

Compositionen für Orgel

VON

OEUVRES
POUR
L'ORGUE.

Josef Rheinberger.

ORGAN-
WORKS.

Eigenthum des Verlegers für alle Länder.

Eingerechnet in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

Op. 49. Zehn Trios für die Orgel. (<i>Dix trios pour l'orgue. Ten trios for organ.</i>)	M. Pf.		
Heft 1	1		
Heft 2	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		
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3		
Op. 98. Sonate N ^o 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		
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 50		
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (<i>Cinq hymnes pour chœur mixte. Arrangés pour l'orgue au harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.</i>)			
Heft 1. N ^o 1. Pater noster. (<i>Pater noster.</i>)			
N ^o 2. Jam sol recedit. (<i>Schon weicht der Sonne Flammenstrahl.</i>)	1 25		
N ^o 3. Salvete flores martyrum. (<i>Euch Mar tyrblüthen, Gruss!</i>)			
Heft 2. N ^o 4. Salve regina. (<i>Gruss! Himmelskönigin.</i>)	1 25		
N ^o 5. Christus factus est. (<i>Christus ward für uns geboren.</i>)			
Op. 132. Sonate N ^o 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		
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5		
Op. 142. Sonate N ^o 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Nouvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i>)	4		
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50		
Op. 146. Sonate N ^o 10 in B-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i>)	4		
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5		
Op. 148. Sonate N ^o 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		
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5		
Op. 154. Sonate N ^o 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		
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5		
Op. 161. Sonate N ^o 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Terzième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>)	4		
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4		
Op. 165. Sonate N ^o 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		
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4		
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)			
N ^o 1. Entrata	1		
N ^o 2. Agitato	1		
N ^o 3. Canzonetta	1		
N ^o 4. Andantino	1		
N ^o 5. Preludio	1		
N ^o 6. Aria	1		
N ^o 7. Intermezzo	1		
N ^o 8. Alla marcia	1		
N ^o 9. Tema variato	1		
N ^o 10. Passacaglia	1		
N ^o 11. Fugato	1		
N ^o 12. Finale	1		
Op. 168. Sonate N ^o 15 in D-dur für Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (<i>Quizième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i>)	4		
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50		
Op. 175. Sonate N ^o 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		
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4		
Op. 177. Concert für Orgel. (N ^o 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2^{ème} Concert pour l'orgue et orchestre. en Sol mineur. 2nd Organ-concert with orchestra. in G minor.</i>)			
Partitur	netto	6	
Orchesterstimmen	netto	6	
(Duplirstimmen: Viol. I, II, Va., Ve., u. B. à 90 Pf. no)			
Orgelstimme	netto	3	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	netto	4 50	
Op. 181. Fantasie-Sonate N ^o XVII in H für Orgel. (Fantasie, Intermezzo, Introduction u. Fuge.) (<i>Fantaisie-Sonate pour l'orgue. N^o XVII en Sol maj. Fantasie-Sonate for organ. N^o XVII in H-maj.</i>)	4		
Op. 188. Sonate N ^o 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. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve trios for organ.</i>)			
Heft 1. (Andantino amabile, Moderato, Allegretto, Quasi Adagio)	1 50		
Heft 2. (Moderato, Allegretto, Moderato, Alla breve)	1 50		
Heft 3. (Con moto, Andantino, Adagio, Andantino)	1 50		
Op. 193. Sonate N ^o 19 in G-moll (Präludium, Provençalisch, Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>)	4		
Op. 196. Zur Friedensfeier. Sonate N ^o 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (<i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-fest. 20th sonata for organ in F maj.</i>)	4		
Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>)			
N ^o 1. Fuga cromatica	1 25		
N ^o 2. Intermezzo	1		
N ^o 3. Scherzoso	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 harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i>)			
N ^o 1. Intermezzo (aus Op. 132)	1		
N ^o 2. Romanze (aus Op. 142)	1		
N ^o 3. Thema mit Veränderungen (aus Op. 146) (<i>Theme et variations.</i>)	1		
N ^o 4. Pastorale (aus Op. 154)	1		
N ^o 5. Canzone (aus Op. 161)	1		
N ^o 6. Idylle (aus Op. 165)	1		



