

# Compositionen für Orgel

VON

OEUVRES  
POUR  
L'ORGUE.

## Josef Rheinberger.

ORGAN-  
WORKS.

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

LEIPZIG, ROB. FORBERG.

Op.	Titel	M. Pf.	Op.	Titel	M. Pf.
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 Récitativo.) ( <i>Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i> )	4
	Heft 1. Nº 1. Pater noster. ( <i>Pater noster.</i> )			Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
	Nº 2. Jam sol recedit. ( <i>Schon weicht der Sonne Flammenstrahl.</i> )	1 25	Op. 175.	Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) ( <i>Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.</i> )	4
	Nº 3. Salvete flores martyrum. ( <i>Euch Martyrblüthen, Gruss!</i> )			Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4
	Heft 2. Nº 4. Salve regina. ( <i>Gruss! Himmelskönigin.</i> )	1 25	Op. 177.	Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. ( <i>2ème Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i> )	
	Nº 5. Christus factus est. ( <i>Christus ward für uns geboren.</i> )			Partitur	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	6
	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5		(Duplirstimmen: Viol. I, II, Va. 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	3
	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Op. 146.	Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) ( <i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i> )	4	Op. 181.	Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie, Intermezzo, Introduction u. Fuge.) ( <i>Fantasia-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata per organ. Nº XVII in H-maj.</i> )	4
	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Op. 188.	Sonate Nº XVIII in A für Orgel. (Fantasie, Capriccio, Idylle, Finale.) ( <i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i> )	4
Op. 148.	Sonate Nº 11 in D-moll für Orgel. (Agitato, Intermezzo und Fuge.) ( <i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i> )	4	Op. 189.	Zwölf Trios für Orgel. ( <i>Deux trios pour l'orgue. Twelve trios for organ.</i> )	
	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5		Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Op. 154.	Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) ( <i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i> )	4		Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5		Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Op. 161.	Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) ( <i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i> )	4	Op. 193.	Sonate Nº 19 in G-moll (Präludium, Provenzalisch, Introduction und Finale.) ( <i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i> )	4
	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	Op. 196.	Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) ( <i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.</i> )	4
Op. 165.	Sonate Nº 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) ( <i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i> )	4	Einzelsätze aus seinen Orgelsonaten. ( <i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i> )		
	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4		Nº 1. Fuga cromatica	1 25
Op. 167.	Meditationen. Zwölf Orgelvorträge. ( <i>12 morceaux pour l'orgue. 12 organ-pieces.</i> )			Nº 2. Intermezzo	1
	Nº 1. Entrata	1		Nº 3. Scherzoso	1
	Nº 2. Agitato	1	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. ( <i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i> )		
	Nº 3. Canzonetta	1		Nº 1. Intermezzo (aus Op. 132)	1
	Nº 4. Andantino	1		Nº 2. Romanze (aus Op. 142)	1
	Nº 5. Preludio	1		Nº 3. Thema mit Veränderungen (aus Op. 146) ( <i>Thème et variations.</i> )	1
	Nº 6. Aria	1		Nº 4. Pastorale (aus Op. 154)	1
				Nº 5. Canzone (aus Op. 161)	1
				Nº 6. Idylle (aus Op. 165)	1

# VIOLIN-MUSIK.

Musique pour Violon. Violin Music.

## III. Collection.

### Lehrbücher und Studien für

#### Violine.

(Violon seul, méthodes et études. Violin solo, methods and studies.)

#### ABEL, Ludwig.

Op. 10. Vierundzwanzig kleine Violin-Etuden in der ersten Lage mit Andeutungen zur eventuellen Anwendung der 2. und 3. Lage und mit Hinzufügung einer begleitenden Violinstimme. (24 petites études de violon dans la première position, avec indications pour l'emploi éventuel de la deuxième et troisième position, avec accompagnement d'un 2me violon. 24 little violin studies in the first position, with notation for eventually using the second and third position, with accompaniment of a second violin.)

Heft 1. . . . . 3.—  
Heft 2. . . . . 3.—

Op. 11. Gebrochene Accorde und Arpeggien in allen Tonarten für die Violine allein für vorgeschrittene Spieler. (Accords et arpeggios pour violon seul. Chords and arpeggios for violin solo.)

#### KRIEGER, Ferdinand.

Technische Studien. Für Violine. (An Ferd. David.) (Études techniques. Technical studies.)

#### SAURET, Emile.

Op. 36. Gradus ad parnassum du violoniste. Technische Studien für das virtuose Violinspiel. (Text deutsch u. franz. Texte allem. et français.)

Theil (Partie) I. . . . . 6.—

Inhalt: Nüancirte Tonleiter in C-dur. Staccato. Vom abgebrochenen oder stumpfen detachirten Bogenstrich. Vom Martelletto. Vom abprallenden oder elastischen detachirten Bogenstrich. Lang ausgehaltene Töne. Übungen, um die Finger von einander unabhängig zu machen. Tonleitern und Arpeggien in der Ausdehnung von 2 Octaven. Tonleitern von 3 Octaven. Tonleitern von 4 Octaven. Chromatische Tonleitern durch 3 Octaven. Die Intervalle des tonischen Dreiklangs durch 3 und 4 Octaven. Tonleitern in gebrochenen Terzen durch 3 Octaven etc.

Theil (Partie) II. 77 var. Übungen in Dur u. Moll

Theil (Partie) III. . . . . 6.—

Inhalt: Doppelgriffe. 26 Doppelgriff-Übungen. Tonleitern in Terzen durch 2 Octaven. Tonleitern in Sexten. Tonleitern in Octaven. Tonleitern in Decimen. Chromatische Doppelgriffe. 50 Übungen in Doppelgriffen. Die Flageolet-Töne. Tonleitern in abwechselnd einfachen und zusammengesetzten harmonischen Tönen. Natürliche doppelte harmonische Töne. Zusammengesetzte harmonische Töne in Doppelgriffen. Grosse Terzen. Kleine Terzen. Quart. Quinten. Grosse Sexten etc.

Theil (Partie) IV. Sechzehn Capricen . . . . . 6.—

#### WAHLS, H.

Op. 11. Technische Tonleiter- und Accord-Studien in progressiver Ordnung für die Violine. (École du mécanisme. études sur la gamme majeure et mineure pour violon. Studies on the major and minor scales for violin.)

Heft 1. . . . . 3.—  
Heft 2. . . . . 3.—

#### WOHLFAHRT, Franz.

Op. 38. Leichtester Anfang im Violinspiel. Achte Auflage. (Text deutsch, französisch u. englisch.) (Méthode élémentaire de violon. Sième édition. Easiest beginning for violin players. 8th edition.)

Op. 45. Etuden für Violine. (Études pour violon. Studies for the violin.)

Heft 1. . . . . 3.—  
Heft 2. . . . . 3.—

Op. 54. Vierzig Elementar-Etuden für Violine mit oder ohne Begleitung des Pianoforte. (Text deutsch, französisch und englisch.) (40 études élémentaires pour violon avec ou sans accompagnement de piano. 40 elementary studies for the violin with or without accompaniment of the piano.)

Ausgabe für Violine allein. (Él. pour violon seul. For violin solo.)

Heft 1. . . . . 1.50  
Heft 2. . . . . 1.50

Ausgabe f. Violine mit Pianoforte. (Él. pour violon et piano. Ed. for violin and piano.)

