. 12 piano pieces.</i> )	
Heft ( <i>cah. vol.</i> ) 1	2,-
Heft ( <i>cah. vol.</i> ) 2	2,25
<b>ESIPOFF, Stepán.</b>	
Op. 3. Trois esquisses.	
No. 1. Historiette	1,20
No. 2. Nocturne	1,20
No. 3. Valse fantastique	1,20
<b>FÖRSTER, Alban.</b>	
Op. 26. Am Springquell. ( <i>A la source jaillissante. At the spring-well.</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,-
<b>GODARD, Charles.</b>	
Op. 64. Marche de lansquenets. ( <i>Landsknechtmarsch.</i> ) Morceau caractéristique	1,50
Op. 65. L'Angelus. ( <i>The evening bell.</i> ) Méditation	1,50
Op. 66. Danse d'étoiles. ( <i>Dance of stars.</i> ) Valse	1,50
Op. 67. Prestissimo. Caprice-Galop	1,25
Op. 68. Roses d'avril. Valse mélodique	1,50
Op. 69. Ballet des papillons. ( <i>Butterflies ballet.</i> )	1,50
Op. 70. Moment de valse	1,50
Op. 71. Vulcaín. Humoresque	1,50
Op. 72. Une page de passé. ( <i>A souvenir of past-time.</i> ) Méditation	1,50
Op. 73. Gazelle légère. Scherzo	1,50
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 nuptial. Fantaisie	1,50
Op. 78. Silhouettes. Boléro	1,50
Op. 79. Au crépuscule. Improvisation	1,50
Op. 80. La Toledana. Impromptu-Valse	1,50
Op. 81. Poème d'hiver. Méditation	1,50
Op. 82. Causerie. Caprice	1,50
Op. 83. Pensée. Intermède	1,50
Op. 84. Valse épisodique	1,50
Op. 94. Voix célestes. Improvisation	1,50
Op. 95. Feu d'enfer. Marche joyeux	1,50
Op. 96. Blanche fontaine. Valse	1,50
Op. 97. En Yacht. Caprice	1,50
Op. 98. L'Aurore. Mélodie	1,50
Op. 105. Les Armées. Valse lente	1,50
Op. 106. Appassionata. Prélude	1,50
Op. 107. Dans les bois. Valse sentimentale	1,50
Op. 108. Sérénade à la fiancée. Morceau	1,50
Op. 109. Fleurs printanières. Impromptu	1,50
Op. 110. Chant du séraphin. Roman- ce sans paroles	1,50
Op. 116. Pas si vite. Valse élégante	1,50