PIANOFORTE MUSIK MODERNER MEISTER

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

I. COLLECTION.

DRAESEKE, Felix.		
Op. 23. Miniaturen.		
Heft 1. Präludium. Reigen. (<i>Dances. Dances.</i>)		
Menuett. Walzer	1	75
Heft 2. Marsch. Finale (<i>Perpetuum mobile.</i>)	1	75
FISCHER, Jacob.		
Op. 1. Sonate (A-dur). (<i>La maj. A maj.</i>) Preiscomposition. (<i>Couronnée au concours. Crowned.</i>)	1	50
HENSELT, Adolphe.		
Six Thèmes avec Variations de Nic. Paganini recueillis de ses concerts. (<i>Six themes with variations by Nic. Paganini selected from his concerts.</i>)	2	—
HILLER, Ferdinand.		
Op. 168. Suite sérieuse. (<i>Serious suit.</i>)	4	—
Op. 191. Festtage. (<i>Les jours de fête. Holy days.</i>) Sechs Clavierstücke.		
No. 1. Neujahrstag. (<i>Le jour de l'an. New year's day.</i>)	1	—
No. 2. Charfreitag. (<i>Le vendredi saint. Good-friday.</i>)	1	75
No. 3. Ostern. (<i>Pâques. Easter.</i>)	1	—
No. 4. Geburts- oder Namenstag. (<i>La fête ou le jour de naissance. Birth-or name day.</i>)	1	25
No. 5. Pfingsten. (<i>Pentecôte. Whitsuntide.</i>)	1	50
No. 6. Weihnachtsabend. (<i>La veille de Noël. Christmas-night.</i>)	1	25
Ständchen. Albumblatt. Mit Fingersatz versehen v. A. Reckendorf. (<i>Sérénade. Feuille d'Album. Serenade. Album leaf.</i>)	1	50
JADASSOHN, S.		
Op. 98. 3 Stücke.		
No. 1. Elegie	—	75
No. 2. Rhapsodie	1	—
No. 3. Reigen	1	25
Op. 125. Zweite Serenade in 12 Canons (E-dur). (<i>II^{ème} Sérénade en 12 canons (Mi-majeur). IInd Serenade in 12 Canons (E-major).</i>)		
Heft I. No. 1. Allegretto amabile. No. 2. Andantino.		
No. 3. Allegretto scherzando. No. 4. Humoreske	2	—
Heft II. No. 5. Andante. No. 6. Appassionato. No. 7. Adagio. No. 8. Capriccio	2	—
Heft III. No. 9. Minuetto. No. 10. Intermezzo.		
No. 11. Allegretto grazioso. No. 12. Allegretto di marcia	2	—
Op. 131. Vier Phantasiestücke.		
No. 1. Romanze (<i>Romance.</i>)	1	—
No. 2. Einsam (<i>Tout seul. Alone.</i>)	1	—
No. 3. Intermezzo	1	—
No. 4. Lied (<i>Chanson. Song.</i>)	1	—
Op. 132. Vier Charakterstücke.		
No. 1. Caprice	1	—
No. 2. Erinnerung (<i>Souvenir. Remembrance.</i>)	1	—
No. 3. Tanz (<i>Valse. Waltz.</i>)	1	—
No. 4. Marcia gioiosa	1	—
JENSEN Adolf.		
Op. 30. Dolorosa. 6 Gesänge nach Dichtungen v. A. v. Chamisso. (<i>6 chants comp. sur des poèmes de Chamisso. 6 songs on poems of Chamisso.</i>) Für das Pianoforte zu 2 Händen übertragen von Max Meyer-Olbersleben	4	—
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
KIEL, Friedrich.		
Op. 55. Vier Charakterstücke.		
No. 1. B-dur. (<i>Si bém. maj. E flat maj.</i>)	—	75
No. 2. H-moll. (<i>Si min. F 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	—

KIRCHNER, Theodor.		
Op. 47. Federzeichnungen. 9 Clavierstücke. (<i>Dessins. 9 morceaux 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
KRUG, Arnold.		
Op. 3. Vier Phantasiestücke. (<i>Quatre compositions fantaisistes. Four fantasias.</i>)		
No. 1. C-dur. (<i>Ut maj. C maj.</i>)	1	50
No. 2. H-dur. (<i>Si maj. 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>Feuillets d'album. Album leaves.</i>)		
No. 1. Con moto. (In der Weise eines Wiener Walzers.)	1	—
No. 2. Quasi Allegretto	1	—
No. 3. Allegretto giocoso	1	—
No. 4. Allegretto	1	—
No. 5. Andante. Trauermarsch. (<i>Marche funèbre. Funeral march.</i>)	1	—
No. 6. Andantino	1	—
KULLAK, Theodor.		
Op. 125. Scherzo. G-dur. (<i>Sol. maj. G maj.</i>)	2	50
REINECKE, Carl.		
Op. 152. Ländler. (<i>Valses tyroliennes. Slow waltzes.</i>)	2	50
RHEINBERGER, Josef.		
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. (Allegro, Menuetto, Intermezzo und Tarantelle.)	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. (Non troppo mosso, Romanze, Finale, (<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	—

Eigenthum des Verlegers für alle Länder.

