

**Rheinberger, Joseph**

**Tarantella für 2 Pianoforte zu 8 Hdn. (aus d. Sonate op. 122)**

**Leipzig (1903)**  
**2 Mus.pr. 5538**

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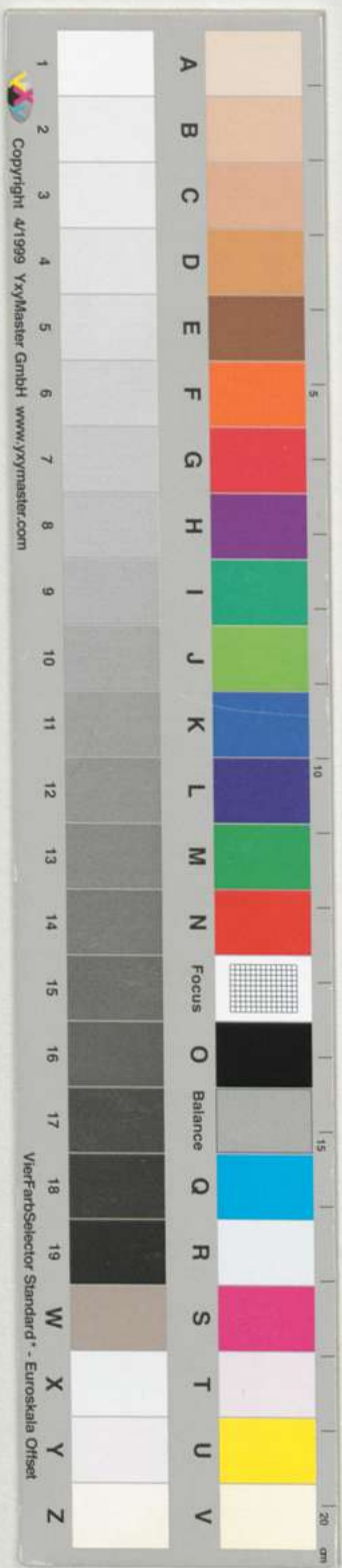
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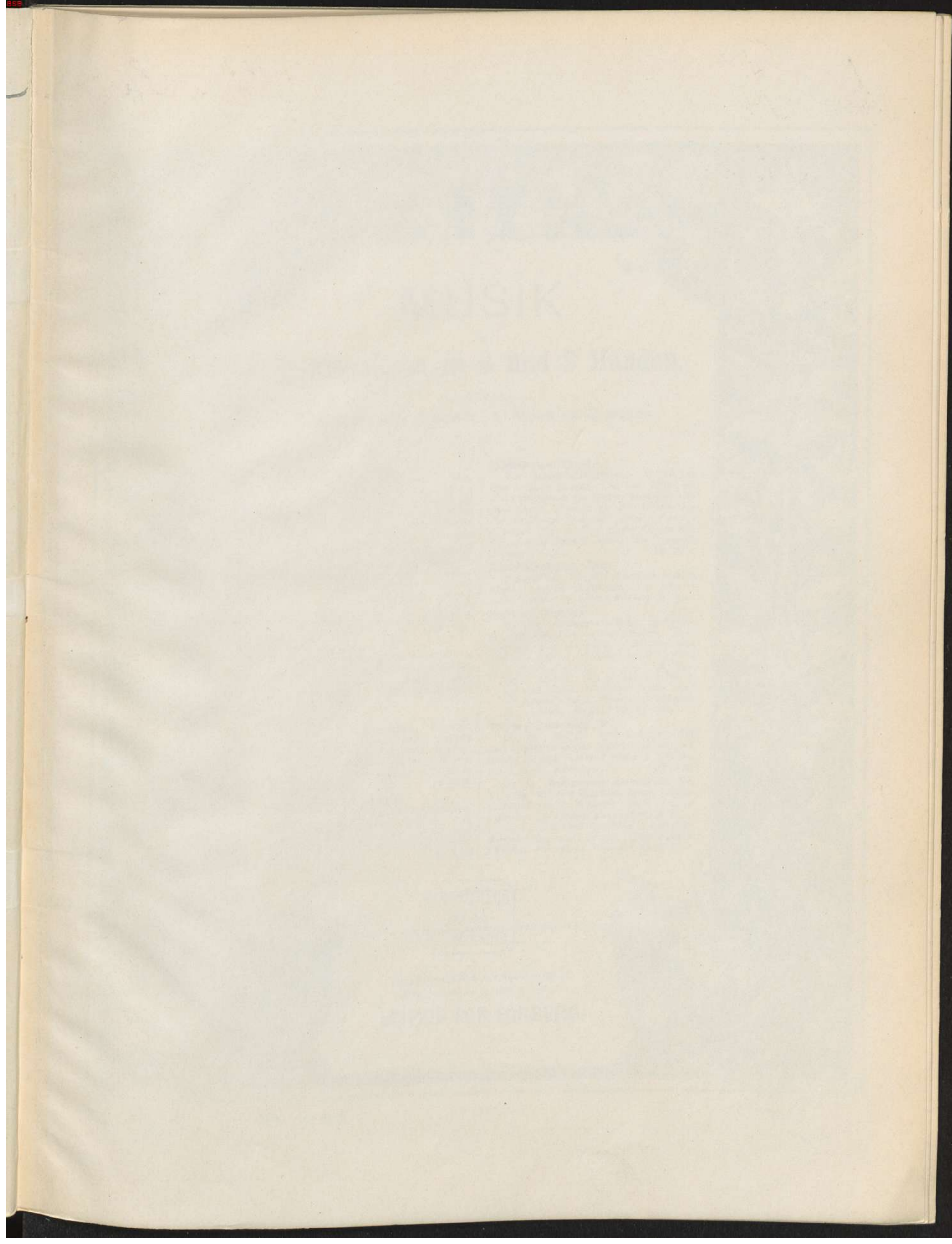


Mus. Pr.  
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*Reinhold, T. a. v. v. v.*  
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Mus. P. 2<sup>o</sup>  
5538

Rheinberger



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# Garantella

für

zwei Pianoforte zu 8 Händen

(aus der Sonate Op. 122.)

componirt und bearbeitet

von

## JOSEF RHEINBERGER.

BIBLIOTHECA  
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LEIPZIG, ROB. FORBERG.

2877.

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(1903)

Verh. Anst. v. G. Forberg, Leipzig

Mus. Div. 11/37



2

# MUSIK

für

## 2 Pianoforte zu 4 und 8 Händen.

oder

Musique pour 2 pianos. \* Music for 2 pianos.

oder

### Beethoven, L. van.

Op. 13. **Sonate pathétique.** Ut maj. (Cmoll. Cmaj.) Arrangée pour deux pianos à quatre mains à l'usage des établissements impériaux d'éducation des demoiselles nobles en Russie par Adolphe Henselt. (For 2 pianos, 4 hands) . . . . . M 5.50

**Zwei Quartette** für zwei Pianoforte zu vier Händen bearbeitet von Emil Moos. (2 quatuors. Arrangés pour 2 pianos à 4 mains. 2 quartets, arranged for 2 pianos, 4 hands.)

No. 1. Op. 18. No. 1. Fdur. (Famaj. Fraj.) . . . . . M 6.50

No. 2. Op. 74. Esdur. (Mi bémol maj. E flat maj.) . . . . . M 6.50

### Haydn, Josef.

**Allegretto.** Aus den „Jahreszeiten“ für zwei Pianoforte zu acht Händen eingerichtet von Bernhard Wolff. (Des „Saisons“. Pour 2 pianos à 8 mains. From „The seasons“. For 2 pianos, 8 hands) . . . . . M 2.—

### Löw, Josef.

Op. 325. **Allegro brillant.** Für zwei Pianoforte zu vier Händen. (Pour 2 pianos à 4 mains. For 2 pianos, 4 hands) M 1.30

Op. 489. **Serenade.** Für zwei Claviere zu vier Händen. (Pour 2 pianos à 4 mains. For 2 pianos, 4 hands) . . . . . M 2.25

### Nürnberg, Heinrich.

**Zum festlichen Tage.** Kleine Ouverture für zwei Pianoforte zu vier Händen. (Au jour de fête. Ouverture pour 2 pianos à 4 mains. Festival sounds. Overture for 2 pianos, 4 hands) . . . . . M 1.50

### Reinecke, Carl.

**Zur Reformationsfeier.** Variationen über Luther's Choral: „Ein' feste Burg“ für zwei Pianoforte zu vier Händen bearbeitet vom Componisten. (Pour la fête de la Réformation. Var. de l'hymne de Luther. Pour 2 pianos à 4 mains. For the feast of the Reformation. Variations on Luther's hymn. For 2 pianos, 4 hands) . . . . . M 3.—

### Rheinberger, Jos.

**Tarantella.** Für zwei Pianoforte zu acht Händen (aus der Sonate, Op. 122). (Pour 2 pianos à 8 mains. For 2 pianos, 8 hands) M 5.—

### Satter, Gustav.

Op. 124. **Orchesterklänge.** 5 Stücke für zwei Pianoforte zu vier Händen. Neue Ausgabe. (Sons d'orchestre. 5 morceaux pour 2 pianos à 4 mains. Orchestra-sounds. 5 pieces for 2 pianos, 4 hands) . . . . . M 6.—

No. 1. Marsch. No. 2. Scherzo. No. 3. Lebende Bilder. (Tableaux vivants. Living pictures.) No. 4. Tanz- und Bauernaufzug. (Danse. Dance.) No. 5. Ode.

### Tschaïkowsky, P.

Op. 37. No. 11. **Troïka-Fahrt.** Für zwei Pianoforte zu vier Händen bearbeitet von Robert Ludwig. (Pour 2 pianos à 4 mains. For 2 pianos, 4 hands) . . . . . M 1.25

Op. 74. **Symphonie pathétique** (No. VI in H). Für zwei Pianoforte zu vier Händen bearbeitet von A. Schaefer. (Pour 2 pianos à 4 mains. For 2 pianos, 4 hands) netto M 12.—

— — Für zwei Pianoforte zu acht Händen bearbeitet von E. Langer. (Pour 2 pianos à 8 mains. For 2 pianos, 8 hands) netto M 15.—

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I. PIANOFORTE.

Secondo.

Jos. Rheinberger, Op. 122.

Tarantella; bearbeitet

vom Componisten.

Alla Tarantella.  $\text{♩} = 110$

The musical score is written for piano in 6/8 time, marked 'Alla Tarantella' with a tempo of 110 beats per minute. It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic and includes a first ending with four measures numbered 1, 2, 3, and 4. The second system continues with dynamics of *fp* and *p*. The third system features a section marked 'A' with dynamics of *sf* and *p*. The fourth system includes dynamics of *ff*, *p*, and *f*. The fifth system continues with *p* and *sf*. The sixth system concludes with a final flourish. The key signature is two flats (B-flat and E-flat).

I. PIANOFORTE.

Primo.

Jos. Rheinberger, Op. 122.

Tarantella; bearbeitet

vom Componisten.

Alla Tarantella.  $\text{♩} = 110$ .

The musical score consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The first system includes fingerings: 1 3 2 3 2 3 and 1 in the right hand, and  $p_2$  1 3 1 3 1 in the left hand. The second system has dynamics  $f$  and  $p$ . The third system has dynamic  $f$ . The fourth system is marked 'A' and has dynamics  $sf$  and  $p$ . The fifth system has dynamics  $p$ ,  $f$ ,  $sf$ , and  $p$ . The sixth system has dynamic  $sf$ .

Eigenthum des Verlegers für alle Länder.