Heft 1. . . . . 3.—  
Heft 2. . . . . 3.—

Op. 74. Fünfzig leichte melodische Etuden für die Violine in progressiver Folge. (50 études mélodiques, faciles et progressives pour violon. 50 easy, melodic and progressive studies for violin.)

Heft 1. (Erste Lage. Première position. First position.) . . . . . 3.—  
Heft 2. (Dritte Lage. Troisième position. Third position.) . . . . . 3.—

Op. 92. Fingerübungen, Tonleitern und Accorde zum täglichen Studium für jeden Violinspieler. Erste Lage. (Gammes et exercices pour tout violoniste comme études journalières. Première position. Scales and studies for daily instruction of each violinplayer. First position.)

### Für Violine und Orchester.

(Violon et orchestre. Violin and orchestra.)

#### HILLER, Ferdinand.

Op. 152b. Fantasiestück. A dur. Für Violine mit Begleitung des Orchesters. (Fantaisie pour violon et orchestre en La maj. Fantasia for violin and orchestra in A maj.)

Partitur . . . . . 5.—  
Orchesterstimmen . . . . . 5.50

#### HOLLÄNDER, Gustav.

Op. 10. Romanze. A dur. Für Violine mit Begleitung des Orchesters. (Romance. La maj. Pour violon avec orchestre. Romance. A maj. For violin with orchestra.)

Partitur . . . . . 3.—  
Orchesterstimmen . . . . . 5.—

#### KRUG, Arnold.

Op. 12. Italienische Reiseskizzen. Drei Stücke für Violine mit Begleitung des Streichorchesters. (Esquisses d'Italie. Trois morc. p. viol. avec orchestre à cordes. Sketches from Italy. For violin with string-orchestra.) No. 1. Serenata. B dur. (Si bém. maj. B flat maj.) No. 2. Römisch. F dur. (F maj. F maj.) No. 3. Tarantella. D dur. (Ré maj. D maj.)

Partitur . . . . . no. 6.—  
Orchesterstimmen . . . . . no. 6.—  
Solostimme . . . . . no. 1.50

#### SAURET, Emile.

Op. 59. Rhapsodie suédoise pour violon et orchestre. Partitur . . . . . no. 6.—  
Orchesterstimmen . . . . . no. 6.—  
Solostimme . . . . . no. 1.50

#### TSCHAIKOWSKY, P.

Op. 26. Sérénade mélancolique. Morceau pour violon avec accomp. l'orchestre. B moll. (Si bém. min. B flat min.)

Partitur . . . . . 3.50

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### Quartette, Quintette etc. für Violine.

(Quatuors, Quintettes etc. Quartets, Quintets etc.)

#### GOTTHARD, J. P.

Op. 60. Quintett. Es dur. Für Pianoforte, 2 Violinen, Viola und Violoncello. (Mibém. maj. E flat maj.)

Partitur . . . . . 15.—

#### HOLLÄNDER, Gustav.

Op. 3. Spinnerlied. B dur. Für Violine m. Begleitung von 2 Violinen, Viola, Violoncello und Contrabass. (Le chant des fileuses. Si bém. maj. Pour violon avec accompagnement de 2 violons, alto, violoncelle, et basse. Spinster song. B flat maj. For violin with accompaniment of 2 violins, alto, cello, and bass.)

Partitur . . . . . 2.—  
do. Für Streichquartett bearbeitet vom Componisten. (Le chant des fileuses. Pour quatuor à cordes. Sibém. maj. Spinster song. B flat maj. For stringquartet.) . . . . . 1.25

#### KRUG, Arnold.

Op. 16. Quartett. C moll. Für Pianoforte, Violine, Viola und Violoncello. (Quatuor en Ut min. Quartet in C min.)

Partitur . . . . . 15.—

#### LASZLO, A. von.

Op. 8. „Ave Maria“ für Violoncello oder Waldhorn mit Begleitung von zwei Violinen, Viola und Bass. F dur. (F maj. F maj.)

Partitur . . . . . 2.—

#### MOZART, W. A.

Quintett. Für zwei Violinen, zwei Violoncello. Ein Satz in Es dur. Nach einer im Archive des Mozarteums zu Salzburg befindlichen Original-Skizze Mozarts ausgeführt von O. Bach, artist. Direktor am Mozarteum. (Mibém. maj. E flat maj.)

Partitur . . . . . 1.75  
Stimmen . . . . . 2.75

#### REINECKE, Carl.

Op. 132. Quartett. C dur. Für zwei Violinen, Viola und Violoncello. (Quatuor en Ut maj. Quartet in C maj.)

Partitur . . . . . 3.—  
Stimmen . . . . . 7.—

#### REINSDORF, Otto.

Op. 38. Romanze. Amoll. Für 4 Violinen. (Romance. Lamin. A min.)

Partitur . . . . . 1.50

#### RHEINBERGER, Josef.

Op. 82. Quintett. Amoll. Für zwei Violinen, zwei Violoncello. (Lamin. A min.)

Partitur . . . . . 4.50  
Stimmen . . . . . 8.—

Op. 93. Thema mit Veränderungen für zwei Violinen, Viola und Violoncello. G moll. (Thème original avec variations pour 2 violons, alto, et violoncelle. Sol min. Theme with variations for 2 violins, alto, and cello. G min.)

Partitur . . . . . 3.—  
Stimmen . . . . . 4.—

#### SATTER, Gustav.

Op. 102. Fantasie. Es dur. Für Pianoforte, zwei Violinen, Viola und Violoncello. Neue Ausgabe. (Mibém. maj. E flat maj.)

Partitur . . . . . 5.75

Op. 109. Sextett. A dur. Für zwei Violinen, Viola, zwei Violoncelli und Fagott. (Sextuor en La maj. Sextet in A maj.)

Partitur . . . . . 7.50

#### TSCHAIKOWSKY, P.

Op. 11. Quatuor. Pour deux violons, viola et violoncelle. D dur. (Ré maj. D maj.)

Partitur . . . . . netto 9.—

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### Trios für Violine, Violoncello und Pianoforte.

(Violon, violoncelle et piano. Violin, cello and piano.)

#### BACH, Dr. O.

Op. 22. Trio No. 2. Für Pianoforte, Violine und Violoncello. Es dur. (Mibém. maj. E flat maj.)

Partitur . . . . . 13.50

#### FRANCETTI, Giorgio.

Op. 1. Trio. Für Pianoforte, Violine und Violoncello. G dur. (Sol maj. G maj.)

Partitur . . . . . 9.—

#### HESS, Karl.

Op. 18. Trio. Für Clavier, Violine und Violoncello. Es dur. (Mibém. maj. E flat maj.)

Partitur . . . . . 10.—

#### KRUG, Arnold.

Op. 1. Trio. Für Pianoforte, Violine und Violoncello. H moll. (Simin. B min.)

Partitur . . . . . 6.—

Op. 20. Fahrende Musikanten. Ländler und Walzer für Pianoforte zu vier Händen mit beliebiger Begleitung der Violine und des Violoncello. Ausgabe mit Violine und Cello. (Les ménestriers. Valses et danses champêtres pour piano à 4 mains, violon et violoncelle. Wandering minstrels. Original-dances for piano-duet with violin and cello.)