<b>GODARD, Charles.</b>	<i>M</i>
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. Roman- ce	1,50
Op. 142. Tête-à-tête. Idylle	1,50
Op. 143. Autrefois. Romance sans paroles	1,50
Op. 144. Brise de mal. Blüette	1,50
Op. 145. Allées fleuries. Réverie	1,50
Op. 146. Ruissseau 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. Mor- ceau 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>Forellen- spiel.</i> ) Poésie musicale	1,50
<b>GRAFF, Alphonse.</b>	
Op. 15. Deux caprices.	
No. 1. A dur. ( <i>Lamaj. Amaj.</i> )	1,-
No. 2. F moll. ( <i>Famin. Fmin.</i> )	1,-
<b>HOCHSTETTER, Caesar.</b>	
Op. 1. Notturmo	1,-
Op. 2. 2 Klavierstücke.	
No. 1. Gavotte	1,-
No. 2. Scherzo	1,-
<b>JESSEL, Léon.</b>	
Op. 139. Tentation. ( <i>Lockung.</i> ) Im- provisation	1,20
Op. 142. Marivaudage. ( <i>Zärtliche Unterredung.</i> ) Feuille d'album	1,20
<b>KIRCHNER, Fritz.</b>	
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
<b>KLEFFEL, Arno.</b>	
Op. 37.	
No. 1. Toccata	1,25
No. 2. Lied ( <i>Chant. Song</i> )	1,-
No. 3. Sevillana	1,-
No. 4. Gondollera	1,25
Op. 38. Spielmannsweisen. ( <i>Les mélodies du ménestrier. The minstrel's lays.</i> )	
Heft ( <i>cah. vol.</i> ) 1. No. 1. Morgengruss. ( <i>Salut au matin. Salute of the morning.</i> )	
No. 2. Fröhliche Wanderschaft. ( <i>Joyeux pèlerinage. Joyful peregrina- tion.</i> ) No. 3. In der Mühle. ( <i>Au moulin. In the mill.</i> ) No. 4. Sehnsucht. ( <i>Desir ardent. Aspiration.</i> )	1,50
Heft ( <i>cah. vol.</i> ) 2. No. 5. Nachtstück. ( <i>Nocturne. Nocturn.</i> ) No. 6. Festlicher Zug. ( <i>Cortège solennel. Festival cor- tège.</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 ( <i>cah. vol.</i> ) 3. No. 9. Schalk. ( <i>Fripou- 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
<b>KLEINMICHEL, Richard.</b>	
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 bril- liante Etüden. ( <i>Six études brillantes. Six brilliant studies.</i> )	
No. 1. Gebundene Passagen. ( <i>Passages liés. Leggato passages.</i> )	1,-
No. 2. Leichtes Handgelenk. ( <i>Poignet dégaî. 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,-
<b>KLEINMICHEL, Richard.</b>	<i>M</i>
Op. 61. Moto perpetuo.	
No. 5. Triller. ( <i>Trilles. Shakes.</i> )	1,-
No. 6. Gestossene Oktaven. ( <i>Octaves détachées. Staccato octaves.</i> )	1,-
<b>KRUG, Arnold.</b>	
Op. 3. Vier Phantasiestücke. ( <i>Quatre compositions fantaisistes. Four fan- tasias.</i> )	
No. 1. Cdur. ( <i>Ut maj. Cmaj.</i> )	1,50
No. 2. Hdur. ( <i>Simaj. Hmaj.</i> )	—75
No. 3. Emoll. ( <i>Mi min. B min.</i> )	1,-
No. 4. Es dur. ( <i>Mi bém. maj. Es maj.</i> )	1,25
Op. 14. Liebesnovelle. (I. Erste Be- gegnung. II. Liebeswehen. III. Geständnis. IV. Epilog. Trennung.) Ein Idyll in vier Sätzen für Streichorchester und Harfe ad libitum. Bearbeitet vom Komponisten. ( <i>Une nouvelle d'amour. I. Première entrevue. II. Amour naissant. III. Aveu. IV. Épi- logue. Séparation. Idylle en quatre par- ties pour instruments à cordes avec harpe ad libitum. Love's novel. I. First meeting. II. Flirting love. III. Confession. IV. Épi- logue. 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,-
<b>LAZARUS, Gustav.</b>	
Op. 73. Suite in 4 Sätzen. ( <i>4 mor- ceaux. 4 pieces.</i> )	
No. 1. Sehnsucht. ( <i>Désir ardent. Long- ing.</i> )	1,50
No. 2. Vision	1,-
No. 3. Wiedersehen. ( <i>Revoir. Meeting again.</i> )	1,-
No. 4. Menuet	1,-
<b>LEWY, Charles.</b>	
Op. 55. Villa Giulia. Morceau	2,-
Op. 56. Impromptu	1,75
<b>MEYER-OLBERSLEBEN, Max.</b>	
Op. 19. Aus launigen Stunden. ( <i>Moments joyeux. Hours of merriment.</i> )	
No. 1. Dolce far niente	1,-
No. 2. Burleske	1,-
No. 3. Novellette	1,-
Op. 20. Aus meinem Skizzen- buche. ( <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,-
<b>NICOLE, Louis.</b>	
Op. 52. Romance sans paroles	1,25
Op. 70. Intermèzzo	1,25
<b>SCHORCHT, H.</b>	
Op. 4. Deux mazurkas.	
No. 1.	1,-
No. 2.	1,-
<b>SCHYTTE, Ludwig.</b>	
Op. 121. Vier Tonskizzen. ( <i>4 es- quisses musicales. 4 musical sketches.</i> )	
No. 1. Wiener Walzer. ( <i>1 valse viennoise. Vienna Waltz.</i> )	1,50
No. 2. Schwedische Fantasie. ( <i>Fan- taisie suédoise. Swedish fantasia.</i> )	1,50

<b>SCHYTTE, Ludwig.</b>	<i>M</i>
Op. 121. Vier Tonskizzen.	
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
<b>SILAS, E.</b>	
Op. 108. Gavotte.	
No. 6. Fdur. ( <i>Famaj. Fmaj.</i> )	1,50
<b>STAEGER, Alexander.</b>	
Op. 3. Von Lenz und Liebe. ( <i>Printemps et amour. Spring and love.</i> )	
No. 1. Maienglück. ( <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
<b>ZAREMBSKI, Jules.</b>	
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

# 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 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> )	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, 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. 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 —	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 —

SHELF

## I. Phantasie.

Maestoso. ♩ = 88

Jos. Rheinberger, Op. 161.