Stich und Druck der Röder'schen Officin in Leipzig.  
2877

Leipzig, Rob. Forberg.



I. PIANOFORTE.  
Secondo.

**B**

*ff*

*f* *p*

*f* *p*

*f* *ff*

**C**

*sf* *p*

*sf*

I. PIANOFORTE.  
Primo

**B** <sup>8</sup>

*ff*

2 *f* *p*

*f*

*f*

*ff*

<sup>8</sup> **C**

2 *ff* 5 *p*

I. PIANOFORTE.  
Secondo.

The first system of music consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is also in bass clef and provides harmonic accompaniment. The dynamic marking *p* is placed above the first measure of the upper staff, and *mf* is placed above the first measure of the lower staff. A triplet of eighth notes is indicated by a '3' above the notes in the lower staff.

The second system consists of two staves. The upper staff is in bass clef and features a melodic line with slurs and accents. The lower staff is in bass clef and provides harmonic accompaniment. The dynamic marking *sf* is placed above the first measure of the upper staff, and another *sf* is placed above the first measure of the lower staff.

The third system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and provides harmonic accompaniment. The dynamic marking *pp* is placed above the first measure of the upper staff, *f* is placed above the first measure of the lower staff, and *p* is placed above the final measure of the upper staff.

The fourth system consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and provides harmonic accompaniment. The dynamic marking *pp* is placed above the first measure of the upper staff, and *f* is placed above the first measure of the lower staff.

The fifth system consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and provides harmonic accompaniment. The dynamic marking *f* is placed above the first measure of the upper staff, and *p* is placed above the first measure of the lower staff. Another *f* and *p* are placed above the final two measures of the upper staff.

The sixth system consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and provides harmonic accompaniment. The dynamic marking *f* is placed above the first measure of the upper staff, and *dim.* is placed above the final measure of the upper staff.

I. PIANOFORTE.  
Primo.

The first system of music consists of two staves. The upper staff features a melodic line with eighth-note patterns and slurs, starting with a dynamic marking of *f*. The lower staff provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* appears in the second measure of the lower staff.

The second system continues the musical development. The upper staff has a melodic line with eighth notes and slurs, marked with an *8* above it. The lower staff features a series of chords with a *cresc.* (crescendo) marking and a dynamic of *f*.

The third system shows a melodic line in the upper staff with eighth notes and slurs, marked with an *8*. The lower staff has a chordal accompaniment. A dynamic marking of *ff* is present in the lower staff, and a key signature change to D major is indicated by a  $D_{\sharp}$  symbol.

The fourth system features a melodic line in the upper staff with eighth notes and slurs, marked with an *8*. The lower staff has a chordal accompaniment. A dynamic marking of *p legg.* (piano, leggiero) is present in the lower staff, and a dynamic of *ff* is present in the upper staff.

The fifth system continues the musical development. The upper staff has a melodic line with eighth notes and slurs, marked with an *8*. The lower staff has a chordal accompaniment. A dynamic marking of *ff* is present in the lower staff, and a first ending bracket is indicated by a *1*.

The sixth system features a melodic line in the upper staff with eighth notes and slurs, marked with an *8*. The lower staff has a chordal accompaniment. A dynamic marking of *p* is present in the lower staff, and a dynamic of *ff* is present in the upper staff.



I. PIANOFORTE.  
Secondo.

**E**

*pp* *p* *f* *p* *ff* *sf* *p* *sf*

4 7 3

I. PIANOFORTE.

Primo.

**E** *pp*

*cresc.* **f**

**F** *p* **3**

I. PIANOFORTE.  
Secondo.

The first system of the piano score consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment. The dynamic marking *mf* is placed in the first measure of the upper staff. A hairpin crescendo is shown between the two staves, leading to a dynamic marking of *f* in the fifth measure. A fermata is placed over the final measure of the system.

The second system of the piano score consists of two staves. The upper staff is in bass clef and features a continuous eighth-note melodic line with slurs. The lower staff is in bass clef and contains a simple harmonic accompaniment. A fermata is placed over the final measure of the system.

The third system of the piano score consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment. The dynamic marking *p* is placed in the first measure of the upper staff. A fermata is placed over the final measure of the system.

The fourth system of the piano score consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment. The dynamic marking *pp* is placed in the first measure of the upper staff. A fermata is placed over the final measure of the system.

The fifth system of the piano score consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment. The dynamic marking *mf* is placed in the first measure of the upper staff. A fermata is placed over the final measure of the system.

The sixth system of the piano score consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment. The dynamic marking *ff* is placed in the first measure of the upper staff. A fermata is placed over the final measure of the system.

I. PIANOFORTE.

Primo.

The first system of the piano score consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of chords, with a dotted line and the number '8' above the first three measures. The dynamic marking *fp* is placed below the first measure, and *cresc.* is placed above the final measure. The left-hand staff contains a rhythmic accompaniment of eighth notes.

The second system continues the piece. The right-hand staff has a treble clef and a key signature of one sharp. It features a melodic line with slurs and accents. The dynamic marking *f* is placed below the second measure, and *p* is placed below the final measure. A measure rest for 4 measures is indicated in the right-hand staff. The left-hand staff continues with eighth-note accompaniment.

The third system shows further development of the melodic and accompanimental lines. The right-hand staff has a treble clef and a key signature of one sharp. It features a melodic line with slurs and accents. The dynamic marking *f* is placed below the fourth measure, and *p* is placed below the final measure. The left-hand staff continues with eighth-note accompaniment.

The fourth system includes a key signature change. The right-hand staff has a treble clef and a key signature of one sharp. It features a melodic line with slurs and accents. The dynamic marking *pp* is placed below the fourth measure, and *pp* is placed below the final measure. A measure rest for 4 measures is indicated in the right-hand staff. The left-hand staff continues with eighth-note accompaniment.

The fifth system continues the piece. The right-hand staff has a treble clef and a key signature of one sharp. It features a melodic line with slurs and accents. The dynamic marking *mf* is placed below the second measure, and *f* is placed below the fourth measure. The left-hand staff continues with eighth-note accompaniment.

The sixth system concludes the piece. The right-hand staff has a treble clef and a key signature of one sharp. It features a melodic line with slurs and accents. The dynamic marking *ff* is placed below the fourth measure. The left-hand staff continues with eighth-note accompaniment.

I. PIANOFORTE.

Secondo.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various musical notations and performance instructions:

- System 1:** Starts with a treble clef rest and a bass clef rest. The first measure has a forte (*f*) dynamic. A first ending bracket labeled **H** spans the first two measures. A triplet of eighth notes is marked *ff*. The system ends with two slurs labeled *stib*.
- System 2:** Features a continuous eighth-note pattern in the right hand. The left hand has a simple accompaniment. A piano (*p*) dynamic is indicated.
- System 3:** Continues the eighth-note pattern in the right hand. A forte (*f*) dynamic is indicated.
- System 4:** Continues the eighth-note pattern in the right hand. Dynamics of *f* and *p* are used.
- System 5:** Continues the eighth-note pattern in the right hand. Dynamics of *f*, *p*, and *cresc.* are used. A first ending bracket labeled **I** spans the last two measures.
- System 6:** Continues the eighth-note pattern in the right hand. Dynamics of *f*, *cresc.*, and *f* are used.

I. PIANOFORTE.  
Primo.

8

*ff* **H**

8

*ff* 3

8

2 *p* 1 *f*

8

*sf* *p*

*f* *p* *f* *p* *cresc.*

*cresc.* *f*

I. PIANOFORTE.

Secondo.

First system of musical notation. The upper staff is in bass clef and contains a sequence of chords with eighth notes. The lower staff is also in bass clef and contains a sequence of chords with eighth notes. A piano (*p*) dynamic marking is present in the upper staff.

Second system of musical notation. The upper staff is in treble clef and contains a sequence of chords with eighth notes. The lower staff is in bass clef and contains a sequence of chords with eighth notes. Dynamics include *cresc.* in the upper staff and *sf* and *p* in the lower staff.

Third system of musical notation. The upper staff is in treble clef and contains a sequence of chords with eighth notes. The lower staff is in bass clef and contains a sequence of chords with eighth notes. A piano (*p*) dynamic marking is present in the upper staff.

Fourth system of musical notation. The upper staff is in bass clef and contains a sequence of chords with eighth notes. The lower staff is in bass clef and contains a sequence of chords with eighth notes. Dynamics include *sf* and *p*. A marking 'K' is present above the first measure of the upper staff.

Fifth system of musical notation. The upper staff is in bass clef and contains a sequence of chords with eighth notes. The lower staff is in bass clef and contains a sequence of chords with eighth notes.

Sixth system of musical notation. The upper staff is in bass clef and contains a sequence of chords with eighth notes. The lower staff is in bass clef and contains a sequence of chords with eighth notes. Dynamics include *sempre p* and *cresc.*

I. PIANOFORTE.

Primo.

The first system of music consists of two staves. The upper staff features a melodic line with eighth-note patterns and slurs, marked with an '8' above the staff. The lower staff provides harmonic accompaniment with chords and eighth-note figures.

The second system continues the piece. The upper staff has a melodic line with slurs and an '8' above. The lower staff includes a dynamic marking of *p* (piano) and a *cresc.* (crescendo) instruction.

The third system features more complex melodic lines in the upper staff, including slurs and an '8' above. The lower staff includes dynamic markings of *sf* (sforzando) and *p*, along with a *cresc.* instruction and fingerings (4 3 2, 4 3 2, 4 3 2).

The fourth system includes a key signature change marked with a 'K'. The upper staff has a melodic line with slurs and a dynamic marking of *fp* (fortissimo piano). The lower staff includes *cresc.*, *sf*, and *f* markings, along with a triplet of eighth notes.

The fifth system shows the continuation of the piece. The upper staff has a melodic line with slurs and an '8' above. The lower staff includes a dynamic marking of *p* and first fingerings (1).

The sixth system concludes the page. The upper staff has a melodic line with slurs and an '8' above. The lower staff includes a dynamic marking of *pp* (pianissimo) and first fingerings (1, 2).



I. PIANOFORTE.  
Secondo.

First system of musical notation, measures 1-6. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a simple accompaniment of eighth notes. Dynamics include *ff* at the beginning and *pp* later in the system.

Second system of musical notation, measures 7-12. The right hand continues the arpeggiated pattern. The left hand accompaniment changes to a more complex rhythmic pattern. Dynamics include *ff* and *p*.

Third system of musical notation, measures 13-18. The right hand has a melodic line with slurs. The left hand accompaniment is simpler. Dynamics include *ff* and *dim.*. A first ending bracket labeled '4' spans the final two measures.

Fourth system of musical notation, measures 19-24. The right hand continues with arpeggiated figures. The left hand accompaniment is consistent. Dynamics include *ff*, *p*, and *cresc.*. A first ending bracket labeled '4' spans the final two measures.

Fifth system of musical notation, measures 25-30. The right hand has a more active melodic line. The left hand accompaniment is consistent. Dynamics include *f*.

Sixth system of musical notation, measures 31-36. The right hand has a melodic line with slurs. The left hand accompaniment is consistent. Dynamics include *p* and *cresc.*. The word *Stretto.* is written above the first measure.

I. PIANOFORTE.

Primo.

The first system of music consists of two staves. The upper staff begins with a forte (*ff*) dynamic and features a series of chords and eighth-note patterns. A first ending bracket labeled '8' spans the first two measures. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with eighth notes. A second ending bracket labeled '8' spans the final two measures of the system.

The second system continues with two staves. The upper staff has a forte (*ff*) dynamic and includes a first ending bracket labeled '8'. The lower staff also features a forte (*ff*) dynamic and contains a melodic line with eighth notes and some accidentals.