Partitur . . . . . 6.—

#### RHEINBERGER, Josef.

Op. 121. Trio No. 3. Für Pianoforte, Violine und Violoncello. B dur. (Sibém. maj. B flat maj.)

Partitur . . . . . 10.—

#### SATTER, Gustav.

Op. 165. Divertissement. Für Pianoforte, Violine und Violoncello. F dur. (F maj. F maj.)

Partitur . . . . . 4.75

#### WOHLFAHRT, Franz.

Op. 66. Leichte Trios. Für Violine, Violoncello und Pianoforte. (Trios faciles. Easy trios.)

No. 1. G dur. (Sol maj. G maj.) . . . . . 2.25  
No. 2. C dur. (Ut maj. C maj.) . . . . . 2.25  
No. 3. Amoll. (La min. A min.) . . . . . 2.25  
No. 4. D dur. (Ré maj. D maj.) . . . . . 2.25  
No. 5. Emoll. (Mi min. E min.) . . . . . 2.25  
No. 6. F dur. (F maj. F maj.) . . . . . 2.25

Op. 70. Reise-Erinnerungen. Salon-Fantasien für Violine, Violoncello und Pianoforte. (Souvenirs de voyage. Fantaisies faciles de salon pour violon, violoncelle et piano. Travelling-souvenirs. Easy fantasies for violin, cello and piano.)

No. 1. Durch Thüringen. (A travers la Thuringe. Through Thuringia.) . . . . . 1.25  
No. 2. In den Alpen. (Dans les alpes. In the alps.) . . . . . 1.25  
No. 3. Im Süden. (Dans le midi. In the south.) . . . . . 1.25

Op. 77. Nocturne. Für Violine, Viola und Pianoforte

Partitur . . . . . 1.—

Op. 85. Zwei Charakterstücke für Violine, Violoncello und Pianoforte. (Deux morceaux caractéristiques pour violon, violoncelle et piano. Two characteristic pieces for violin, violoncello and piano.)

No. 1. Frühlings-Ankunft. (L'arrivée du printemps. The entry of spring.) . . . . . 1.50  
No. 2. Frühlings-Abschied. (L'adieu du printemps. The parting of spring.) . . . . . 1.50

Eigentum des Verlegers für alle Länder.

Eingezeichnet in das Vereins-Archiv.

LEIPZIG  
Rob. Forberg.

# Orgel-Musik.

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

### I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

#### Rheinberger, Josef.

- Op. 177. Concert für Orgel (No. II in Gmoll) mit Begl. des Streichorchest., 2 Hörnern, Trompeten u. Pauken. (2ième 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. Dmoll. (Du concert italien en Ré min. From the italian concert. D min.) . . . 1 30

#### Beethoven, L. van.

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

#### Rheinberger, Josef.

- Op. 150. Sechs Stücke für Violine und Orgel. (6 morceaux pour violon et l'orgue. 6 pieces for violin and organ.)  
No. 1. Thema mit Veränderungen. (Th. et variations) 2 40  
No. 2. Abendlied. (Chant du soir. Evening song) 1 20  
No. 3. Gigue . . . 2 40  
No. 4. Pastorale . . . 1 50  
No. 5. Elegie . . . 1 20  
No. 6. Overture . . . 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). (Duo pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)  
(Heft 19.) Bach, Air. Aus d. Orchestersuite. Ddur. (Hémaj. Dmaj.) . . . 1 —  
(Heft 20.) Händel, Andante. Largo. Adagio . . . 1 25  
(Heft 22.) Weber, Adagio . . . 1 —  
(Heft 25.) Leclair, J. M., Largo . . . 75  
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) . . . 1 —  
(Heft 31.) Bach, Sarabande . . . 1 —  
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) . . . 1 —  
(Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) . . . 1 25  
(Heft 36.) Schumann, Rob., Stüb' Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy) . . . 1 25

#### Rheinberger, Josef.

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

#### Schubert, Louis.

- Op. 41. Adagio religioso für Cornet à pistons u. Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet 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. (Mimneur. Eminor) . . . 75  
No. 2. Arie. Edur. (Mimneur. Emajor) . . . 75  
No. 3. Chor. Ddur. (Chœur. Rémajor. Choir. Dmajor) . . . 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. Buslied.) Für Orgel eingerichtet von Rob. Schaab. (Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab) . . . 1 50

#### Bibl, Rudolf.

- Op. 74. Erste Sonate für Orgel in Dmoll. (1re sonate pour l'orgue en Ré min. 1st sonata for organ in D min.) . . . 3 —

#### Boslet, L.

- Op. 14. Arioso und Fugato für Orgel . . . 1 —  
Op. 15. Sonate in Bmoll für Orgel. (Sonate en si bém. min. pour l'orgue. Sonata for organ in B minor) . . . 3 —  
Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ) . . . 3 —

#### Buxtehude, Dietrich.

- Drei grosse Orgelstücke. Revidirt und zum Concert- und Schulgebrauch herausgeg. v. Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.)  
No. 1. Emoll. (Mimneur. Eminor) . . . 1 80  
No. 2. Edur. (Mimneur. Emajor) . . . 1 —  
No. 3. Ddur. (Rémajor. Dmajor) . . . 1 30

#### Haas, J. de.

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

#### Händel, G. F.

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

#### Kretzschmar, Hermann.

- Op. 4. Drei Postludien für Orgel zum Gebrauche bei Trauungen u. Concerten. (Trois cloctures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts) . . . 2 —  
Op. 8. Technische Etuden für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)  
Heft 1 . . . 1 80  
Heft 2 . . . 1 80

- Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ) . . . 2 —

#### Lachner, Franz.

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

#### Mendelssohn-Bartholdy, F.

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

#### Merkel, Gustav.

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

#### Papperitz, Robert.

- (Organist zu St. Nicolai und Lehrer an 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 1. (Ach bleib' mit deiner Gnade. Ein' feste Burg ist unser Gott. Herzlich lieb hab' ich dich, o Herr. Lobt Gott, ihr Christen. O Haupt voll Blut und Wunden. Schmücke dich, o liebe Seele) . . . 1 30  
Heft 2. (Sei Lob' und Ehr, dem höchsten Gut. Sollt' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wachet auf! ruft uns die Stimme) . . . 1 30

#### Reinecke, Carl.

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

#### Rheinberger, Josef.

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

#### Rheinberger, Josef.

- Op. 132. Sonate No. 8 in Emoll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) . . . 4 —  
Op. 142. Sonate No. 9 in Bmoll f. Orgel. (Prälud., Romanze, Fantasia und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) . . . 4 —  
Op. 146. Sonate No. 10 in Hmoll für Orgel. (Präludium, Fuge, Fantasia und Finale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) . . . 4 —  
Op. 148. Sonate No. 11 in Dmoll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) . . . 4 —  
Op. 154. Sonate No. 12 in Desdur für Orgel. (Phantasia. 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. (Phantasia, 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 Orgelvortrüge. (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. Préludio . . . 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. (Phantasia, 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. Fantasia-Sonate No. 17 in Hdur für Orgel. (Fantasia-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

#### Wolf, Alexander.

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

#### Woysch, Felix.

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

#### Tschalkowsky, P.

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

#### Wolf, Alexander.

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

#### Woysch, Felix.

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

### Nachtrag.

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

#### Reger, Max.

- Op. 27. Phantasia für Orgel über den Choral: „Ein' feste Burg ist unser Gott“ . . . 2 —  
Op. 29. Phantasia und Fuge (C-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 Gmoll 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 VERLEGERERS FÜR ALLE LÄNDER. EINGEZEICHNET IN DAS VEREINS-ARCHIV.