Anmerkung: *ff* = volles Werk; *f* = volles Werk ohne Mixturen.  
*mf* = Principal 8' und Octav 4', oder volles II. Manual.  
*p* = einige sanfte Register; *pp* = Salicional 8' allein;  
*Pedal* in entsprechender Stärke.

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



*ff*

*ff*

This system contains the first two systems of music. The first system has a treble and bass staff. The second system has a grand staff with treble and bass staves. The music is in a minor key and features a variety of rhythmic patterns and dynamics.



This system contains the third and fourth systems of music. The first system has a grand staff with treble and bass staves. The second system has a grand staff with treble and bass staves. The music continues with complex textures and dynamic markings.



This system contains the fifth and sixth systems of music. The first system has a grand staff with treble and bass staves. The second system has a grand staff with treble and bass staves. The music features intricate melodic lines and harmonic support.

*poco rit.* - - - -



This system contains the seventh and eighth systems of music. The first system has a grand staff with treble and bass staves. The second system has a grand staff with treble and bass staves. The music concludes with a series of triplets and a final cadence.

Adagio. ♩ = 88.

The musical score is written for piano and consists of five systems, each with three staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked "Adagio" with a quarter note equal to 88 beats per minute. The score features a variety of textures, including arpeggiated figures in the right hand and sustained chords or moving lines in the left hand. Dynamics range from piano (p) to fortissimo (ff). The piece concludes with a *pp* marking.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and some moving lines. The bottom staff is also in bass clef with the same key signature and time signature, featuring a simpler melodic line.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melodic line with long, sweeping phrases. The middle staff is in bass clef with the same key signature and time signature, containing a more active melodic line. The bottom staff is in bass clef with the same key signature and time signature, showing a simple harmonic accompaniment.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with many sixteenth notes. The middle staff is in bass clef with the same key signature and time signature, featuring a complex accompaniment with many sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, showing a simple harmonic accompaniment.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melodic line with many sixteenth notes. The middle staff is in bass clef with the same key signature and time signature, containing a complex accompaniment with many sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, showing a simple harmonic accompaniment.

The fifth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melodic line with many sixteenth notes. The middle staff is in bass clef with the same key signature and time signature, containing a complex accompaniment with many sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, showing a simple harmonic accompaniment.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melodic line with a triplet of eighth notes marked with a '3' above it. The middle staff is in bass clef and contains a complex accompaniment with many beamed eighth and sixteenth notes. The bottom staff is also in bass clef and contains a simpler accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The top staff continues the melodic line with various ornaments and slurs. The middle and bottom staves provide a rhythmic and harmonic foundation with intricate patterns of eighth and sixteenth notes.

Third system of musical notation. The top staff shows a continuation of the melodic theme. The middle staff has a prominent bass line with a series of eighth notes. The bottom staff continues with a steady accompaniment.

Fourth system of musical notation, the final system on the page. It concludes the piece with a final melodic phrase in the top staff and a resolving accompaniment in the lower staves.



*rit.* - - - - - **Tempo I.**

The first system of music features a treble clef staff and a bass clef staff. The treble staff begins with a *rit.* (ritardando) marking and a series of eighth notes. The bass staff has a *ff* (fortissimo) marking and contains a melodic line with eighth notes. The system concludes with a double bar line.

The second system continues the musical piece with a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth notes and some rests. The bass staff provides a steady accompaniment with eighth notes.

The third system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with eighth notes and some rests. The bass staff continues the accompaniment with eighth notes.

The fourth system features a treble clef staff and a bass clef staff. The treble staff has a melodic line with eighth notes and some rests. The bass staff continues the accompaniment with eighth notes.