The third system begins with a large 'L' marking above the first staff. It contains two staves. The upper staff has a forte (*ff*) dynamic and includes a first ending bracket labeled '8'. The lower staff has a forte (*ff*) dynamic and contains a melodic line with eighth notes. There are markings for a 4-measure rest and a 3-measure rest.

The fourth system consists of two staves. The upper staff has a forte (*ff*) dynamic and includes a first ending bracket labeled '8'. The lower staff has a forte (*ff*) dynamic and contains a melodic line with eighth notes. A 4-measure rest is indicated at the end of the system.

The fifth system consists of two staves. The upper staff begins with a forte (*f*) dynamic and includes a first ending bracket labeled '8'. The lower staff has a forte (*f*) dynamic and contains a melodic line with eighth notes. The system concludes with a 'Stretto.' marking, followed by six trills (*tr*) in the upper staff. The lower staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

I. PIANOFORTE.

Secondo.

The musical score is written for piano and consists of six systems of staves. The first system features a treble and bass clef with a key signature of two flats. It includes dynamic markings such as *cresc.* and *f*. The second system continues with dynamics *f*, *sf*, and *ff*, and includes a tempo marking **M**. The third system shows a dynamic of *f*. The fourth system includes dynamics *f*, *p*, *cresc.*, and *ff*. The fifth system continues with various musical notations. The sixth system concludes with first ending brackets labeled **1** and a final cadence. The score is printed on aged paper with some staining and a hole punch on the left side.

I. PIANOFORTE.

Primo.

The first system of music consists of two staves. The upper staff contains a series of trills, each marked with 'tr' and a specific note:  $\flat 2.$ ,  $\flat 3.$ ,  $\flat 2.$ ,  $\flat 2.$ ,  $\flat 3.$ ,  $\flat 3.$ ,  $\flat 2.$ , and  $\sharp 2.$ . The lower staff has dynamic markings: 'cresc.' followed by 'f' and then 'cresc.' again. The key signature is two flats (B-flat and E-flat).

The second system features a 'M' marking above the first measure of the upper staff. The lower staff contains a triplet of eighth notes, followed by a 'ff' dynamic marking. The key signature remains two flats.

The third system includes an 8-measure rest in the upper staff, indicated by a dotted line and the number '8'. The lower staff has a triplet of eighth notes and a 'ff' dynamic marking. The key signature is two flats.

The fourth system shows a piano dynamic 'p' in the lower staff. Both staves feature slurs over groups of notes. The key signature is two flats.

The fifth system contains an 8-measure rest in the upper staff. A first ending bracket is shown in the lower staff, starting with the number '1'. A 'ff' dynamic marking is present. The key signature is two flats.

The sixth system features an 8-measure rest in the upper staff. The lower staff contains first ending brackets, each starting with the number '1'. The key signature is two flats.



# Vierhändige Pianoforte-Musik.

Musique pour piano à 4 mains.  
Music for piano-duet.

## I. Collection.

### BEER, Max Josef.

Op. 23. Was sich der Wald erzählt. Fünf lose Blätter. (Contes de la forêt. Suite. In the forest.)  
Heft 1 . . . . . 2.—  
Heft 2 . . . . . 2.—

### BRAUER, Max.

Op. 15. Fantasie für Pianoforte zu 4 Händen. (Fantaisie. Fantasia.) . . . . . 3.—

### HILLER, Ferdinand.

Ständchen. Albumblatt für Pianoforte zu vier Händen bearbeitet. (Sérénade. Feuillet d'album. Serenade. Album leaf.) . . . . . 1.50

### HUBER, Hans.

Schweizer Lieder und Tänze für das Pianoforte zu vier Händen gesetzt. (Danses et chansons de la Suisse. Songs and dances of Switzerland.)  
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Heft 2 . . . . . 4.—  
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No. 1. Weihnachten. Pastorale. (Noël. Christmas.) . . . . . 2.—  
No. 2. Schneeflocken. Scherzo. (Flocons de neige. Flakes of snow.) . . . . . 2.—  
No. 3. In der Spinnstube. Märchen-Adagio. (Les fileuses. In the spinning-room.) . . . . . 2.—  
No. 4. Zum Carneval. Finale. Allegretto con fuoco. (Au carnaval. Carnival.) . . . . . 2.—

### KLEFFEL, Arno.

Op. 38. Spielmannsweisen. Zwölf Clavierstücke. (Les mélodies du ménestrier. The minstrel's lays.)  
Heft 1 . . . . . 2.—  
No. 1. Morgengruss. (Salut au matin. Salute of the morning.) . . . . .  
No. 2. Fröhliche Wanderschaft. (Joyeux pèlerinage. Joyful peregrination.) . . . . .  
No. 3. In der Mühle. (Au moulin. In the mill.) . . . . .  
No. 4. Sehnsucht. (Désir ardent. Aspiration.) . . . . .  
Heft 2 . . . . . 2.50  
No. 5. Nachtstück. (Nocturne. Nocturn.) . . . . .  
No. 6. Festlicher Zug. (Cortège solennel. Festival Cortège.) . . . . .  
No. 7. Am Bach. (Près du ruisseau. On the brook.) . . . . .  
No. 8. Unter der Linde. (Sous le tilleul. Under the linden-tree.) . . . . .  
Heft 3 . . . . . 2.—  
No. 9. Schalk. (Fripou. Wag.) . . . . .  
No. 10. Im Grünen. (A la campagne. In the country.) . . . . .  
No. 11. Jagdlied. (La chasse. The chase.) . . . . .  
No. 12. Abschied. (L'adieu. The parting.) . . . . .

### KRETSCHMER, Edmund.

Op. 39. Dem Kaiser. Festmarsch für grosses Orchester. Für Pianoforte zu vier Händen bearbeitet vom Componisten. (Marche solennelle. Festival march.) . . . . . 1.50

### KRUG, Arnold.

Op. 4. Fünf Impromptus in Walzerform. Preiscomposition. Zweite Auflage. (5 impromptus en forme de valse. Couronnée. 5 impromptus in form of waltzes. Crowned.) . . . . . 2.—  
Op. 7. No. 5. Tanzlied. Aus seinen Gesängen für gemischten Chor. Vierhändige Bearbeitung vom Componisten. (Chanson en forme de danse. Dancing-song.) . . . . . —.75  
Op. 14. Liebesnovelle. Ein Idyll in vier Sätzen für Streichorchester. Vierhändige Bearbeitung vom Componisten. (Poème d'amour. Idylle. Love-novel. Idyl.) . . . . . 3.50

### KRUG, Arnold.

Op. 20. Fahrende Musikanten. Ländler und Walzer für Pianoforte zu vier Händen mit beliebiger Begleitung der Violine und des Violoncellos. (Les ménestriers. Valses et danses champêtres. Wandering minstrels. Original dances.)  
Ausgabe für Pianoforte zu vier Händen Ausgabe mit Violine und Violoncello . . . . . 4.50  
Op. 27. Symphonischer Prolog zu Shakespeare's „Othello“. Für Pianoforte zu vier Händen bearbeitet vom Componisten. (Prologue symphonique pour l'Othello de Shakespeare. Symph. prolog to Shakespeare's Othello.) . . . . . 4.25  
Op. 42. Aus der Wanderzeit. Suite für Orchester. Clavierauszug zu vier Händen vom Componisten. (Pèlerinage. Peregrination.) . . . . . 5.—

### LACHNER, Franz.

Op. 62. Introduction und Fuge für Pianoforte zu vier Händen. D-moll. (Ré mineur. D minor.) . . . . . 1.25

### MEYER-OLBERSLEBEN, Max.

Op. 25. Drei Dichtungen.  
No. 1. Lyrisch . . . . . 2.—  
No. 2. Episch . . . . . 2.—  
No. 3. Dramatisch . . . . . 2.—  
Op. 30. Fest-Ouverture f. gross. Orchester. Für Pianoforte zu vier Händen bearbeitet vom Componisten. (Ouverture solennelle. Feastly overture.) . . . . . 3.—

### MOZART, W. A.

Op. 114. Maurerische Trauermusik bearbeitet f. Pianoforte zu vier Händen. (Marche maçonnique. Masonic march.) . . . . . 1.—  
Quintett (Ein Satz in Es-dur. Mi bém. majeur. E flat major.) für 2 Violinen, 2 Violoncello, nach einer im Archive des Mozarteums zu Salzburg befindlichen Originalskizze Mozart's, ausgeführt von O. Bach, art. Director am Mozarteum, f. Pianof. zu vier Händen bearb. v. Aug. Horn . . . . . 2.50

### MÜHLDOERFER, W. C.

Op. 50. Aus der Musik zu Shakespeare's Richard III. Krönungs-Marsch. (Marche de couronnement. Coronation-march.) . . . . . 1.25

### NORMANN, Ludwig.

Op. 52. Reise-Bilder. 6 Charakterstücke. (Tableaux de voyage. Impressions of travel.)  
Heft 1 . . . . . 2.25  
No. 1. Reiselust. (Envie de voyageur. Fond of travelling.) . . . . .  
No. 2. Auf dem See. (Sur le lac. On the sea.) . . . . .  
No. 3. Durch den Wald. (A travers de bois. Through the forest.) . . . . .  
Heft 2 . . . . . 2.75  
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No. 2. Im Regenwetter. (Un jour de pluie. Rainy weather.) . . . . .  
No. 3. Am Ziele. (Au but. At home.) . . . . .

### RAFF, J.

Op. 116. Valse-Caprice. G-dur. (Sol majeur. G major.) Arrangée pour piano à quatre mains . . . . . 2.—

### REINECKE, Carl.

Op. 128. In Memoriam. Introduction und Fuge mit Choral f. grosses Orchester. Arrangement für Pianoforte zu vier Händen vom Componisten . . . . . 1.75  
Op. 132. Quartett. (C-dur. Ut majeur. C major.) Für 2 Violinen, Viola und Violoncello. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 6.—  
Op. 134. Symphonie. No. 2. (Hakon Jarl.) C-moll. (Ut mineur. C minor.) Für grosses Orchester. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 8.50

### REINECKE, Carl.

Op. 186. Geistl. Hausmusik. Die schönsten Choräle in vierhändiger Bearbeitung. (Musique sacrée. Chorals arrangés à 4 mains. Sacred music. Celebrated choral-songs arranged for piano duet.)  
Heft 1 . . . . . 2.—  
Heft 2 . . . . . 2.—  
Heft 3 . . . . . 2.—

### RENTSCH, Ernst.

Op. 34. Ländler. (Danses villageoises. Slow waltzes.)  
Heft 1 . . . . . 2.—  
Heft 2 . . . . . 2.—

### RHEINBERGER, Josef.

Op. 82. Quintett. A-moll. (La mineur. A minor.) Für 2 Violinen, 2 Violoncello. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 7.50

Op. 88. Pastoral-Sonate in G-dur. (Sol majeur. G major.) Für Orgel. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 3.—

Op. 93. Thema mit Veränderungen für 2 Violinen, Viola und Violoncello. (Motif et variations. Motivo with variations.) Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 4.—

Op. 98. Sonate No. IV in A-moll. (La mineur. A minor.) Für Orgel. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 3.50

Op. 110. Ouverture zu Schiller's Demetrius für grosses Orchester. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 3.—

Op. 122. Grosse Sonate. Original-Composition für Pianoforte zu vier Händen. (Grande sonate à 4 mains. Grand sonata for piano duet) . . . . . 7.50

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Op. 142. Sonate No. IX in B-moll. (En si bém. min. B flat min.) Für Orgel. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 4.50

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No. 10. Entreeact für das Pianoforte zu vier Händen . . . . . 1.50

Op. 154. Sonate No. XII in Des. (Ré bém. majeur. D flat major.) Für Orgel. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 5.—

Op. 161. Sonate No. XIII in Es. (Mi bém. maj. E flat maj.) Für Orgel. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 4.—

Op. 165. Sonate No. XIV in C. (Ut maj. Cmaj.) Für Orgel. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 4.—

Op. 168. Sonate No. XV in D. (Ré maj. D maj.) Für Orgel. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 4.50

Op. 175. Sonate No. XVI in Gis-moll. (Sol dièze mineur. G sharp minor.) Für Orgel. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . 4.—

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No. 3. Thema mit Veränderungen. (Thème original et variations.) . . . . . 1.25

**RICHTER, Ernst Friedrich.**  
Op. 58. Sechs Tonstücke.  
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No. 2. . . . . 1.—  
No. 3. . . . . 1.—  
No. 4. . . . . 1.—

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Op. 5. Aus Sommertagen. Clavierstücke. (Souvenirs d'été. From summerdays.)  
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### STIEHL, H.