# ROB. FORBERG, LEIPZIG.

C. G. Röder, Leipzig.

# I. Präludium.

Jos. Rheinberger, Op. 193.

Molto moderato, ma energico ♩ = 80

Manual. *ff* *ten.*

Pedal. *ff*

*poco a poco rit.* *a tempo*

*ff* - Volles Werk des I. Manuals. *f* - Dasselbe ohne Mixturen. *mf* - Prinzipal 8' od. volles II. Man.  
*p* - Zwei od. drei sanfte Register. *pp* - Salicional od. Aeoline 8' Pedal entsprechend.

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 Eigenthum des Verlegers für alle Länder.

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Leipzig, Rob. Forberg.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and slurs, particularly in the middle and bottom staves.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The music continues with intricate patterns of beamed notes and slurs across all staves.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The notation is dense with many beamed notes and slurs, especially in the middle and bottom staves.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The music features a mix of beamed notes and slurs, with some rests in the middle and bottom staves.

The fifth system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The notation is very dense with many beamed notes and slurs, particularly in the middle and bottom staves.

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

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with a *mf* dynamic marking at the end of the system.

Third system of musical notation, marked with *rit.* and *a tempo*. It includes a *mf* dynamic marking and features more sustained notes and slurs in the upper staves.

Fourth system of musical notation, featuring a *p* dynamic marking. The melodic lines are more active, with many sixteenth notes and slurs.

Fifth system of musical notation, featuring a *mf* dynamic marking. The piece concludes with a final melodic flourish in the upper staves.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with one flat and a 3/4 time signature. Dynamics include *p* and *mf*. The grand staff features a complex melodic line with many slurs and ties, while the lower bass clef staff has a more rhythmic accompaniment.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. Dynamics include *f*. The grand staff continues with intricate melodic patterns, and the lower bass clef staff features a triplet of eighth notes.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. Dynamics include *ff*. The grand staff has a very active, fast-moving melodic line with many slurs. The lower bass clef staff has a steady accompaniment.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The grand staff continues with dense, fast-moving melodic textures. The lower bass clef staff has a consistent accompaniment.

Fifth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. Dynamics include *rit.*. The grand staff features a melodic line that begins to slow down. The lower bass clef staff has a simple accompaniment.

*poco meno mosso*

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with a triplet of eighth notes at the end. The middle staff is in bass clef and features a complex, rhythmic accompaniment with many sixteenth notes. The bottom staff is also in bass clef and provides a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the musical piece. The top staff has a melodic line with some slurs. The middle staff continues with its intricate sixteenth-note accompaniment. The bottom staff has a few notes, including a half note with a bar line, suggesting a change in the harmonic accompaniment.

The third system shows further development of the musical themes. The top staff has a more active melodic line. The middle staff's accompaniment remains dense with sixteenth notes. The bottom staff continues with a steady accompaniment.

The fourth system concludes the page. The top staff features a melodic line with some slurs. The middle staff has a few notes, including a half note with a bar line, and some rests. The bottom staff continues with its accompaniment, ending with a few notes and rests.



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

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music includes various notes, rests, and slurs.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music includes various notes, rests, and slurs.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music includes various notes, rests, and slurs. A *rit.* marking is present above the top staff in the third measure.

*a tempo*

The first system of music consists of three measures. The upper staff (treble clef) features a melodic line with eighth-note patterns and slurs. The lower staff (bass clef) provides a harmonic accompaniment with similar rhythmic patterns. The key signature has two flats, and the time signature is 7/8.

The second system continues the piece with three measures. The melodic and harmonic lines in both staves show further development of the eighth-note motifs. The bass line includes some sustained notes and rests.

The third system contains three measures. The upper staff has more complex phrasing with slurs and ties. The lower staff continues with a steady accompaniment.

The fourth system has three measures. The upper staff features a more active melodic line with frequent slurs. The lower staff has some rests in the final measure.

The fifth system concludes the page with three measures. The tempo marking *rit.* (ritardando) appears above the final measure. The upper staff has a melodic line that ends with a flourish, while the lower staff has a sustained bass line.

*a tempo*

*ten.*

This system contains three staves of music. The top staff is in treble clef, the middle in grand staff (treble and bass clefs), and the bottom in bass clef. The music is in a key with two flats. It features a melodic line in the upper voice with some grace notes and a more rhythmic accompaniment in the lower voices. The tempo marking 'a tempo' is at the beginning, and 'ten.' is placed above the second measure.

*mf*

*tr*

This system continues the piece with three staves. The middle staff has a dynamic marking of 'mf' (mezzo-forte) above the first measure. The top staff features a trill marked with 'tr' above the final measure. The accompaniment in the lower staves is more active, with some sixteenth-note patterns.

*ff*

This system consists of three staves. The middle staff has a dynamic marking of 'ff' (fortissimo) above the first measure. The music is characterized by dense chordal textures and some sixteenth-note runs in the upper voice.

*rit.*

*a tempo*

This system has three staves. It begins with a 'rit.' (ritardando) marking above the first measure, which then returns to 'a tempo'. The top staff has a melodic line with some grace notes, while the lower staves provide a rhythmic accompaniment.

This final system on the page contains three staves. It features a melodic line in the upper voice with various ornaments and a consistent accompaniment in the lower voices.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece with similar complex rhythmic and melodic lines.

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

Fourth system of musical notation, marked with *poco rit.* and *a tempo*. It includes dynamic markings *p* and *dolce*.

Fifth system of musical notation, marked with *mf* and *p*. It features a triplet of notes in the final measure.

First system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. 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. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. This system includes a *mf* dynamic marking and a triplet of eighth notes in the middle staff.

Third system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The music continues with a steady melodic flow in the upper voice.

Fourth system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with the same key signature. A *ba* marking is present in the bottom staff.

Fifth system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. The system concludes with a final melodic phrase in the upper voice.

*poco meno mosso*

The first system of music (measures 1-3) features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The tempo is marked *poco meno mosso*. The first staff has a dynamic marking of *f*. The second staff contains a triplet of eighth notes in the first measure. The third staff has a dynamic marking of *f*.

The second system of music (measures 4-6) continues the piece. It features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The first staff has a dynamic marking of *f*. The second staff contains a triplet of eighth notes in the first measure. The third staff has a dynamic marking of *f*.

The third system of music (measures 7-9) continues the piece. It features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The first staff has a dynamic marking of *f*. The second staff contains a triplet of eighth notes in the first measure. The third staff has a dynamic marking of *f*.

The fourth system of music (measures 10-12) continues the piece. It features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The first staff has a dynamic marking of *f*. The second staff contains a triplet of eighth notes in the first measure. The third staff has a dynamic marking of *f*.

The fifth system of music (measures 13-15) concludes the piece. It features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The first staff has a dynamic marking of *f*. The second staff contains a triplet of eighth notes in the first measure. The third staff has a dynamic marking of *f*. The word *risoluto* is written above the first staff in the second measure.