*poco rit.*

The first system of music consists of three staves. The top staff is in treble clef and contains a complex melodic line with many beamed notes and triplets. The middle staff is in bass clef and contains a more rhythmic accompaniment with some chords. The bottom staff is also in bass clef and contains a simpler, more melodic line. The tempo marking *poco rit.* is positioned above the first staff.

**Adagio molto.**

The second system of music consists of three staves. The tempo marking **Adagio molto.** is positioned above the first staff. The top staff features a melodic line with many sustained notes and some grace notes. The middle staff provides a rhythmic accompaniment with eighth and sixteenth notes. The bottom staff contains a simple, steady bass line.

The third system of music consists of three staves. The top staff continues the melodic development with more complex intervals and some chromaticism. The middle staff continues the rhythmic accompaniment. The bottom staff continues the simple bass line.

The fourth system of music consists of three staves. The top staff concludes the melodic line with sustained notes and a final cadence. The middle staff concludes the rhythmic accompaniment. The bottom staff concludes the bass line with sustained notes and a final cadence.

## II. Canzone.

Allegretto. ♩ = 92.

*mf* (mit Quintatön)

*p*

*rit.* *a tempo*

*p*

*poco rit* *a tempo*

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble with a slur over the first four measures, and a more active bass line in the middle staff. The tempo markings 'poco rit' and 'a tempo' are positioned above the first and second measures respectively.

The second system continues the musical piece with three staves. The melodic line in the treble staff shows some chromatic movement. The bass line in the middle staff is more rhythmic, with some notes marked with an 'x'. The bottom staff provides a steady accompaniment.

The third system of the score features three staves. The treble staff has a melodic line with a slur. The middle staff has a more complex bass line with some chromaticism. The bottom staff continues the accompaniment.

The fourth system consists of three staves. The melodic line in the treble staff is more active, with some slurs. The bass line in the middle staff has some notes marked with an 'x'. The bottom staff provides a steady accompaniment.

The fifth and final system on the page consists of three staves. The melodic line in the treble staff ends with a trill, indicated by a 'tr' above the final note. The bass line in the middle staff has some notes marked with an 'x'. The bottom staff provides a steady accompaniment.

*rit.*



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 *rit.* (ritardando) marking is present above the staff.



Second system of musical notation, continuing the piece with complex rhythmic patterns and melodic lines in both hands.



Third system of musical notation, showing further development of the musical themes with intricate fingerings and articulation.



Fourth system of musical notation, featuring a *tr* (trill) marking above the staff, indicating a specific performance technique.



Fifth system of musical notation, concluding the page with a final melodic flourish and harmonic resolution.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in grand staff (treble and bass clefs), and the bottom in bass clef. The key signature has three sharps (F#, C#, G#). The music features complex chordal textures and melodic lines with various articulations.

Second system of musical notation, consisting of three staves. The notation continues with similar complexity and articulation as the first system.

Third system of musical notation, consisting of three staves. The music continues with intricate textures and dynamic markings.

Fourth system of musical notation, consisting of three staves. This system includes dynamic markings *pp* in both the top and bottom staves. The music features long, flowing melodic lines.

Fifth system of musical notation, consisting of three staves. This system includes a dynamic marking *ppp* in the top staff. The music concludes with a final cadence.

### III. Intermezzo.

Largo.  $\text{♩} = 96$

The musical score is written for piano and consists of four systems. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is E major (three sharps) and the time signature is 3/4. The tempo is marked 'Largo' with a quarter note equal to 96 beats per minute. The first system begins with a forte (f) dynamic in the right hand and a mezzo-forte (mf) dynamic in the left hand. The second system features a forte (f) dynamic in the right hand. The third system features a mezzo-forte (mf) dynamic in the right hand. The fourth system features a forte (f) dynamic in the right hand. The music is characterized by flowing eighth-note patterns in the right hand and sustained chords in the left hand. A trill is present in the right hand of the second system, and a triplet is present in the right hand of the third system.

First system of musical notation, featuring a treble and bass clef staff with complex rhythmic patterns and a lower bass staff.

Second system of musical notation, continuing the piece with similar rhythmic complexity and a lower bass staff.

Third system of musical notation, marked *poco animato* and *legatiss.*, showing a more flowing melodic line in the upper staff.