Improvisation . . . . . —.50

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No. 3. Boléro . . . . . 1.50

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Op. 37. Die Jahreszeiten. 12 Charakterstücke. Zu vier Händen bearbeitet von Professor W. Krüger. (Les saisons, 12 morceaux. The seasons, 12 charact. pieces.)  
Complete Ausgabe. Eleg. broch. netto . . . . . 3.—  
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No. 5. Mai. Helle Nächte. (Nuits claires. Clear nights.) . . . . . 1.—  
No. 6. Juni. Barcarolle . . . . . 1.—  
No. 7. Juli. Lied des Schnitters. (Chant du moissonneur. Reaper's song.) . . . . . —.75  
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No. 9. September. Jagdlied. (A la chasse. Hunting.) . . . . . 1.25  
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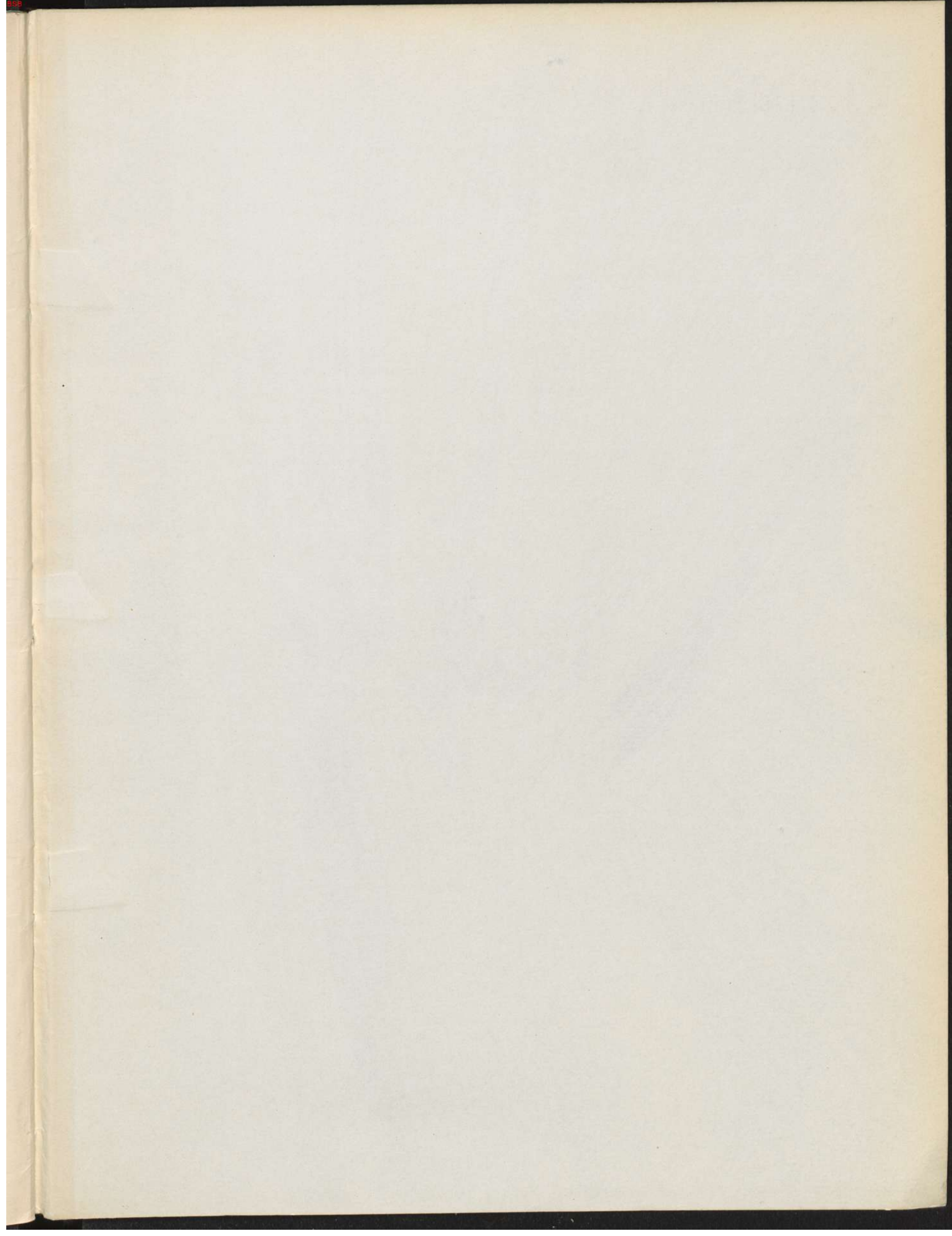
Op. 74. Symphonie pathétique (No. 6) für grosses Orchester. Für Pianoforte zu vier Händen bearbeitet vom Componisten . . . . . netto 9.—

### WILM, Nicolai von.

Op. 169. Vom Gestade der Ostsee. (A la côte de la Baltique. From the baltic shore.) Fünf Tondichtungen für das Pianoforte zu vier Händen.  
No. 1. Gruss an das Meer. (Salut à la mer. Greeting to the sea.) . . . . . 1.50  
No. 2. Siesta am Strande. (Siesta à la plage. Siesta on the beach.) . . . . . 1.50  
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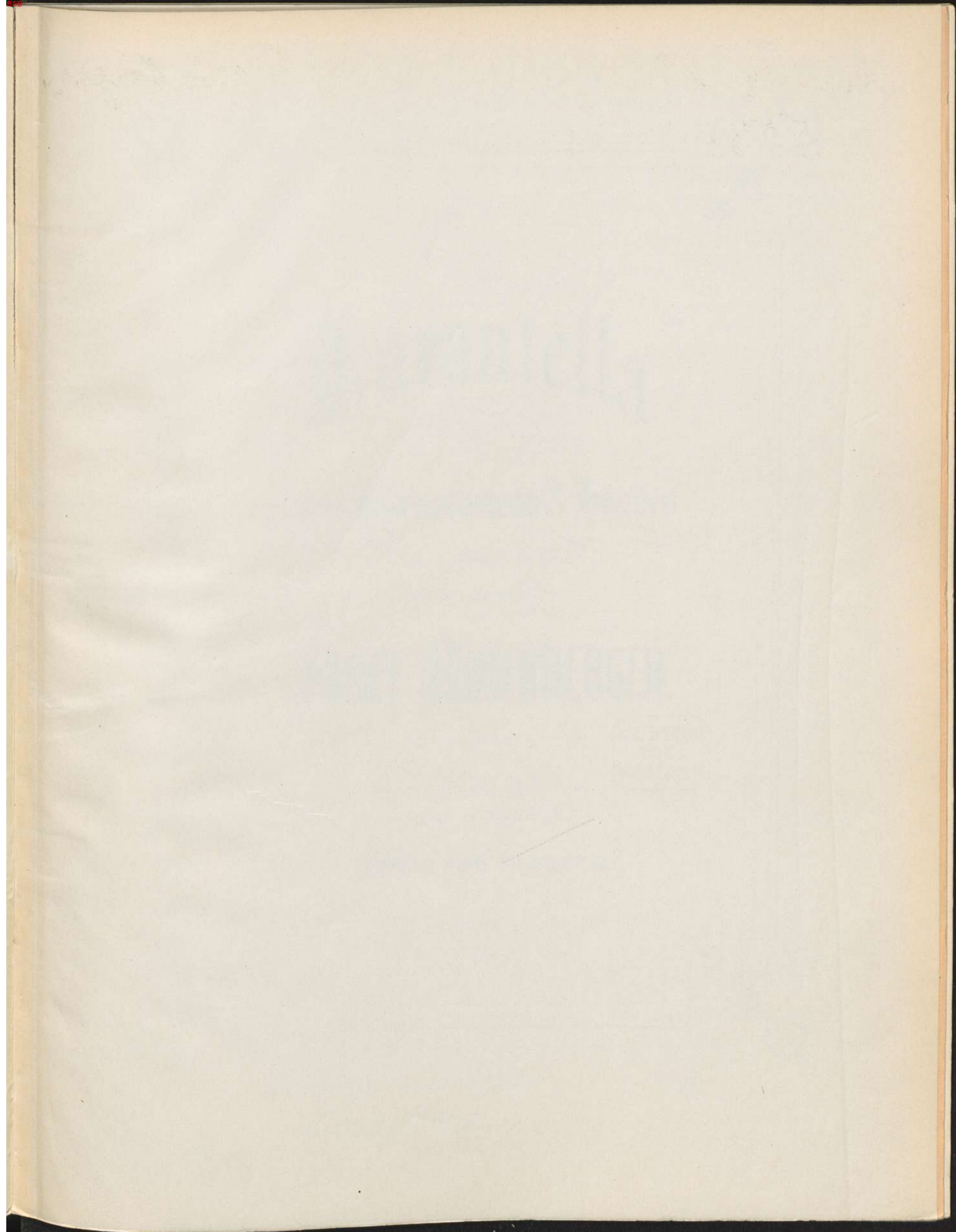
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Rheinberger





# Varantella

für

zwei Pianoforte zu 8 Händen

(aus der Sonate Op.122.)

componirt und bearbeitet

von

## JOSEF RHEINBERGER.

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LEIPZIG, ROB. FORBERG.