Freigezeichnet in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

Zu beziehen

durch alle Musikalien- und Buchhandlungen des In- und Auslandes,

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Orgel-Musik.

Musique pour l'orgue. Organ-Music.

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.

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

II. Für Orgel und Violine.

(Orgue et Violon. Organ and violin.)

Bach, Joh. Seb.

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

Beethoven, L. van.

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

Rheinberger, Josef.

- Op. 150. Sechs Stücke für Violine und Orgel. (6 morceaux pour violon et l'orgue. 6 pieces for violin and organ.)
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|---|------|
| 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.)
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|---|------|
| No. 1. Abendlied. (Chant du soir. Evening song) | 1 20 |
| No. 2. Pastorale | 1 20 |
| No. 3. Elegie | 1 50 |

IV. Für Orgel und Blasinstrumente.

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

Gumbert, Friedrich.

- Transcriptionen für Horn mit Begleitung der Orgel (oder des Pianoforte). (Duos pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)
- (Heft 19.) Bach, Air. Aus d. Orchestersuite. Ddur. (Ré maj. D maj.) 1
- (Heft 20.) Händel, Andante. Largo. Adagio 1 25
- (Heft 22.) Weber, Adagio 1
- (Heft 25.) Leclair, J. M., Largo 75
- (Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) 1
- (Heft 31.) Bach, Sarabande 1
- (Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) 1
- (Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) 1 25
- (Heft 36.) Schumann, Rob., Stüb' Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy) 1 25

Rheinberger, Josef.

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

Schubert, Louis.

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

V. Für Orgel solo.

(Orgue seul. Organ solo.)

Bach, Joh. Seb.

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

Beethoven, Ludwig v.

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

Bibl, Rudolf.

- Op. 74. Erste Sonate für Orgel in D moll. (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 B moll für Orgel. (Sonate en si bém. min. pour l'orgue. Sonata for organ in B minor) 3
- Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ) 3

Buxtehude, Dietrich.

- Drei grosse Orgelstücke. Revidirt und zum Concert- und Schulgebrauche herausgeg. v. Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revised and arranged for use of concerts and des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.)
- | | |
|-------------------------------------|------|
| No. 1. E moll. (Mimaneur. E minor) | 1 80 |
| No. 2. E dur. (Mimaneur. E major) | 1 |
| No. 3. D dur. (Ré majeure. D major) | 1 30 |

Haas, J. de.

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

Händel, G. F.

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

Kretzschmar, Hermann.

- Op. 4. Drei Postluden 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 (D moll) für Orgel. (Introduction et fugue pour l'orgue [Ré min.]. Introduction and fugue for organ [D min.]) 1 25

Mendelssohn-Bartholdy, F.

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

Merkel, Gustav.

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

Papperitz, Robert.

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

Piutti, 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 G dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.) 4
- Op. 98. Sonate No. 4 in A moll für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.) 4
- Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour 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 Flammentrahl.) No. 3. Salvete flores martyrum. (Euch Martyrblüthen, Gruss) | 1 25 |
| Heft II. (No. 4. Salve regina. (Gross! Himmelskönigin.) No. 5. Christus factus est. (Christus ward für uns geboren)) | 1 25 |

Rheinberger, Josef.

- Op. 132. Sonate No. 8 in E moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4
- Op. 142. Sonate No. 9 in B moll f. Orgel. (Prälud., Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) 4
- Op. 146. Sonate No. 10 in H moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4
- Op. 148. Sonate No. 11 in D moll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4
- Op. 154. Sonate No. 12 in Des dur für Orgel. (Phantasie. Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) 4
- Op. 161. Sonate No. 13 in Es dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate p. l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.) 4
- Op. 165. Sonate No. 14 in C dur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) 4
- Op. 167. Meditationen. Zwölf Orgelvorträge. (12 morceaux pour l'orgue. 12 organ-pieces.)
- | | |
|----------------------|---|
| No. 1. Kutrata | 1 |
| No. 2. Agitato | 1 |
| No. 3. Canzonetta | 1 |
| No. 4. Andantino | 1 |
| No. 5. Préludio | 1 |
| No. 6. Arie | 1 |
| No. 7. Intermezzo | 1 |
| No. 8. Alla marcia | 1 |
| No. 9. Thema variato | 1 |
| No. 10. Passacaglia | 1 |
| No. 11. Fugato | 1 |
| No. 12. Finale | 1 |
- Op. 168. Sonate No. 15 in D dur f. Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4
- Op. 175. Sonate No. 16 in G moll für Orgel. (Allegro moderato. Scandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.) 4
- Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (Fantaisie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in B maj.) 4
- Op. 188. Sonate No. 18 in A dur für Orgel. (18ième sonate en La maj. pour l'orgue. 18th sonata for organ in A maj.) 4
- Op. 189. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.)
- | | |
|--------|------|
| Heft 1 | 1 50 |
| Heft 2 | 1 50 |
| Heft 3 | 1 50 |