Fourth system of musical notation, marked *rit.* and *Tempo I.*, featuring a change in tempo and a more active bass line.



The first system of music consists of three staves. The top staff is a treble clef with a key signature of three flats and a 3/4 time signature. It contains a melodic line with slurs and a fermata. The middle staff is a bass clef with a similar key signature and time signature, featuring a melodic line with a triplet of eighth notes. The bottom staff is a bass clef with a similar key signature and time signature, containing a bass line with a fermata. Dynamic markings include *p* (piano) above the middle staff and *pp* (pianissimo) above the bottom staff.

The second system consists of two staves. The top staff is a treble clef with a key signature of three flats and a 3/4 time signature, containing a melodic line with slurs and a fermata. The bottom staff is a bass clef with a similar key signature and time signature, containing a bass line with a fermata.

The third system consists of two staves. The top staff is a treble clef with a key signature of three flats and a 3/4 time signature, containing a melodic line with slurs and a fermata. The bottom staff is a bass clef with a similar key signature and time signature, containing a bass line with a fermata.

The fourth system consists of two staves. The top staff is a treble clef with a key signature of three flats and a 3/4 time signature, containing a melodic line with slurs and a fermata. The bottom staff is a bass clef with a similar key signature and time signature, containing a bass line with a fermata.

*legato*

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment. The music is marked *legato*.

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

Third system of musical notation. This system includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The notation shows a transition in dynamics and includes some chromatic movement.

Fourth system of musical notation. The melodic line continues with slurs and ties, and the bass line provides a steady accompaniment.

Fifth system of musical notation, the final system on this page. It concludes the musical phrase with a final cadence in the bass line.



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 minor key and features a complex, flowing melody in the upper voice with many slurs and ties. The lower voices provide harmonic support with chords and moving lines.

Second system of musical notation. Similar to the first system, it features a grand staff and a lower bass staff. The upper voice continues with intricate melodic patterns, while the lower voices maintain the harmonic structure. There are several slurs and ties throughout the system.

Third system of musical notation. This system continues the musical piece with the same three-staff layout. The upper voice has a series of slurs and ties, creating a sense of continuous motion. The lower voices provide a steady accompaniment.

Fourth system of musical notation, the final system on the page. It includes dynamic markings: *p* (piano) and *pp* (pianissimo). The music concludes with a final cadence in the upper voice, marked with a double bar line and repeat dots. The lower voices also end with a final chord. The *pp* marking is placed under the final notes of both the upper and lower staves.

## IV. Fuge.

Allabreve.  $\text{♩} = 66.$

*f*

4231

First system of musical notation, consisting of a grand staff with two staves. The upper staff contains a melodic line with various note values and rests, while the lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with a focus on chordal textures in the lower staff.

Third system of musical notation, showing more complex rhythmic patterns and chordal structures. The lower staff includes some triplets and dense chordal passages.

Fourth system of musical notation, featuring a mix of melodic lines and harmonic support. The notation includes various rests and note values.

Fifth system of musical notation, the final system on the page. It concludes with a melodic phrase in the upper staff and a final chordal structure in the lower staff.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in grand staff (treble and bass clefs), and the bottom in bass clef. The music features complex chordal textures and melodic lines.

Second system of musical notation, consisting of three staves. The notation continues with intricate harmonic and melodic development.

Third system of musical notation, consisting of three staves. It includes dynamic markings: *poco rit.* (poco ritardando) and *a tempo*. A fortissimo (*ff*) marking is also present.

Fourth system of musical notation, consisting of three staves. A fortissimo (*ff*) marking is visible at the beginning of the system.

Fifth system of musical notation, consisting of three staves. The music concludes with complex textures and a final cadence.

First system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The middle staff is a grand staff with a bass clef and a key signature of one sharp. The bottom staff is a single bass clef staff. The music features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. The middle staff is a grand staff with a bass clef and a key signature of one sharp. The bottom staff is a single bass clef staff. The music continues with complex rhythmic patterns and beamed notes.

Third system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. The middle staff is a grand staff with a bass clef and a key signature of one sharp. The bottom staff is a single bass clef staff. The music continues with complex rhythmic patterns and beamed notes.

Fourth system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. The middle staff is a grand staff with a bass clef and a key signature of one sharp. The bottom staff is a single bass clef staff. The music continues with complex rhythmic patterns and beamed notes.