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Mrs. D. W. 11/37

# 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 Rémin. From the italian concert. Dmin.) . . . . . 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). (Duo pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)
- (Heft 19.) Bach, Air. Aus d. Orchestersuite. Ddur. (Rémaj. Dmaj.) . . . . . 1 —  
(Heft 20.) Händel, Andante. Largo. Adagio . . . . . 1 25  
(Heft 22.) Weber, Adagio . . . . . 1 —  
(Heft 25.) Leclair, J. M., Largo . . . . . 75  
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) . . . . . 1 —  
(Heft 31.) Bach, Sarabande . . . . . 1 —  
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) . . . . . 1 —  
(Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) . . . . . 1 25  
(Heft 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. (Mimineur. Eminor) . . . . . 75  
No. 2. Arie. Edur. (Mimajeur. Emajor) . . . . . 75  
No. 3. Chor. Ddur. (Chœur. Rémajeur. Chœur. 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. Busslied.) Für Orgel eingerichtet von Rob. Schaab. (Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab) . . . . . 1 50

#### Bibl, Rudolf.

- Op. 74. Erste Sonate für Orgel in Dmoll. (1re sonate pour l'orgue en Rémin. 1st sonata for organ in Dmin.) . . . . . 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 Schulgebrauche herausgeg. v. Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.)
- No. 1. Emoll. (Mimineur. Eminor) . . . . . 1 80  
No. 2. Edur. (Mimajeur. Emajor) . . . . . 1 —  
No. 3. Ddur. (Rémajeur. 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 clôtures 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 [Rémin.]. 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. (Sechs canonische Trios) . . . . . 2 —

#### Plütti, Carl.

- Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.)
- Heft 1. (Ach bleib' mit deiner Gnade. Ein' feste Burg ist unser Gott. Herzlich lieb hab' ich dich, o Herr. Lobt Gott, ihr Christen. O Haupt voll Blut und Wunden. Schmücke dich, o liebe Seele) . . . . . 1 30  
Heft 2. (Sei Lob' und Ehr, dem höchsten Gut. Sollt' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wachtet 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 chœur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.)
- Heft I. [No. 1. Pater noster. (Vater unser.) No. 2. Jam sol recedit. (Schon weicht der Sonne Flammenstrahl.) No. 3. Salve flores martyrum. (Euch Martyrblüthen, Gruss)] . . . . . 1 25  
Heft II. [No. 4. Salve regina. (Gruss! Himmelskönigin.) No. 5. Christus factus est. (Christus ward für uns geboren)] . . . . . 1 25

#### Rheinberger, Josef.

- Op. 132. Sonate No. 8 in 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, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) . . . . . 4 —
- Op. 146. Sonate No. 10 in Hmoll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) . . . . . 4 —
- Op. 148. Sonate No. 11 in Dmoll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) . . . . . 4 —
- Op. 154. Sonate No. 12 in Desdur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) . . . . . 4 —
- Op. 161. Sonate No. 13 in Esdur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate p. l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.) . . . . . 4 —
- Op. 165. Sonate No. 14 in Cdur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Utmaj. 14th sonata for organ. Cmaj.) . . . . . 4 —
- Op. 167. Meditationen. Zwölf Orgelvortrage. (12 morceaux pour l'orgue. 12 organ-pieces.)
- No. 1. Entrata . . . . . 1 —  
No. 2. Agitato . . . . . 1 —  
No. 3. Canzonetta . . . . . 1 —  
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No. 5. Preludio . . . . . 1 —  
No. 6. Aria . . . . . 1 —  
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No. 8. Alla marcia . . . . . 1 —  
No. 9. Thema variato . . . . . 1 —  
No. 10. Passacaglia . . . . . 1 —  
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No. 12. Finale . . . . . 1 —
- Op. 168. Sonate No. 15 in Ddur f. Orgel. (Phantasie, Adagio, Introduction und Ricerare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. Dmaj.) . . . . . 4 —
- Op. 175. Sonate No. 16 in Gismoll für Orgel. (Allegro moderato, Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièze mineur. 16th sonata for organ in G sharp minor) . . . . . 4 —
- Op. 181. Fantasie-Sonate No. 17 in Hdur für Orgel. (Fantasie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in Bmaj.) . . . . . 4 —
- Op. 188. Sonate No. 18 in Adur für Orgel. (18ième sonate en Lamaj. 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 —  
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#### 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 —

#### Woyrsch, Felix.

- Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prelude 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 —

#### Woyrsch, Felix.

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

### Nachtrag.

#### 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 Cmaj.) . . . . . 2 —

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

# ROB. FORBERG, LEIPZIG.

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## II. PIANOFORTE.

### Secondo.

Jos. Rheinberger, Op. 122.  
Tarantella; bearbeitet  
vom Componisten.

Alla Tarantella.  $\text{♩} = 110$ .

*p* II. Pianoforte Primo.

*fp* *fp* *fp*

*fp* *p*

*f*

**A** *sf* *p* *f*

*f* *sf* *p* *sf*

## II. PIANOFORTE.

Primo.

Jos. Rheinberger, Op. 122.  
Tarantella; bearbeitet  
vom Componisten.

Alla Tarantella.  $\text{♩} = 110$ .

The musical score consists of five systems of music, each with a treble and bass clef staff. The first system includes the instruction "p 1. Pianoforte." and dynamic markings *p* and *f*. The second system has a *p* marking. The third system has an *f* marking. The fourth system features a section labeled "A" with a first ending bracket and a *sff* marking. The fifth system also includes a first ending bracket and *sff* markings. The piece is in 6/8 time and the key signature has two flats.



II. PIANOFORTE.  
Secondo.

**B**

Musical notation for the first system of section B. The treble clef staff contains a melodic line with a dynamic marking *>* at the beginning and *ff* later. The bass clef staff provides accompaniment with a dynamic marking *ff*.

Musical notation for the second system of section B. The treble clef staff has a dynamic marking *p* and the bass clef staff has a dynamic marking *f*.

Musical notation for the third system of section B. The treble clef staff has a dynamic marking *p* and the bass clef staff has a dynamic marking *f*.

Musical notation for the fourth system of section B. The treble clef staff has a dynamic marking *p* and the bass clef staff has a dynamic marking *f*.

Musical notation for the fifth system of section B. The treble clef staff has dynamic markings *ff*, *sf*, and *sff*. The bass clef staff has dynamic markings *ff*, *sf*, and *sff*.

Musical notation for the sixth system of section B. The treble clef staff has dynamic markings *sf*, *p*, and *mf*. The bass clef staff has dynamic markings *sf*, *p*, and *mf*.

**C**

Musical notation for section C. The treble clef staff has dynamic markings *sf*, *p*, and *mf*. The bass clef staff has dynamic markings *sf*, *p*, and *mf*.

II. PIANOFORTE.  
Primo.

Musical notation for the first system, featuring a treble and bass staff with a key signature of two flats and a common time signature. The music includes a melodic line in the treble and a supporting bass line. A dynamic marking of *ff* is present.

Musical notation for the second system, continuing the piece with similar melodic and harmonic structures. A dynamic marking of *p* is present.

Musical notation for the third system, showing a change in dynamics from *f* to *p*. The bass line has some rests.

Musical notation for the fourth system, featuring a melodic line in the treble and a bass line with a dynamic marking of *f*.

Musical notation for the fifth system, with a dynamic marking of *ff* at the end of the system.

Musical notation for the sixth system, including a first ending bracket labeled *1* and a dynamic marking of *ff*.

Musical notation for the seventh system, starting with a *C* time signature change and a dynamic marking of *p*. The bass line has rests.

II. PIANOFORTE.  
Secondo.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 3/4. The score includes various dynamic markings: *sf* (sforzando), *pp* (pianissimo), *fp* (fortissimo), and *dim.* (diminuendo). Pedal markings are indicated by the word "Ped." with an asterisk. A key signature change to D major is marked with a "D" in a box. The page number "2877" is located at the bottom center.

II. PIANOFORTE.  
Primo.

8  
*mf*

8 **D**  
3 *fff* 2

*ff* *sf*

*fff*

2 *ff*

II. PIANOFORTE.  
Secondo.

**E**  
pp 2 f

3 f

p f

**F**  
sf sf sf 1 pp Ped.

3 Ped.

II. PIANOFORTE.  
Primo.

**E** <sup>8</sup>

*p* **3** *f*

**3** *f*

*p* *sf*

*sf* *sf*

**F**

**3** *p* **3**

II. PIANOFORTE.  
Secondo.

First system of musical notation, bass clef. It features a melody in the upper voice with a *mf* dynamic marking. A triplet of eighth notes is indicated with a '3' and a slur. The lower voice consists of a simple accompaniment.

Second system of musical notation, bass clef. The melody continues with a *f* dynamic marking. It includes a series of eighth notes with a slur and an accent mark (>).

Third system of musical notation, bass clef. The melody features a *p* dynamic marking. The lower voice has a simple accompaniment with some chordal textures.

Fourth system of musical notation, bass clef. The melody continues with a *p* dynamic marking. The lower voice has a simple accompaniment.

Fifth system of musical notation, bass clef. It includes a *G* chord marking above the staff. The melody has a *pp* dynamic marking. A triplet of eighth notes is indicated with a '3'. The system concludes with a first ending bracket labeled 'Primo.' with fingerings 4, 5, and 6.

Sixth system of musical notation, bass clef. The melody has a *p* dynamic marking. The lower voice has a simple accompaniment. The system concludes with a *f* dynamic marking.

II. PIANOFORTE.

Primo.

The first system of the piano score consists of two staves. The right-hand staff begins with a dotted line and the number '8' above it, indicating an octave. The left-hand staff starts with a first finger fingering '1' and a mezzo-forte dynamic marking 'mf'. The music features a series of chords and single notes, with a crescendo leading to a first finger fingering '1' in the final measure.

The second system continues the piece. The right-hand staff has an octave marking '8' and a first finger fingering '1'. The left-hand staff starts with a mezzo-forte dynamic 'mf' and a first finger fingering '1'. A fourth finger fingering '4' appears in the middle of the system. The system concludes with a forte dynamic 'f' and a first finger fingering '1'.

The third system features more complex textures. The right-hand staff begins with an octave marking '8' and a forte dynamic 'f'. It includes a triplet of eighth notes followed by a piano dynamic 'p'. The system ends with a first finger fingering '1' and a piano dynamic 'p'.

The fourth system is characterized by a grand staff with a G-clef on the right-hand staff. It begins with a piano dynamic 'p' and features a long, sweeping melodic line in the right hand, marked with an octave '8'. The system concludes with a first finger fingering '1'.

The fifth system continues the melodic line in the right hand, marked with an octave '8' and a piano dynamic 'p'. The left hand provides harmonic support with chords and single notes.

The sixth system features a piano dynamic 'pp' and a first finger fingering '1'. The right hand has a melodic line with a first finger fingering '1'. The system concludes with a mezzo-forte dynamic 'mf' and a first finger fingering '1'.



II. PIANOFORTE.  
Secondo.

The first system of the piano score consists of two staves. The upper staff features a complex melodic line with many slurs and ties, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line that becomes more active, and the lower staff has a few whole notes. A dynamic marking of *ff* (fortissimo) is placed at the end of the system.

The third system features a prominent chordal texture in the upper staff, marked with a forte *f* dynamic. The lower staff has a simple accompaniment. A dynamic marking of *ff* is also present.

The fourth system shows a change in dynamics, with a *p* (piano) marking in the upper staff. The melodic line is more delicate, and the accompaniment is sparse.

The fifth system features a *f* (forte) dynamic marking. The upper staff has a melodic line with some slurs, and the lower staff has a steady accompaniment.

The sixth system concludes the page with dynamic markings of *sf* (sforzando), *p*, and *f*. The upper staff has a melodic line with some slurs, and the lower staff has a simple accompaniment.

II. PIANOFORTE.

Primo.

The first system of music consists of two staves. The upper staff begins with a whole rest followed by a series of eighth-note runs. The lower staff starts with a forte (*f*) dynamic and features a steady eighth-note accompaniment. The system concludes with a forte (*f*) dynamic marking.

The second system continues the piece. The upper staff has a melodic line with some rests, while the lower staff maintains the eighth-note accompaniment. The system ends with a key signature change to two flats.

The third system begins with a section marked 'H' (ritardando). The upper staff has a melodic line with a first ending bracket labeled '1' and a fortissimo (*ff*) dynamic. The lower staff has a steady accompaniment.

The fourth system features a fortissimo (*ff*) dynamic in the lower staff. The upper staff has a melodic line. The system ends with a piano (*p*) dynamic marking and a hairpin indicating a gradual decrease in volume.

The fifth system continues with a melodic line in the upper staff and accompaniment in the lower staff. A forte (*f*) dynamic marking is present in the lower staff.