*poco più anim.*

The first system of music consists 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 two flats. The music begins with a piano (*ff*) dynamic. The top staff contains a melodic line with slurs and a fermata. The middle and bottom staves provide harmonic support with chords and moving lines.

The second system continues the piece with similar notation. It features a continuation of the melodic line in the top staff, with some chromaticism and slurs. The middle and bottom staves continue the harmonic accompaniment.

The third system shows a change in texture. The top staff has a more active, rhythmic melodic line. The middle and bottom staves continue with harmonic accompaniment, including some chordal textures.

The fourth system features prominent triplet figures in the top staff, which are slurred across the system. The middle and bottom staves continue with harmonic accompaniment.

**Adagio molto.**

The fifth system is marked **Adagio molto**. It features a slower tempo and includes triplet figures in the top staff. The music concludes with a final cadence in the top and middle staves, and a sustained bass line in the bottom staff.

## II. Provençalisch.<sup>\*)</sup>

Andantino. ♩ = 120.

The musical score is written for piano and consists of four systems of music. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andantino' with a quarter note equal to 120 beats per minute. The dynamics range from piano (p) to pianissimo (pp). The score includes various musical notations such as slurs, accents, and articulation marks.

<sup>\*)</sup> Die Melodie der ersten zwölf Takte bildet das Lied „J'aim la fleur de valour“ von Machault, geb. um 1284.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in G major. The first system includes dynamic markings *mf* and *pp*.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The music is in G major. Above the first staff, the tempo markings *poco rit.* and *a tempo* are indicated. Dynamic markings *mf* are present.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The music is in G major. Dynamic markings *p* and *mf* are present.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The music is in G major. The system concludes with a key signature change to E minor. Dynamic markings *pp* and *rit.* are present.

*quasi agitato* (♩ = 88.)

The first system of music consists of five measures. The upper staff features a complex, rhythmic melody with many sixteenth and thirty-second notes, starting with a forte (*f*) dynamic. The middle and lower staves provide harmonic support with chords and bass lines.

The second system continues the piece with five more measures. The melodic line in the upper staff remains highly active, while the accompaniment in the lower staves provides a steady harmonic foundation.

The third system contains five measures. The texture is dense with many notes in both the upper and lower staves, maintaining the *quasi agitato* character.

The fourth system has five measures. The tempo marking *poco rit.* (slightly ritardando) appears above the staff. The music begins to slow down and the melodic lines become more spacious.

The fifth system is marked *Maestoso* (majestic) and *ff* (fortissimo). It consists of five measures of slow, blocky chords and bass lines, contrasting sharply with the previous sections.

*poco anim.*  
*f*

The first system of music 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 two flats. The music is marked *poco anim.* and *f*. It features a complex rhythmic texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across the staves.

The second system continues the musical piece with similar rhythmic complexity. It features a mix of eighth, sixteenth, and thirty-second notes, with frequent beaming and slurs. The dynamics remain consistent with the first system.

The third system shows a continuation of the intricate rhythmic patterns. The notation is dense with many beamed notes and slurs, creating a sense of rapid movement. The key signature and time signature are consistent with the previous systems.

*poco rit.*

The fourth system is marked *poco rit.* and shows a change in tempo. The rhythmic patterns become less dense, with more space between notes. The notation includes some rests and longer note values, indicating a slower pace.

**Maestoso.**  
*ff*

The fifth system is marked **Maestoso.** and *ff*, indicating a significant change in tempo and dynamics. The music is much slower and features large, blocky chords and simple rhythmic patterns. The notation is more spacious and emphasizes the harmonic structure.

*a tempo*

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. The grand staff features a complex texture with many beamed notes and slurs. The bottom staff has a simple bass line with quarter notes and rests.

Second system of musical notation, continuing the piece. It follows the same three-staff format as the first system, with intricate melodic and harmonic lines in the grand staff and a steady bass line.

*mf*

Third system of musical notation. The dynamic marking *mf* (mezzo-forte) is placed above the grand staff. The musical texture remains dense with many beamed notes and slurs.

*poco rit.* -

*p*

Fourth system of musical notation. The tempo marking *poco rit.* (poco ritardando) is above the grand staff, and the dynamic marking *p* (piano) is below the grand staff. The music shows signs of slowing down.

*a tempo*

*ff*

*mf*

Fifth system of musical notation. The tempo marking *a tempo* is above the grand staff. The dynamic marking *ff* (fortissimo) is below the grand staff, and *mf* is placed above the grand staff. The system concludes with a long, sweeping slur under the bottom staff.

*poco rit.* - - *a tempo*

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two flats and a 3/4 time signature. The first staff has a melodic line with slurs and accents. The second staff has a harmonic accompaniment. The third staff has a bass line. Dynamics include *f* (forte) and *poco rit.* (poco ritardando).

*rit.* - - *a tempo*

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music continues with similar notation. Dynamics include *mf* (mezzo-forte) and *rit.* (ritardando).

*ten.*

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music continues with similar notation. Dynamics include *f* (forte) and *ten.* (tension).

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music continues with similar notation.

*ff* *rit.*

Fifth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music continues with similar notation. Dynamics include *ff* (fortissimo) and *rit.* (ritardando).

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a complex melodic line with many sixteenth notes and slurs. The lower bass clef staff is mostly empty, with a few notes at the end of the system.

Second system of musical notation. Similar to the first, it has three staves. The grand staff continues the melodic line. The lower bass clef staff has a few notes and a dynamic marking *mf* at the end.

Third system of musical notation. It has three staves. The grand staff continues the melodic line. The lower bass clef staff has a few notes and a dynamic marking *p* at the end.

Fourth system of musical notation. It has three staves. The grand staff continues the melodic line. The lower bass clef staff has a few notes and a dynamic marking *p* at the end. The system includes a tempo change to **Tempo I.** and a *rit.* marking.

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 G major. The first two staves feature complex melodic and harmonic lines with many slurs and ties. The third staff has a simpler bass line. A *rit.* marking is placed above the first staff towards the end of the system.

Second system of musical notation. It consists of three staves. The first two staves are more active, with the second staff containing a triplet of eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo) in the first two staves, and *p* (piano) in the second staff. The tempo marking *a tempo* is at the beginning. The third staff has a *f* dynamic at the start and a *p* dynamic at the end.

Third system of musical notation. It consists of three staves. The first two staves have a *mf* (mezzo-forte) dynamic. The tempo marking *rit.* is above the first staff, and *a tempo* is above the second staff. The third staff has a *p* dynamic. The music continues with complex textures in the upper staves.

Fourth system of musical notation. It consists of three staves. The first two staves have a *pp* (pianissimo) dynamic. The tempo marking *morendo* is above the second staff. The system concludes with a double bar line. The third staff has a *pp* dynamic at the end.

### III. Introduction und Finale.

Grave. ♩ = 63.

The musical score is presented in three systems, each consisting of three staves: a top treble staff, a middle piano staff, and a bottom bass staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Grave' with a quarter note equal to 63 beats per minute. The first system begins with a forte (*ff*) dynamic. The second system continues with *ff* dynamics. The third system features a mezzo-forte (*mf*) dynamic. The final system includes a *p* (piano) dynamic, followed by a *rit. - ten.* (ritardando - tenuto) marking, and concludes with a *ff* dynamic. The piano part is characterized by dense, flowing textures with many slurs and ties, while the bass part provides a steady, rhythmic accompaniment.