Fifth system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. The middle staff is a grand staff with a bass clef and a key signature of one sharp. The bottom staff is a single bass clef staff. The music continues with complex rhythmic patterns and beamed notes.



The first system of musical notation consists of three staves. The top staff is a grand staff with a treble clef, containing a complex melodic line with many beamed eighth and sixteenth notes, some with accidentals. The middle staff is a grand staff with a bass clef, containing a bass line with similar rhythmic complexity. The bottom staff is a single bass clef staff that is mostly empty, with a few notes at the end of the system.

The second system of musical notation consists of three staves. The top staff is a grand staff with a treble clef, featuring a melodic line with wide intervals and some rests. The middle staff is a grand staff with a bass clef, containing a bass line with a steady eighth-note rhythm. The bottom staff is a single bass clef staff with a few notes.

The third system of musical notation consists of three staves. The top staff is a grand staff with a treble clef, showing a melodic line with various intervals and some accidentals. The middle staff is a grand staff with a bass clef, containing a bass line with a steady eighth-note rhythm. The bottom staff is a single bass clef staff with a few notes.

The fourth system of musical notation consists of three staves. The top staff is a grand staff with a treble clef, featuring a melodic line with many beamed notes and some rests. The middle staff is a grand staff with a bass clef, containing a bass line with a steady eighth-note rhythm. The bottom staff is a single bass clef staff with a few notes.

The fifth system of musical notation consists of three staves. The top staff is a grand staff with a treble clef, showing a melodic line with many beamed notes and some rests. The middle staff is a grand staff with a bass clef, containing a bass line with a steady eighth-note rhythm. The bottom staff is a single bass clef staff with a few notes.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features complex rhythmic patterns with many beamed notes and slurs.

Second system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has four flats. The music continues with complex rhythmic patterns and slurs.

Third system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has four flats. The music continues with complex rhythmic patterns and slurs.

Fourth system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has four flats. The music continues with complex rhythmic patterns and slurs.

Fifth system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has four flats. The music continues with complex rhythmic patterns and slurs.

*poco a poco ritenuto*

The first system of music consists of three staves. The top staff is in treble clef and contains a complex melodic line with many slurs and ties. The middle staff is in bass clef and contains a more rhythmic accompaniment with some chords. The bottom staff is also in bass clef and contains a melodic line that often moves in parallel motion with the middle staff. The key signature has three flats, and the time signature is common time (C).

**Maestoso.**

The second system is marked **Maestoso.** It consists of three staves. The top staff has a very slow, sustained melodic line with large intervals and slurs. The middle staff has a rhythmic accompaniment with some chords. The bottom staff has a melodic line that often moves in parallel motion with the middle staff. The key signature has three flats, and the time signature is common time (C).

The third system consists of three staves. The top staff continues the complex melodic line with many slurs and ties. The middle staff continues the rhythmic accompaniment with some chords. The bottom staff continues the melodic line that often moves in parallel motion with the middle staff. The key signature has three flats, and the time signature is common time (C).

The fourth system consists of three staves. The top staff continues the complex melodic line with many slurs and ties. The middle staff continues the rhythmic accompaniment with some chords. The bottom staff continues the melodic line that often moves in parallel motion with the middle staff. The key signature has three flats, and the time signature is common time (C).

The fifth system consists of three staves. The top staff continues the complex melodic line with many slurs and ties. The middle staff continues the rhythmic accompaniment with some chords. The bottom staff continues the melodic line that often moves in parallel motion with the middle staff. The key signature has three flats, and the time signature is common time (C).

# 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>te</sup> concert pour l'orgue avec orchestre en sol-mineur. 2nd organ-concert with orchestra in g-minor.) Partitur . . . . . netto 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 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 18.) Bach, Air. Aus d. Orchestersuite. D dur. (Ré maj. D maj.) . . . . . 1 —  
(Heft 20.) Händel, Andante. Largo. Adagio . . . . . 1 25  
(Heft 22.) Weber, Adagio . . . . . 1 —  
(Heft 25.) Leclair, J. M., Largo . . . . . 75 —  
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) . . . . . 1 —  
(Heft 31.) Bach, Sarabande . . . . . 1 —  
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) . . . . . 1 —  
(Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) . . . . . 1 25  
(Heft 36.) Schumann, Rob., Stüb' Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy) . . . . . 1 25

### Rheinberger, Josef.

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

### Schubert, Louis.

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

## V. Für Orgel solo.

(Orgue seul. Organ solo.)