The sixth system includes first and second endings. The upper staff has a melodic line with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lower staff has a fortissimo (*ff*) dynamic and a first ending bracket labeled '1'. The system concludes with a first ending bracket labeled '1'.

II. PIANOFORTE.  
Secondo.

The first system of the piano score consists of two staves. The upper staff features a complex melodic line with many slurs and ties, while the lower staff provides a steady accompaniment with eighth and sixteenth notes.

The second system continues the piece. The upper staff has a more active melodic line, and the lower staff features a series of chords. A dynamic marking of *ff* (fortissimo) is placed at the end of the system.

The third system includes a section with a 4-measure rest in the upper staff, marked with a forte dynamic *ff*. A hairpin crescendo is visible in the upper staff, and a dynamic marking of *ff* appears in the lower staff.

The fourth system shows a change in dynamics, with a *p* (piano) marking in the upper staff. The melodic line is more rhythmic and repetitive in this section.

The fifth system features a dynamic marking of *f* (forte) in the upper staff. The melodic line continues with slurs and ties, and the lower staff has a consistent accompaniment.

The sixth system concludes the page with dynamic markings of *f* and *p* in the upper staff. The melodic line ends with a final flourish, and the lower staff has a few final chords.

II. PIANOFORTE.

Primo.

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a rest in the upper staff, followed by a series of eighth-note chords and single notes. A dynamic marking of *f* (forte) is present at the beginning and end of the system.

The second system continues the piece with two staves. The key signature remains one sharp (F#). The music features a mix of chords and moving lines in both hands.

The third system shows a key signature change to two flats (Bb, Eb). It begins with a treble clef staff containing a half note chord marked with a forte dynamic *ff*. The bass clef staff has a rest followed by a series of eighth-note chords. A first ending bracket labeled '1' is shown below the bass staff.

The fourth system continues in two flats. The upper staff has a series of eighth-note chords. The lower staff has a series of chords, with a dynamic marking of *ff* and a *p* (piano) dynamic marking later in the system.

The fifth system continues in two flats. The upper staff has a series of eighth-note chords. The lower staff has a series of chords, with a dynamic marking of *f* (forte) appearing in the final measure.

The sixth system continues in two flats. It features a first ending bracket labeled '8' above the upper staff. The lower staff has a series of chords, with dynamic markings of *sf* (sforzando) and *ff* (fortissimo). First ending brackets labeled '1' are shown below the bass staff.

II. PIANOFORTE.

Secondo.

*f* **I** *p* **1** *cresc.*

*ff*

**4** *p* *cresc.* *sf* *p*

*cresc.* *fp* *cresc.* *f* **K**

*p*

*p*

II. PIANOFORTE.

Primo.

The first system of music consists of two staves. The treble staff begins with a dynamic marking of *f* and contains a series of eighth-note chords, with a first fingering '1' indicated above the first measure. The bass staff also starts with *f* and contains a similar eighth-note pattern, with a second fingering '2' indicated above the first measure. The system concludes with a fortissimo *ff* dynamic marking.

The second system continues the piece. The treble staff features a dynamic marking of *p* and contains eighth-note chords, with a first fingering '1' indicated above the first measure. The bass staff contains a similar eighth-note pattern, with a second fingering '2' indicated above the first measure. A *cresc.* (crescendo) marking is placed between the two staves in the middle of the system.

The third system continues the piece. The treble staff features a dynamic marking of *p* and contains eighth-note chords, with a first fingering '1' indicated above the first measure. The bass staff contains a similar eighth-note pattern, with a second fingering '2' indicated above the first measure. A *cresc.* (crescendo) marking is placed between the two staves in the middle of the system.

The fourth system continues the piece. The treble staff features a dynamic marking of *p* and contains eighth-note chords, with a first fingering '1' indicated above the first measure. The bass staff contains a similar eighth-note pattern, with a second fingering '2' indicated above the first measure. A *cresc.* (crescendo) marking is placed between the two staves in the middle of the system.

The fifth system continues the piece. The treble staff features a dynamic marking of *sf* (sforzando) and contains eighth-note chords, with a first fingering '1' indicated above the first measure. The bass staff contains a similar eighth-note pattern, with a second fingering '2' indicated above the first measure. A *cresc.* (crescendo) marking is placed between the two staves in the middle of the system.

The sixth system continues the piece. The treble staff features a dynamic marking of *p* and contains eighth-note chords, with a first fingering '1' indicated above the first measure. The bass staff contains a similar eighth-note pattern, with a second fingering '2' indicated above the first measure. A *pp* (pianissimo) dynamic marking is placed between the two staves in the middle of the system.

II. PIANOFORTE.  
Secondo.

*pp* *cresc.*

*ff* 4 *ff*

*dim.* L 4 *ff* *dim.* *p*

*ff* *dim.*

*pp* 2 *f*

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II. PIANOFORTE.

Primo.

The first system of the piano part consists of two staves. The upper staff begins with a whole rest, followed by a half note chord. The lower staff starts with a piano piano (*pp*) dynamic, followed by a half note chord, a fermata, and then a crescendo leading to a fortissimo (*ff*) dynamic. Fingerings 2 and 1 are indicated in the lower staff.

The second system continues with two staves. The upper staff features a half note chord, a fermata, and another half note chord. The lower staff has a fortissimo (*ff*) dynamic, a half note chord, a fermata, and another half note chord. Fingerings 4 and 2 are indicated in the lower staff.

The third system consists of two staves. The upper staff is marked with a forte (*ff*) dynamic and includes a first ending bracket with a fermata. The lower staff is marked with a piano (*p*) dynamic and features a melodic line with eighth notes. A first ending bracket with a fermata is also present in the lower staff.

The fourth system consists of two staves. The upper staff has a piano (*p*) dynamic and a melodic line with eighth notes. The lower staff is marked with fortissimo (*ff*) and includes a first ending bracket with a fermata. A *dim.* (diminuendo) marking is present in the lower staff.

The fifth system consists of two staves. The upper staff has a piano (*p*) dynamic and a melodic line with eighth notes. The lower staff is marked with a crescendo (*cresc.*) and includes a first ending bracket with a fermata. A fortissimo (*f*) dynamic is indicated in the lower staff.

The sixth system consists of two staves. The upper staff has a fortissimo (*f*) dynamic and a melodic line with eighth notes. The lower staff has a fortissimo (*f*) dynamic and a melodic line with eighth notes. Fingerings 2 and 1 are indicated in the lower staff.



II. PIANOFORTE.  
Secondo.

Stretto.

The musical score is written for piano and consists of six systems of staves. The first system begins with a piano (*p*) dynamic and includes *cresc.* markings. The second system starts with a forte (*f*) dynamic and also includes *cresc.* markings. The third system features a mezzo-forte (*sf*) dynamic, a tempo marking of **M**, and a 4-measure rest. The fourth system includes *sf*, *ff*, *p*, and *cresc.* markings. The fifth system is marked *ff*. The sixth system concludes with a first ending bracket and a final chord. The page number 2877 is printed at the bottom center.

II. PIANOFORTE.

*Stretto.*  
*Primo.*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*  
*p* *cresc.* *cresc.*

*tr* *tr* *tr* *tr* *tr* *tr* **M**  
*f* *cresc.* *f* *f* **3**

*ff* **3** *ff*

*8* *p*

*8* **1** *ff*

*8* **1** **1** **1**

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# PIANOFORTEMUSIK MODERNER MEISTER

Musique pour piano des maîtres contemporains. Piano-Music of modern composers.

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Op. 37. Impromptu. Nouvelle édition corrigée . . . . .	1 50
Op. 38. 2 Nocturnes.	
No. 1. Fis. ( <i>Fa dièse. F sharp.</i> ) . . . . .	1 25
No. 2. B-moll. ( <i>Si bém. min. B flat min.</i> ) . . . . .	1 25
<b>KIEL, Friedrich.</b>	
Op. 55. Vier Charakterstücke.	
No. 1. B-dur. ( <i>Si bém. maj. B flat maj.</i> ) . . . . .	— 75
No. 2. H-moll. ( <i>Si min. B min.</i> ) . . . . .	— 75
No. 3. E-dur. ( <i>Mi maj. E maj.</i> ) . . . . .	— 75
No. 4. F-moll. ( <i>Fa min. F min.</i> ) . . . . .	1 —

<b>KIRCHNER, Theodor.</b>	
Op. 47. Federzeichnungen. 9 Clavierstücke. ( <i>Dessins. 5 marc. pour le piano. Pictures. 9 pieces for the piano.</i> )	
Heft 1. . . . .	2 —
Heft 2. . . . .	2 —
Heft 3. . . . .	2 —
Op. 52. Ein neues Clavierbuch. ( <i>Nouveau cahier de musique. A new music-book.</i> )	
Heft 1. . . . .	1 50
Heft 2. . . . .	1 50
Heft 3. . . . .	1 50
<b>KRUG, Arnold.</b>	
Op. 3. Vier Phantasiestücke. ( <i>Quatre compositions fantaisistes. Four fantasias.</i> )	
No. 1. C-dur. ( <i>Ut maj. C maj.</i> ) . . . . .	1 50
No. 2. H-dur. ( <i>Si maj. B maj.</i> ) . . . . .	— 75
No. 3. E-moll. ( <i>Mi min. E min.</i> ) . . . . .	1 —
No. 4. Es-dur. ( <i>Mi bém. maj. E flat maj.</i> ) . . . . .	1 25
Op. 14. Liebesnovelle. Ein Idyll in vier Sätzen für Streichorchester. Für Pianoforte zu zwei Händen bearbeitet vom Componisten. ( <i>Une nouvelle d'amour. Idylle en quatre parties. Love's novel. An idyll in four parts.</i> ) . . . . .	3 —
Op. 17. No. 1. Blumenstück. ( <i>Morceau de genre. Flower piece.</i> )	— 75
No. 2. Scherzo con Intermezzo . . . . .	1 25
No. 3. Notturmo . . . . .	1 —
Op. 31. Albumblätter. ( <i>Feuillet 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>KULLAK, Theodor.</b>	
Op. 125. Scherzo. G-dur. ( <i>Sol. maj. G maj.</i> ) . . . . .	2 50
<b>REINECKE, Carl.</b>	
Op. 152. Ländler. ( <i>Valses tyroliennes. Slow waltzes.</i> ) . . . . .	2 50
<b>RHEINBERGER, Josef.</b>	
Op. 28. Humoresken. Vier Clavierstücke.	
No. 1. E-moll. ( <i>Mi min. E min.</i> ) . . . . .	1 25
No. 2. F-moll. ( <i>Fa min. F min.</i> ) . . . . .	1 25
No. 3. G-moll. ( <i>Sol min. G min.</i> ) . . . . .	1 —
No. 4. F-dur. ( <i>Fa maj. F maj.</i> ) . . . . .	1 75
Op. 29. Aus Italien. ( <i>Souvenirs d'Italie. From Italy.</i> ) Drei Clavierstücke.	
No. 1. Dolce far niente . . . . .	1 —
No. 2. Rimembranza . . . . .	1 25
No. 3. Serenata . . . . .	1 25
Op. 45. Zwei Claviervorträge. Johs. Brahms gewidmet. ( <i>Deux morceaux pour le piano dédiés à J. Brahms. Two comp. for the piano, dedicated to J. Brahms.</i> )	
No. 1. Scherzoso . . . . .	1 50
No. 2. Capriccio über ein Thema v. Händel. ( <i>Caprice sur un thème de Händel. Cap. on a theme of Händel.</i> ) . . . . .	1 50
Op. 47. Sinfonische Sonate. ( <i>Allegro, Menuetto, Intermezzo und Tarantelle.</i> ) . . . . .	4 25
Op. 51. Improvisation über Motive aus der Zauberflöte. ( <i>Improvisations sur des motifs de la flûte enchantée. Improv. on motives of the enchanted flute.</i> ) . . . . .	2 75
Op. 99. Sonate. Des-dur. ( <i>Non troppo mosso, Romanze, Finale.</i> ) ( <i>Ré bém. maj. D flat maj.</i> ) . . . . .	3 50
Op. 115. Toccata. C-moll. ( <i>Ut min. C min.</i> ) . . . . .	2 25
Passacaglia zum Concertvortrag. Freie Bearbeitung des Schlusssatzes der Orgelsonate in E-moll, Op. 132. ( <i>P. pour le concert. Arrangement libre de la finale de la sonate pour orgue en Mi min. P. for the concert. Free arrangement of the finale of the organ-sonata in E min.</i> ) . . . . .	2 —

Eigentum des Verlegers für alle Länder.