First system of musical notation. It consists of a grand staff (treble and bass clefs) and a single bass clef staff below. The grand staff contains complex piano accompaniment with many chords and moving lines. The bass clef staff contains a melodic line for the trombone, starting with a rest and then playing a series of notes. The key signature has two flats, and the time signature is 2/4.

Second system of musical notation. It consists of a grand staff and a single bass clef staff. The piano accompaniment continues with similar complexity. The trombone part continues with a melodic line. The key signature and time signature remain the same.

Third system of musical notation. It consists of a grand staff and a single bass clef staff. The piano accompaniment features some changes in texture. The trombone part has a rest in the first measure, then enters. The key signature and time signature remain the same.

Fourth system of musical notation. It consists of a grand staff and a single bass clef staff. The piano accompaniment is marked *mf* in the first measure. The trombone part has a rest in the first measure, then enters. The key signature and time signature remain the same.

Fifth system of musical notation. It consists of a grand staff and a single bass clef staff. The piano accompaniment is marked *pp* in the first measure. The trombone part has a rest in the first measure, then enters. The key signature and time signature remain the same.

Con moto. (♩ = 69.)

The first system of music consists of five measures. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, containing a rhythmic accompaniment of eighth notes with slurs. A dynamic marking of *f* (forte) is placed at the beginning of the first measure.

The second system of music consists of five measures. The upper staff continues the melodic line with slurs and accents. The lower staff continues the rhythmic accompaniment. A dynamic marking of *f* is at the start. The tempo marking *rit. - a tempo* is placed above the staff between the second and third measures.

The third system of music consists of five measures. The upper staff continues the melodic line with slurs and accents. The lower staff continues the rhythmic accompaniment. A dynamic marking of *f* is at the start.

The fourth system of music consists of five measures. The upper staff continues the melodic line with slurs and accents. The lower staff continues the rhythmic accompaniment. A dynamic marking of *f* is at the start.

The fifth system of music consists of five measures. The upper staff continues the melodic line with slurs and accents. The lower staff continues the rhythmic accompaniment. A dynamic marking of *f* is at the start.

*rit.* - - - **Maestoso.**

*ff*

*a tempo*

*rit.*

*2*

*2.*

*rit.*

*a tempo*

First system of musical notation, measures 1-5. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with slurs and ties, starting with a forte (*f*) dynamic. The left hand plays a rhythmic accompaniment of eighth notes. A second bass staff is present below the main bass staff, containing a few notes.

Second system of musical notation, measures 6-10. The right hand continues the melodic line with various chords and slurs. The left hand maintains the eighth-note accompaniment. The second bass staff continues with its sparse notes.

Third system of musical notation, measures 11-15. The right hand features a *rit.* (ritardando) marking in measure 15. The melodic line becomes more expressive with slurs. The left hand accompaniment remains consistent. The second bass staff continues.

Fourth system of musical notation, measures 16-20. The right hand has a melodic line with slurs. The left hand has a *ff* (fortissimo) dynamic marking and plays a rhythmic pattern of eighth notes. The second bass staff continues.

Fifth system of musical notation, measures 21-25. The right hand has a melodic line with slurs. The left hand has a *ff* (fortissimo) dynamic marking and plays a rhythmic pattern of eighth notes. The second bass staff continues.

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 one sharp (F#) and a 3/4 time signature. The grand staff features a complex melodic line with many slurs and ties, and a bass line with chords and single notes. The lower bass staff contains a simple bass line with chords.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. This system includes a first ending bracket with a '2 1' marking above it. The notation continues with complex melodic and harmonic structures in the grand staff and a supporting bass line in the lower staff.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The grand staff shows dense chordal textures and melodic fragments, while the lower bass staff provides a steady accompaniment.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The notation features a mix of chords and moving lines in both the treble and bass clefs of the grand staff, with a consistent bass line in the lower staff.

Fifth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. This system includes a triplet marking above a group of notes in the grand staff. The music concludes with a final cadence in the grand staff and a simple bass line in the lower staff.

*rit. - - a tempo*  
*meno f*  
*mf*

**Maestoso.**  
*ff*  
*ff*

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, and various accidentals.

Second system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with intricate rhythmic figures and melodic lines.

Third system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a mix of eighth and sixteenth notes with some rests.

Fourth system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music includes a section marked *p dolce* in the middle staff and *p* in the bottom staff.

Fifth system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music includes a section marked *poco a poco rit.* in the middle staff.

Tempo I.

The first system of music consists of five measures. The upper staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*. The lower staff is in bass clef with a dynamic marking of *f*. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The second system contains five measures. It begins with a *rit.* (ritardando) marking. The upper staff has a dynamic marking of *ff* and includes a *Maestoso.* tempo change. The lower staff also has a *ff* dynamic marking. The music transitions to a slower, more majestic feel.

The third system consists of five measures. The upper staff features several triplet markings (indicated by a '3' over the notes). The lower staff continues the accompaniment with a mix of eighth and sixteenth notes.

The fourth system contains five measures. The upper staff has a complex melodic line with many accidentals. The lower staff provides a steady accompaniment with chords and moving lines.

The fifth system consists of five measures. The upper staff continues with intricate melodic patterns. The lower staff features a more active accompaniment with frequent chord changes and moving lines.



*rit.* - - - *a tempo*

The first system of music consists of three staves. The top staff is in treble clef, the middle is a grand staff (treble and bass clefs), and the bottom is in bass clef. The key signature has one sharp (F#). The tempo marking *rit.* is above the first measure, and *a tempo* is above the second measure. The music includes various note values, rests, and dynamic markings.

The second system of music consists of three staves. The top staff is in treble clef, the middle is a grand staff (treble and bass clefs), and the bottom is in bass clef. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings.

The third system of music consists of three staves. The top staff is in treble clef, the middle is a grand staff (treble and bass clefs), and the bottom is in bass clef. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings.

The fourth system of music consists of three staves. The top staff is in treble clef, the middle is a grand staff (treble and bass clefs), and the bottom is in bass clef. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings.

*rit.* - - -

The fifth system of music consists of three staves. The top staff is in treble clef, the middle is a grand staff (treble and bass clefs), and the bottom is in bass clef. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings.

# Frauen=Chöre.

Choeurs  
pour voix de femmes  
Paroles allemands.

Choruses  
for female voices  
German words.

## BEER, Max Josef.

Op. 55. Spinnlied. Dichtung von L. Bowitsch.  
Für Frauenchor und Streichorchester oder  
Pianoforte.  
Partitur mit unterlegtem Clavierauszug . . . 2.—  
\*Singstimmen . . . . . —.50  
Streichorchesterstimmen . . . . . 1.25

## BILLETER, A.

Op. 50. Trauungsgesang. Für dreistimmigen  
Frauenchor mit Begleitung der Orgel oder  
des Harmonium oder des Pianoforte.  
Clavierauszug und \*Singstimmen . . . . . 1.—

## CEBRIAN, Adolph.

Op. 10. Zwei Gesänge für dreistimmigen Frauen-  
chor mit Begleitung des Pianoforte.  
Clavierauszug . . . . . 2.—  
Singstimmen (à 30  $\text{A}$ ) . . . . . —.90  
No. 1. Brautgesang. Gedicht v. L. Uhland.  
No. 2. Märzschnee. Gedicht von W. Müller.