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. Prelude for organ) 1 50

Tschaikowsky, P.

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

Wolf, Alexander.

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

Woysch, Felix.

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

Nachtrag.

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

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

Reger, Max.

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

Rheinberger, Josef.

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

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

ROB. FORBERG, LEIPZIG.



I. Präludium.

3

Josef Rheinberger, Op. 165.

Maestoso. ♩ = 72.

Manual.

Pedal.

Anmerkung: *ff* = volles Werk.
f = volles Werk ohne Mixturen.
mf = Principal 8', oder volles
zweites Manual.

p = einige sanfte 8' und 4'.
pp = Gamba 8', oder Salicional 8'.
ppp = das leiseste 8' Register.
Pedal entsprechend.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various ornaments and slurs. The middle staff is in bass clef and features a more complex accompaniment with many beamed notes and slurs. The bottom staff is also in bass clef and provides a simpler accompaniment with fewer notes.

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system. The middle staff has a more active accompaniment with many beamed notes. The bottom staff continues the simpler accompaniment.

The third system of the musical score consists of three staves. The top staff continues the melodic line. The middle staff has a more active accompaniment with many beamed notes. The bottom staff continues the simpler accompaniment.

The fourth system of the musical score consists of three staves. The top staff continues the melodic line. The middle staff has a more active accompaniment with many beamed notes. The bottom staff continues the simpler accompaniment.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with complex rhythmic patterns and melodic lines across the grand staff.

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

Fourth system of musical notation, concluding the page with a *rit.* (ritardando) marking above the staff, indicating a gradual deceleration of the music.

Poco più mosso. ♩ = 80.

The first system of musical notation consists of three staves. The top staff is a treble clef with a few notes and rests. The middle staff is a grand staff (treble and bass clefs) with a complex melodic line featuring many slurs and ties. The bottom staff is a bass clef with mostly rests.

The second system of musical notation consists of three staves. The top staff continues the melodic line with more slurs and ties. The middle staff continues the complex melodic line. The bottom staff continues with rests.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the complex melodic line. The bottom staff continues with rests.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the complex melodic line. The bottom staff continues with rests.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, often beamed together. The middle staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The bottom staff is also in bass clef and features a more active bass line with eighth and sixteenth notes. The system is divided into four measures by vertical bar lines.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves provide harmonic support with various chordal textures and rhythmic patterns. The system is divided into four measures.

The third system of musical notation consists of three staves. The top staff features a melodic line with some grace notes. The middle staff includes a trill ornament, indicated by the word "trm" above a note. The bottom staff continues the bass line. The system is divided into four measures.

The fourth system of musical notation consists of three staves. The top staff has a melodic line with some rests. The middle and bottom staves provide a steady harmonic and rhythmic accompaniment. The system is divided into four measures.

The first system of music consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a series of quarter and eighth notes. The bottom staff is in bass clef and contains a series of quarter notes. The key signature has one sharp (F#).

The second system of music consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes. The middle staff is in bass clef and contains a series of quarter and eighth notes. The bottom staff is in bass clef and contains a series of quarter notes. The key signature has one sharp (F#). Dynamic markings 'meno f' are present in the middle and bottom staves towards the end of the system.

The third system of music consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes. The middle staff is in bass clef and contains a series of quarter and eighth notes. The bottom staff is in bass clef and contains a series of quarter notes. The key signature has one sharp (F#). Tempo markings 'rit' and 'a tempo' are present above the top staff. A dynamic marking 'p' is present in the middle staff.

The fourth system of music consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes. The middle staff is in bass clef and contains a series of quarter and eighth notes. The bottom staff is in bass clef and contains a series of quarter notes. The key signature has one sharp (F#). A dynamic marking 'p' is present in the bottom staff.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has three sharps (F#, C#, G#). The first system includes dynamic markings *mf* in the first and second measures.

Second system of musical notation, continuing the piece with the same three-staff layout and key signature.