Eingezeichnet in das Vereins-Archiv.

### LEIPZIG, ROB. FORBERG.

Zu beziehen

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# JOSEF RHEINBERGER.

## I. Orchester- u. Kammer-Musik.

- Op. 77. Sonate** (Es-dur). *(Allegro con fuoco. Adagio espressivo. Finale alla Tarantella.)* Für Violine und Pianoforte 8 —
- Op. 82. Quintett** (A-moll) für zwei Violinen, zwei Violoncelli. Partitur 4 50  
Stimmen 8 —
- Op. 93. Thema** mit Veränderungen für zwei Violinen, Viola und Violoncello. Partitur 3 —  
Stimmen 4 —
- Op. 110. Ouverture** zu Schiller's Demetrius für grosses Orchester. Partitur 5 —  
Orchesterstimmen 10 —
- Op. 121. Trio** (No. III. in B) für Pianoforte, Violine und Violoncello 10 —

## II. Pianoforte-Musik.

### a) zweihändig.

- Op. 28. Humoresken.**
- No. 1. E-moll 1 25  
" 2. F-moll 1 25  
" 3. G-moll 1 —  
" 4. F-dur 1 75
- Op. 29. Aus Italien.**
- No. 1. Dolce far niente 1 —  
" 2. Rimebranza 1 25  
" 3. Serenata 1 25
- Op. 39. Sechs Tonstücke** in fugierter Form.
- No. 1. D-moll 1 50  
" 2. A-dur 1 25  
" 3. B-moll 1 50  
" 4. E-moll 1 25  
" 5. Des-dur 1 25  
" 6. C-moll 1 50

- Op. 45. Zwei Clavier-vorträge.** (Herrn Joh. Brahms gewidmet.)
- No. 1. Scherzoso 1 50  
" 2. Capriccio über ein Thema von Händel 1 50

- Op. 47. Stufonische Sonate.** *(Allegro, Menuetto, Intermezzo und Tarantella.)* 4 25

- Op. 51. Improvisation** über Motive aus der Zauberflöte 2 75

- Op. 68. Sechs Tonstücke** in fugierter Form. II. Folge.
- No. 1. C-dur 1 25  
" 2. As-dur. Nach „Verdrai carino“ von Mozart 1 25  
" 3. F-moll 1 25  
" 4. E-dur 1 25  
" 5. H-moll 1 25  
" 6. D-dur 1 50

- Op. 99. Sonate.** Des-dur. *(Non troppo mosso, Romanze, Finale)* 3 50
- Op. 115. Toccata.** C-moll 2 25
- Passacaglia** zum Concertvortrag. *(Freie Bearbeitung des Schlussatzes der Orgelsonate in E-moll Op. 132)* 2 —

### b) vier- und achthändig.

- Op. 82. Quintett** (A-moll) zu vier Händen bearbeitet vom Componisten 7 50

- Op. 88. Pastoral-Sonate** für Orgel. (G-dur). Zu vier Händen bearbeitet vom Componisten 3 —

- Op. 93. Thema** mit Veränderungen, zu vier Händen bearbeitet vom Componisten 4 —

- Op. 98. Sonate No. 4** (A-moll) für Orgel, zu vier Händen bearbeitet vom Componisten 3 50

- Op. 110. Ouverture** zu Schiller's Demetrius, zu vier Händen bearbeitet vom Componisten 3 —

- Op. 122. Grosse Sonate** *(Allegro marc. Adagio. Allegretto. Minuetto. Alla Tarantella.)* Für Pianoforte zu vier Händen componirt 7 50

- Daraus einzeln: Alla Tarantella 3 —  
**Tarantella**, zu 8 Händen (a. d. 4händigen Sonate Op. 122) bearbeitet vom Componisten 5 —

- Op. 132. Sonate No. 8** in E-moll für Orgel, zu vier Händen bearbeitet vom Componisten 5 —

- Op. 142. Sonate No. 9** in B-moll für Orgel, zu vier Händen bearbeitet vom Componisten 4 50

- Op. 146. Sonate No. 10** in H-moll für Orgel, zu vier Händen bearbeitet vom Componisten 5 —

## III. Für Orgel u. Harmonium.

- Op. 49. Zehn Trios** für die Orgel.
- Heft 1. 1 —  
Heft 2. 1 —

- Op. 88. Pastoral-Sonate** in G-dur für Orgel 4 —

- Op. 98. Sonate No. 4** in A-moll für Orgel 4 —

- Op. 107. Fünf Hymnen** für gemischten Chor. Für Harmonium oder Orgel bearbeitet von Rob. Schaab.

- No. 1. *Pater noster. Vater unser* 1 25

- Heft 1. " 2. *Jam sol recedit. Schon weicht der Sonne Flammenstrahl.* 1 25

- " 3. *Salve flores martyrum. Euch Martyrbüthen, Gruss!* 1 25

- Heft 2. " 4. *Salve regina. Gruss! Himmelskönigin.* 1 25

- " 5. *Christus factus est. Christus ward für uns geboren.* 1 25

- Op. 132. Sonate No. 8** in E-moll für Orgel. *(Fuge, Intermezzo, Scherzo, Passacaglia)* 4 —

- Op. 142. Sonate No. 9** in B-moll für Orgel. *(Präludium, Romanze, Fantasie und Fuge)* 4 —

- Op. 146. Sonate No. 10** in H-moll für Orgel. *(Präludium, Fuge, Fantasie und Finalet)* 4 —

- Einzelsätze aus seinen Orgelsonaten:

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

- Op. 148. Sonate No. 11** in D-moll für Orgel. *(Agiato, Intermezzo, Fuge)* 4 —

- Op. 154. Sonate No. 12** in Es für Orgel. *(Phantasia, Pastorale, Introduction und Fuge)* 4 —

- Op. 161. Sonate No. 13** in Es für Orgel. *(Phantasia, Canzone, Intermezzo, Fuge)* 4 —

## IV. Gesänge für gemischten Chor und für Frauenstimmen.

### a) Geistliche.

- Op. 46. Zur Feier der Charwoche.** Passionsgesang. Text von Schütze. Für vierstimmigen gemischten Chor und Orgelbegleitung. *(Leicht ausführbar.)* Partitur 2 —  
Die 4 Stimmen (a 50 Pf.) 2 —

- Op. 83. Missa brevis** für vierstimmigen gemischten Chor. Partitur 1 90  
Die 4 Stimmen (a 65 Pf.) 2 60

- Op. 96. Drei lateinische Hymnen** für dreistimmigen Frauenchor mit Orgelbegleitung.

- No. 1. *Regina coeli.* Partitur 1 25  
Die 3 Stimmen (a 15 Pf.) 45

- " 2. *Adoramus.* Partitur 95  
Die 3 Stimmen (a 15 Pf.) 45

- " 3. *Ave vivens hostia.* Partitur 45  
Die 3 Stimmen (a 15 Pf.) 45

- Op. 107. Fünf Hymnen** *(Text lateinisch und deutsch)* für vierstimmigen Chor a capella.

- No. 1. *Pater noster. Vater unser.* Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 2. *Jam sol recedit. Schon weicht der Sonne Flammenstrahl.* Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 3. *Salve flores martyrum. Euch Martyrbüthen, Gruss!* Partitur 75  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 4. *Salve regina. Gruss! Himmelskönigin.* Partitur 50  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 5. *Christus factus est. Christus ward für uns geboren.* Part. 1 —  
Die 4 Stimmen (a 25 Pf.) 1 —

- Op. 117. Missa Sanctissimae Trinitatis.** Für vierstimmigen Chor a capella. Partitur 2 —  
Die 4 Stimmen (a 50 Pf.) 2 —

- Op. 118. Sechs zweistimmige Hymnen** mit Begleitung der Orgel. Text lateinisch und deutsch.

- Heft 1. " 1. *Salve regina. „Sei gegrüsst o Königin.“* 1 25

- " 2. *Memorare. „O sei eingedenk du heiligste Jungfrau.“* 1 25

- " 3. *„Quam admirabile.“ „O wie so wunderbar ist Herr dein Name.“* 1 50

- Heft 2. " 4. *Inclina Domine. „Neige, o Ewiger, gnädig dein Ohr.“* 1 50

- Op. 118. Sechs zweistimmige Hymnen.**

- No. 5. *„Ave maris stella.“* 1 50

- Heft 3. " 6. *Puer natus in Bethlehäm. „Knabe, dich gab uns Bethlehäm.“* 1 50

- Op. 133. Vier sechsstimmige Motetten** für Kirche und Concert. *(Text deutsch und lateinisch.)*

- No. 1. *„Unsere Seele.“* (Anima nostra.) Partitur 60  
Die 6 Stimmen (a 15 Pf.) 90

- " 2. *„Denken will ich.“* (Meditator.) Partitur 35  
Die 6 Stimmen (a 15 Pf.) 90

- " 3. *„Lobpreiset Gott.“* (Laudate Dominum.) Partitur 60  
Die 6 Stimmen (a 15 Pf.) 90

- " 4. *„Siehe, vom Himmel hoch.“* (Angelus Domini.) Partitur 60  
Die 6 Stimmen (a 15 Pf.) 90

- Op. 134. Oster-Hymne** für acht Stimmen *(Doppelchor)* für Kirche und Concert. *(Text deutsch und lateinisch.)* Partitur 2 50  
Die 8 Stimmen (a 25 Pf.) 2 —

### b) Weltliche.

- Op. 44. Drei vierstimmige Männerchöre**

- No. 1. *Jung Werner.* Gedicht von V. von Scheffel. Für gemischten Chor arrangirt vom Componisten. Partitur 75  
Die 4 Stimmen (a 25 Pf.) 1 —

- Op. 80. Liebesgarten.** Fünf Gesänge für Sopran, Alt, Tenor und Bass.

- No. 1. *Im stillen Grunde,* von Robert Reinick. Partitur 50  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 2. *Willkommen,* von F. v. Hoffmanns. Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 3. *Die Liebe ist ein Rosenstrauch,* von Robert Reinick. Partitur 50  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 4. *Wellen blinken durch die Nacht,* von Robert Reinick. Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 5. *Nachtgesang.* Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- Op. 95. Zwei Gesänge** für gem. Chor mit Begleitung des Pianoforte.

- No. 1. *Mummelsee.* Gedicht von August Schnetzler. Clavierauszug 2 50  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 2. *Waldthau.* Gedicht von Ludwig Uhland. Clavierauszug 2 50  
Die 4 Stimmen (a 25 Pf.) 1 —

- Op. 106. Montfort.** Eine Rhein- sänge von F. von Hoffmanns. Für Soli, Chor und Orchester.