## CURSCH-BÜHREN, Fr. Th.

Op. 124. Blümlein im Wiesengrund. Polka-Ma-  
zurka. Für Frauenchor mit Begleitung des  
Pianoforte.  
Clavierauszug und \*\*Singstimmen . . . . . 2.—  
Op. 134. Der Birkenwald ist aufgewacht. Gedicht  
von Thomas Frantz. Für drei-  
stimmigen Frauenchor. Pianofortebegleitung  
als deutscher Reigen. Clavierauszug und  
\*\*Chorstimmen . . . . . 2.50

## DRAESEKE, Felix.

Op. 47. Vier Gesänge für vierstimm. Frauenchor.  
No. 1. Sonntags am Rhein. Gedicht von R.  
Reinick.  
Partitur und \*Stimmen . . . . . 1.—  
No. 2. Das eine Lied. Gedicht v. Fr. Rückert.  
Partitur und \*Stimmen . . . . . 1.—  
No. 3. Die Regentropfen. Gedicht von Moritz  
Hartmann.  
Partitur und \*Stimmen . . . . . —.75  
No. 4. Juchhei! Gedicht von R. Reinick.  
Partitur und \*Stimmen . . . . . 1.—

## EICHBERG, Rich. J.

Op. 22. Vom faulen Mägdlein. Gedicht von  
Rud. Baumbach. Für dreistimmigen Frauen-  
chor oder Solotanz. m. Begl. d. Pianoforte.  
Clavierauszug und \*Stimmen . . . . . 2.—

## JADASSOHN, S.

Op. 139. Für Schule und Haus. Sechs Chorge-  
sänge für 2 Soprane und Alt. (For School  
and Home. Six choral songs for 2 soprano  
and contralto. Engl. words by John Bernhoff.)  
No. 1. Neuer Frühling. Ged. v. O. Roquette.  
(Spring is come again.)  
Partitur und \*Stimmen . . . . . —.75  
No. 2. Frühlingwind. Gedicht von Redwitz.  
(Spring-zephyrs.)  
Partitur und \*Stimmen . . . . . —.75  
No. 3. Abendlied. Gedicht von Sturm.  
(Evening Song.)  
Partitur und \*Stimmen . . . . . —.75  
No. 4. Die Sonne sank. Gedicht von Hoff-  
mann von Fallersleben. (The sun has  
set.) Partitur und \*Stimmen . . . . . —.75  
No. 5. In der Heimath. Gedicht von Storm.  
(My native village.)  
Partitur und \*Stimmen . . . . . —.75  
No. 6. Winters Flucht. Gedicht von Hoff-  
mann von Fallersleben. (Winter's  
flight.) Partitur und \*Stimmen . . . . . —.75

## KELLER, Emil.

Op. 6. O Glockengeläute. Gedicht von Jacob  
Hoffstaetter. Lied für weiblichen Chor  
mit Begleitung des Pianoforte.  
Clavierauszug . . . . . 1.—

## KRUG, Arnold.

Op. 10. La Régine Avrillouse. (Die Maikönigin.)  
Altfranzösischer Frühlingstanzreigen aus J.  
V. v. Scheffel's Frau Aventure für drei-  
stimmigen Frauenchor mit Begleitung des  
Pianoforte oder des Orchesters.  
Orchesterpartitur . . . . . 5.—  
Orchesterstimmen . . . . . 6.—  
(Duplirstimmen: Viol. I, II, Viola, Violon-  
cello à 50  $\text{A}$ , Bass 25  $\text{A}$ )  
Clavierauszug und Singstimmen . . . . . 3.70  
(Sopran I und II apart à 25  $\text{A}$ , Alt apart à 40  $\text{A}$ .)

## MÜLLER, M.

Op. 20. Myrtenlied zur silbernen Hochzeit. Ter-  
zett für 3 Frauenstimmen (2 Soprane und Alt)  
mit Pianoforte ad libitum.  
Clavierauszug und \*Chorstimmen . . . . . 1.—

## RAKEMANN, Louis.

Op. 9. Sechs Gesänge f. vierstimmigen Frauenchor.  
Heft 1. Partitur und \*Stimmen . . . . . 1.—  
No. 1. Das Reh. Gedicht von L. Uhland.  
No. 2. Die Lotosblume. Gedicht v. H. Heine.  
Heft 2. Partitur und \*Stimmen . . . . . 1.—  
No. 3. Heraus! Gedicht v. R. Reinick.  
No. 4. Der träumende See. Gedicht von Jul.  
Mosen.  
Heft 3. Partitur und \*Stimmen . . . . . 1.—  
No. 5. Die Lerchen. Ged. v. L. Uhland.  
No. 6. Frühlinglied. Gedicht v. H. Kiehne.

## REINECKE, Carl.

Op. 156. Zehn Gesänge in canonischer Weise für  
drei weibliche Stimmen mit Begleitung des  
Pianoforte. Zweite Folge der canonischen  
Gesänge für weiblichen Chor.  
Heft 1. Clavierauszug und \*\*Singstimmen . . . . . 3.—  
No. 1. Aus Venedig. Gedicht v. Moritz  
Graf Strachwitz. No. 2. Wenn zwei sich  
lieben. Gedicht von W. Jordan. No. 3.  
Wie schnell verfliehet das Leid. Gedicht von  
Georg Scherer.  
Heft 2. Clavierauszug und \*\*Singstimmen . . . . . 3.—  
No. 4. Mädchenlied. Gedicht v. Richard  
Leander. No. 5. O abendliches Schweigen.  
Gedicht von Gustav Reinhardt. No. 6.  
Gesang der Grazien aus Faust (2. Theil) von  
Goethe.  
Heft 3. Clavierauszug und Singstimmen . . . . . 4.—  
(Eine der drei Chorstimmen apart à 40  $\text{A}$ .)  
No. 7. Aus Mirza Schaffy. Gedicht von  
Friedrich von Bodenstedt. No. 8. Im  
Sommer such' ein Liebchen dir. Gedicht von  
Ludwig Uhland. No. 9. Auf O . . . o R-'s  
Grab. Gedicht von Mathias Claudius.  
No. 10. Märzschnee. Gedicht von Wilhelm  
Müller.