### Bach, Joh. Seb.

- Drei Stücke aus dem Magnificat f. d. Orgel übertragen v. Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)  
No. 1. Arie. E moll. (Mimaneur. E minor) . . . . . 75 —  
No. 2. Arie. E dur. (Mimaneur. E major) . . . . . 75 —  
No. 3. Chor. D dur. (Chœur. Ré majeur. 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. E moll. (Mimaneur. E minor) . . . . . 1 80  
No. 2. E dur. (Mimaneur. E major) . . . . . 1 —  
No. 3. D dur. (Ré majeur. D major) . . . . . 1 30

### Haas, J. de.

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

### Händel, G. F.

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

### Kretzschmar, Hermann.

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

### Lachner, Franz.

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

### Mendelssohn-Bartholdy, F.

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

### Merkel, Gustav.

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

### Papperitz, Robert.

- (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. Conservat. of music in Leipzig.)  
Heft 1 . . . . . 2 —  
Heft 2 . . . . . 2 —  
Heft 3, 4, 5 . . . . . 2 —

### Plüttl, 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 Edele 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 G dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.) . . . . . 4 —  
Op. 98. Sonate No. 4 in A moll für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.) . . . . . 4 —  
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour choeur 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 E moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4 —  
Op. 142. Sonate No. 9 in B moll f. Orgel. (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. 154. Sonate No. 12 in Des dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat. maj.) 4 —  
Op. 161. Sonate No. 13 in Es dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate p. l'orgue. En Mi bém. maj. 13th sonata for organ. E flat. maj.) 4 —  
Op. 165. Sonate No. 14 in C dur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) . . . . . 4 —  
Op. 167. Meditationen. Zwölf Orgelvortrüge. (12 morceaux pour l'orgue. 12 organ-pieces)  
No. 1. Entrata . . . . . 1 —  
No. 2. Agitato . . . . . 1 —  
No. 3. Canzonetta . . . . . 1 —  
No. 4. Andantino . . . . . 1 —  
No. 5. Präludio . . . . . 1 —  
No. 6. Aria . . . . . 1 —  
No. 7. Intermezzo . . . . . 1 —  
No. 8. Alla marcia . . . . . 1 —  
No. 9. Thema variato . . . . . 1 —  
No. 10. Passacaglia . . . . . 1 —  
No. 11. Fugato . . . . . 1 —  
No. 12. Finale . . . . . 1 —  
Op. 168. Sonate No. 15 in D dur f. Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4 —  
Op. 175. Sonate No. 16 in Gismoll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor) . . . . . 4 —  
Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (Fantasie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in B maj.) . . . . . 4 —  
Op. 188. Sonate No. 18 in A dur für Orgel. (18ième sonate en La maj. pour l'orgue. 18th sonata for organ in A maj.) . . . . . 4 —  
Op. 189. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.)  
Heft 1 . . . . . 1 50  
Heft 2 . . . . . 1 50  
Heft 3 . . . . . 1 50  
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 (Choeur. Choir): „Unsere Harfe ist zur Klage geworden“ . . . . . — 75  
No. 2. Chor (Choeur. Choir): „Ich habe dich einen Augenblick verlassen“ . . . . . — 50  
No. 3. Schlusschor (Choeur. Choir): „Würdig ist das Lamm“ . . . . . — 75

### Wolf, Alexander.

- Op. 2. 3 Trios f. Orgel. (3 Trios pour l'orgue. 3 organ-trios) 1 —  
Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prélude for organ) 1 50

### 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

### Reger, Max.

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

### Rheinberger, Josef.

- Op. 193. Sonate No. 19 in G moll für Orgel. (Präludium, Provençalisch, Introduction und Finale.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor) . . . . . 4 —  
Op. 196. Zur Friedensfeier. Sonate No. 20 in F dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. 20th sonata for organ in F maj.) . . . . . 4 —

EIGENTHUM DES VERLEGERES FÜR ALLE LÄNDER.

EINGEZEICHNET IN DAS VEREINS-ARCHIV.

# ROB. FORBERG, LEIPZIG.