- Orchester-Partitur netto 30 —  
Orchester-Stimmen netto 30 —  
(V. I 3 M., V. II, Va., Cello, Bass a 2 M. 50 Pf. netto.)

- Clavierauszug netto 7 50  
Die 4 Stimmen (a M. 1,25) 5 —  
Textbuch netto 30 —

## V. Männerchöre.

- Op. 44. Drei vierstimmige Männerchöre.**

- No. 1. *Jung Werner.* Gedicht von Scheffel. Partitur 75  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 2. *Alt Heidelberg.* Gedicht von Scheffel. Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 3. *Tragische Geschichte.* Gedicht von Chamisso. Part. 75  
Die 4 Stimmen (a 25 Pf.) 1 —

- Op. 48. Vier deutsche Gesänge** für Männerchor.

- No. 1. *Schlachtgebet.* Gedicht von Moser. Partitur 65  
Die 4 Stimmen (a 15 Pf.) 60

- " 2. *Heerbannlied.* Gedicht von Lingg. Partitur 1 —  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 3. *Einem Todten.* Gedicht von H. Lingg. Partitur 65  
Die 4 Stimmen (a 15 Pf.) 60

- " 4. *Maled. Ged. von Scheffel.* Partitur 1 —  
Die 4 Stimmen (a 25 Pf.) 1 —

- Op. 86. Vier epische Gesänge.** Ged. von F. A. Muth. Für vierstimmigen Männerchor.

- No. 1. *Nero.* Partitur 1 —  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 2. *Roland's Horn.* Partitur 1 —  
Die 4 Stimmen (a 40 Pf.) 1 60

- " 3. *Salentin von Isenburg.* (Tanziel.) Partitur 80  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 4. *Der Schelm von Bergen.* (Tanziel.) Partitur 80  
Die 4 Stimmen (a 25 Pf.) 1 —

- Op. 91. Johannissnacht.** Gedicht von F. A. Muth. für vier Männerstimmen mit Begl. des Pffe.

- Clavierauszug 3 60  
Die 4 Singstimmen (a 25 Pf.) 1 —

- Op. 100. Fahrende Schüler.** Sieben Lieder für Männerstimmen. Texte von Fanny von Hoffmanns.

- Partitur 1 90  
Heft 1. " 1. *Die 4 Stimmen (a 65 Pf.)* 2 60

- " 2. *Abschied vom Heim. Einkehr. Disputation.* Partitur 1 90  
Die 4 Stimmen (a 65 Pf.) 2 60

- Heft 2. " 3. *Venetianische Nacht. Heimweh. Herausforderung (ein Trutzlied). Grabgesang* (dreistimmig).

- Op. 102. Wittkind.** Gedicht von Fr. Halm. Ballade für Männerchor mit Begleitung des Orchesters oder Pianoforte.

- Partitur 10 —  
Clavierauszug 5 —  
Orchesterstimmen 11 50  
Die 4 Singstimmen (a 75 Pf.) 3 —

- Op. 116. Seebilder.** Vier Gesänge für vierstimmigen Männerchor. *(Texte frei nach dem Englischen von Fanny von Hoffmanns.)*

- No. 1. *Vom einsamen Grund.* Nach Wordsworth. Partitur 90  
Die 4 Stimmen (a 40 Pf.) 1 60

- " 2. *Im Ruderboot.* Nach Charles Fenno Hoffman. Partitur 75  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 3. *Abend am Toro-See.* Nach W. Scott. Partitur 1 —  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 4. *Jagdmorgen.* Nach W. Scott. Partitur 1 —  
Die 4 Stimmen (a 25 Pf.) 1 —

- Op. 130. Aus Westphalen.** Sieben Gesänge für vierstimmigen Männerchor nach Gedichten von F. W. Weber.

- No. 1. *Nenuphar.* Partitur 15  
Die 4 Stimmen (a 15 Pf.) 60

- " 2. *Du sonnige, wonnige Welt.* Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 3. *Die Hunnen.* Partitur 75  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 4. *Kreuzfahrers Abendlied.* Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 5. *Lied der Schmiedegesellen.* Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 6. *Im Juni.* Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 7. *Verschmäh.* Partitur 43  
Die 4 Stimmen (a 15 Pf.) 60

- Op. 141. Aus fränkischen Länden.** 8 Lieder und Gesänge für vierstimmigen Männerchor.

- No. 1. *Walter's von der Vogelweide Begräbnis.* Gedicht von F. A. Muth. Partitur 75  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 2. *Pfingstmorgen.* Gedicht von Fritz Rohrer. Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 3. *Vollmondzauber.* Gedicht von Fritz Rohrer. Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 4. *Kriegerlied.* Gedicht von H. Lingg. Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- " 5. *Des Wanderburschen Abschied.* Gedicht von M. Greff. Partitur 40  
Die 4 Stimmen (a 15 Pf.) 60

- Op. 141. Aus fränkischen Länden.**

- No. 6. *Der lustige Trompeter.* Gedicht von M. Greff. Partitur 46  
Die 4 Stimmen (a 15 Pf.) 60

- Op. 144. Drei Wettgesänge** für Männerchor.

- No. 1. *Frühling.* (F. A. Muth.) Partitur 1 —  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 2. *Lanzknechtlied.* (A. Trautmann.) Partitur 1 —  
Die 4 Stimmen (a 25 Pf.) 1 —

- " 3. *Herbstgesang.* Hymne. (F. Oser.) Partitur 90  
Die 4 Stimmen (a 40 Pf.) 1 60

- Vorwärts!** Gedicht von Remy. Für Männerchor für das 500jährige Jubiläum der Universität Heidelberg; componirt. Partitur 1 —  
Die 4 Stimmen (a 25 Pf.) 1 —

## VI. Einstimmige Lieder.

- Op. 55. Liebesleben.** Ein Cyclus von acht Liedern für eine Singstimme mit Begleitung des Pianoforte.

- No. 1. *Seliger Glaube.* Gedicht von O. Stiebler 75

- " 2. *Des Mädchens Geständnis.* Gedicht von E. Reinick 75

- " 3. *Sehnucht.* Gedicht von Zedlitz 60

- " 4. *Mein Engel hüte dein.* Gedicht von W. Hertz 75

- " 5. *Der verpflanzte Baum.* Gedicht von W. Hertz 1 —

- " 6. *Treib zu mein kühnes Boot.* Gedicht von Th. Moore 75

- " 7. *Die Verlassene.* Gedicht von M. Meyr 75

- " 8. *Letzter Wunsch.* Gedicht von W. Hertz 75

- Op. 136. Aus verborgenen Thal.** Ein Cyclus von vierzehn Liedern. Gedichtet von F. v. Hoffmanns. Für eine mittlere Stimme mit Clavierbegleitung.

- Heft 1. " 1. *Im Thalesgrund.* 2 50

- " 2. *Am Stigide.* 2 50

- " 3. *Hohe Fiuth.* 2 50

- " 4. *Im Spätherbst.* 2 50

- " 5. *Grauen.* 2 50

- Daraus einzeln No. 5. *Grauen* 75

- Heft 3. " 6. *Klage.* 2 50

- " 7. *Amalie.* 2 50

- " 8. *Die einsame Mühle.* 2 50

- " 9. *Sehnucht.* 2 50

- " 10. *Verloren.* 2 50

- Heft 2. " 11. *Nachruf.* 2 50

- " 12. *Wiederfinden.* 2 50

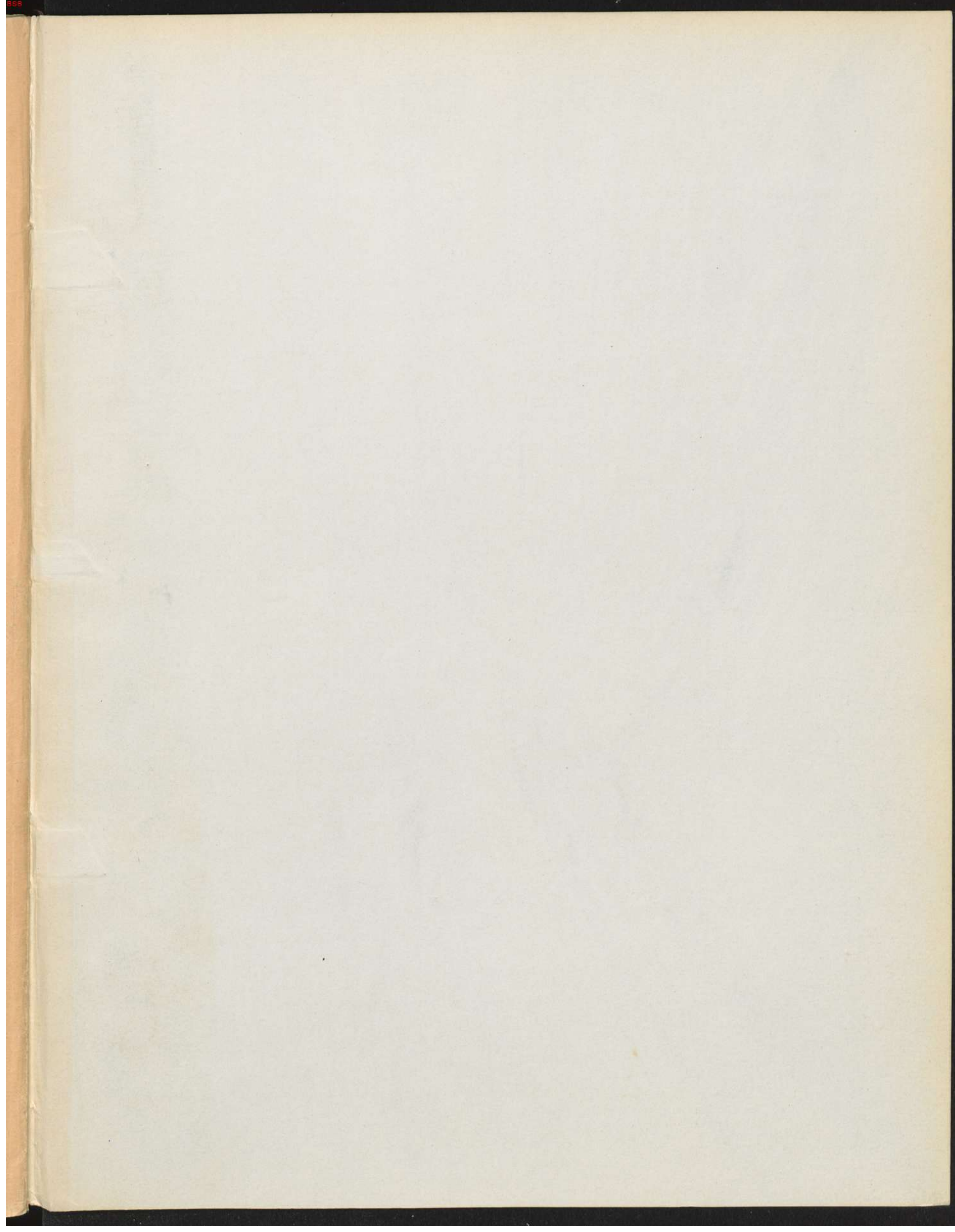
- " 13. *Letzte Fahrt.* 2 50

- " 14. *Entschlafen.* 2 50

## Nachtrag.

- Op. 106. Zweifromantische Gesänge** f. vier Singstimmen m. Begl. d. Orchesters od. d. Pianoforte. No. 2. *Der Weidenbaum.* (Dahn.) Orchesterpartitur a 3. Orchesterstimmen 6 —

- Op. 132b. Passacaglia** für Orchester. Part. a 5. Orchesterstimmen



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