Op. 163. Zwölf Canons f. zweistimmigen weiblichen  
Chor oder zwei Solostimmen mit Begleitung  
des Pianoforte. Dritte Folge der canonischen  
Gesänge für weiblichen Chor.  
Heft 1. Clavierauszug und \*\*Singstimmen . . . . . 2.50  
No. 1. Ein Leben ohne Liebe. Aus dem  
Nachlasse Mirza Schaffy's v. Fr. von Boden-  
stedt. No. 2. Die Rose prangt als Königin  
der Düfte. Gedicht von Fr. von Bodenstedt.  
No. 3. Wecke nicht den Schlafenden. Aus den  
Ritornellen von Fr. Rückert.  
Heft 2. Clavierauszug und \*\*Singstimmen . . . . . 2.50  
No. 4. Nun gute Nacht. Gedicht von  
V. Blüthgen. No. 5. Iss die Frucht und  
gieb den Kern. Aus den Ritornellen von Fr.  
Rückert. No. 6. Wehe dem, der zu sterben  
geht. Aus den Ritornellen von Fr. Rückert.  
No. 7. O blicke zum ew'gen Himmel auf. Aus  
„Angereichte Perlen“ von Fr. Rückert.  
Heft 3. Clavierauszug und \*\*Singstimmen . . . . . 2.50  
No. 8. Wohl ist das Glück. Gedicht von  
N. N. No. 9. Weihnachtslied. Gedicht von  
H. C. Andersen. No. 10. Bescheidenes  
Veilchen. Aus den Ritornellen v. Fr. Rückert.  
Heft 4. Clavierauszug und Singstimmen . . . . . 3.—  
(Eine der zwei Chorstimmen apart à 40  $\text{A}$ .)  
No. 11. Gebet über den Wassern. Gedicht  
von M. Graf Strachwitz. No. 12. Tanzlied.  
Gedicht von H. Carsten.

Op. 163. No. 9. Weihnachtslied. Gedicht von  
H. C. Andersen. Canon für zweistimmigen  
weiblichen Chor oder zwei Solostimmen mit  
Begleitung des Pianoforte.  
Clavierauszug und \*Singstimmen . . . . . 1.—  
Op. 199. Kleiner Haushalt. Gedicht aus der  
Märchenwelt von Rückert. Für weiblichen  
Chor mit Pianoforte.  
Clavierauszug . . . . . 2.60  
Singstimmen (Sopran I, II à 60  $\text{A}$ ) . . . . . 1.20

## RENNER, Max.

Op. 27. Der alte Birnbaum. Ged. von M. v. Linde-  
mann. Walzer für 3 Frauenst. mit Begleitung  
d. Pianoforte. Clavierauszug u. \*Singstimmen . . . . . 2.50

## RHEINBERGER, Jos.

Op. 96. Drei lateinische Hymnen f. dreistimmigen  
Frauenchor mit Orgelbegleitung.  
No. 1. Regina coeli. Partitur und \*Singstimmen . . . . . 1.70  
No. 2. Adoramus. Partitur und \*Singstimmen . . . . . 1.40  
No. 3. Ave vivens hostia. Partitur und \*Sing-  
stimmen . . . . . 1.40

## RHEINBERGER, Jos.

Op. 118. Sechs zweistimmige Hymnen. (Text lat.  
und deutsch) mit Begleitung der Orgel. Neue  
Ausgabe.

No. 1. Salve regina. „Sei uns gegrüßet.“ Orgel-  
auszug und \*Stimmen . . . . . 1.20  
No. 2. „Memorare.“ „O sei eingedenk.“ Orgel-  
auszug und \*Stimmen . . . . . 1.20  
No. 3. „Quam admirabile.“ „O wie so wunder-  
bar.“ Orgelauszug und \*Stimmen . . . . . 1.20  
No. 4. Ineffina Domine. „Neige o Ewiger.“  
Orgelauszug und \*Stimmen . . . . . 1.20  
No. 5. „Ave maris stella.“ „Ave, Stern der  
Meere.“ Orgelauszug und \*Stimmen . . . . . 1.20  
No. 6. „Puer natus in Bethlehem.“ „Knabe,  
dich gab uns Bethlehem.“ Orgelauszug und  
\*Stimmen . . . . . 1.20

Op. 153. Das Zauberwort. Singspiel in zwei  
Akten für die jugendliche Welt. Für Sopran-  
und Altstimmen mit Pianofortebegleitung.  
Text von F. v. Hoffmanns. (Frei nach einem  
Märchen von Hauff bearbeitet.)  
Clavierauszug . . . . . netto 6.—  
Chorstimmen (Sopran und Alt à 60  $\text{A}$ ) . . . . . 1.20  
Textbuch . . . . . netto —15

## RIETSCH, Heinrich.

Op. 13. Zwei Gedichte für fünfstimmigen Frauen-  
chor mit Klavierbegleitung.  
No. 1. Weltbild. Gedicht von Karl Bleibtreu.  
Partitur und \*Stimmen . . . . . 2.—  
No. 2. Nachtgeschwätz. Gedicht von Franz  
Evers. Partitur und \*Stimmen . . . . . 2.—

## ROCHLICH, Gustav.

Op. 34. Die Wallfahrt nach Kevlaar. Gedicht  
von H. Heine. Für Declamation, Frauenchor  
und Pianoforte. . . . . 1.60  
(Singstimmen [in Partitur] apart à 15  $\text{A}$ .)

## SCHUBERT, Franz.

Op. 132. Psalm XXIII. Gott, meine Zuversicht.  
Für vierstimmigen Frauenchor mit Orchester,  
Pianoforte oder Orgel. Orchestrierung von  
Arno Rentsch. Orgelbegleitung von Prof.  
Dr. Rob. Papperitz. (The 23rd Psalm.  
God is my shepherd. For 2 soprano and 2  
contralto voices with accompaniment of the  
orchestra, piano or organ.) Text deutsch und  
englisch.  
Orchesterpartitur mit unterlegtem Clavier-  
und Orgelauszug . . . . . netto 2.40  
\*\*Chorstimmen . . . . . 1.—

## SPIELTER, Hermann.

Op. 57. Der Goldschmied. Dichtung von Ludwig  
Kalisch. Für Frauenchor, Altsolo (ad lib.)  
mit Orchester- oder Pianofortebegleitung.  
Clavierauszug und \*Stimmen . . . . . 2.25  
(Orchesterpartitur und Orchesterstimmen in Abschrift.)

## STAEGER, Alexander.

Op. 1. Mädchenlieder von Paul Heyse für drei-  
stimmigen weiblichen Chor und Pianoforte.  
Clavierauszug und Singstimmen . . . . . 5.—  
(Eine der drei Singstimmen apart à 60  $\text{A}$ .)  
No. 1. Auf die Nacht in den Spinnstuben.  
No. 2. Der Tag wird kühl, der Tag wird blass.  
No. 3. Und bild' dir nur im Traum nicht ein.  
No. 4. Und als sie kam zur Hexe.

## STUBBE, Arthur.

Op. 38. Zwei Gedichte aus dem Lyrischen Inter-  
mezzo von Heinrich Heine. Für vier-  
stimmigen Frauenchor. (2 Sopran, 2 Alt)  
No. 1. Es fällt ein Stern. Partitur und  
\*Stimmen . . . . . 1.—  
No. 2. Es schauen die Blumen. Partitur  
und \*Stimmen . . . . . 1.—

## WOLF, Alexander.

Op. 4. Vier Gesänge für dreistimmigen weiblichen  
Chor (oder drei Solostimmen) mit Begleitung  
des Pianoforte.  
No. 1. Dort sinket die Sonne.  
Clavierauszug und \*Singstimmen . . . . . 1.50  
No. 2. Im Sommer.  
Clavierauszug und \*Singstimmen . . . . . 1.50  
No. 3. Kommt ein schlanker Bursch.  
Clavierauszug und \*Singstimmen . . . . . 1.20  
No. 4. Spinn, ihr Mädchen, spinnet.  
Clavierauszug und \*Singstimmen . . . . . 1.80

Eigentum des Verlegers für  
alle Länder.

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