Third system of musical notation, featuring a dynamic marking *f* in the second measure.

Fourth system of musical notation, concluding the page with a dynamic marking *f* in the second measure.

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. It features complex melodic lines with many accidentals and slurs.

Second system of musical notation, consisting of three staves. It continues the complex melodic and harmonic material from the first system.

Third system of musical notation, consisting of three staves. The notation remains dense with many accidentals and slurs.

Fourth system of musical notation, consisting of three staves. The final measure of this system includes the marking *rit.* (ritardando).

p a tempo

The first system of music consists of four measures. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, some with slurs. The middle staff is in bass clef and contains a bass line with eighth and quarter notes, also with slurs. The lower staff is in bass clef and contains a simple harmonic accompaniment with quarter notes. The dynamic marking *mf* is present in the first measure of the middle staff.

The second system of music consists of four measures. The upper staff continues the melodic line. The middle staff continues the bass line. The lower staff continues the harmonic accompaniment. The dynamic marking *f* appears in the third measure of the middle staff.

The third system of music consists of four measures. The upper staff continues the melodic line. The middle staff continues the bass line. The lower staff continues the harmonic accompaniment. The key signature changes to two sharps (D major) in the third measure.

The fourth system of music consists of four measures. The upper staff continues the melodic line. The middle staff continues the bass line. The lower staff continues the harmonic accompaniment. The dynamic marking *rit.* is present above the first measure of the upper staff.

Tempo I.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) in both staves. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, with complex rhythmic patterns and phrasing slurs.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, with complex rhythmic patterns and phrasing slurs.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, with complex rhythmic patterns and phrasing slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex melodic lines with slurs and ties, and a bass line with chords and moving lines.

Second system of musical notation, including the tempo markings *rit.* and *a tempo*. The notation continues with melodic and harmonic development.

Third system of musical notation, showing further melodic and harmonic progression in the grand staff.

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

II. Idylle.

Andantino. ♩. = 60.

p dolce

pp

mf

rit. - - a tempo

p

The musical score is written for piano and bass. It consists of four systems of staves. The first system has three staves: a grand staff (treble and bass) and a separate bass staff. The second system has two staves: a grand staff and a separate bass staff. The third system has two staves: a grand staff and a separate bass staff. The fourth system has three staves: a grand staff and a separate bass staff. The music is in 6/8 time and features various dynamics and articulations. The first system is marked *p dolce* and *pp*. The second system is marked *mf*. The third system is marked *rit. - - a tempo*. The fourth system is marked *p*. The music is in a key with one flat (B-flat major or D minor).

First system of musical notation, featuring a grand staff with treble, bass, and a lower bass line. The music includes various note values, rests, and dynamic markings such as *mf*.

Second system of musical notation, including dynamic markings *rit.*, *a tempo*, and *p*.

Third system of musical notation, continuing the piece with complex rhythmic patterns and phrasing.

Fourth system of musical notation, concluding the page with a final cadence and a double bar line.

Moderato. ♩ = 76.

Cornett und Principal
I Man.

II Man.

f *pp*

The first system of the musical score is in 3/4 time with a tempo of Moderato (♩ = 76). It features three staves: a top staff for the Cornett and Principal I Man. (labeled 'I Man.'), a middle staff for the II Man., and a bottom staff. The bottom staff begins with a forte (*f*) dynamic. The middle staff has a piano-piano (*pp*) dynamic. The top staff has a piano-piano (*pp*) dynamic. The music is in a key with one flat (B-flat major or D minor).

I Man.

II Man.

f *pp*

The second system continues the musical score. It features two staves: a top staff for the I Man. and a bottom staff for the II Man. The I Man. part starts with a forte (*f*) dynamic, while the II Man. part starts with a piano-piano (*pp*) dynamic. The bottom staff has a piano (*p*) dynamic. The music continues in the same key and tempo.

I Man.

II Man.

f *p* *pp*

The third system continues the musical score. It features two staves: a top staff for the I Man. and a bottom staff for the II Man. The I Man. part starts with a forte (*f*) dynamic, while the II Man. part starts with a piano (*p*) dynamic. The bottom staff has a piano-piano (*pp*) dynamic. The music continues in the same key and tempo.

I Man.

II Man.

f *p*

The fourth system continues the musical score. It features two staves: a top staff for the I Man. and a bottom staff for the II Man. The I Man. part starts with a forte (*f*) dynamic, while the II Man. part starts with a piano (*p*) dynamic. The music continues in the same key and 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 features complex chordal textures and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the grand staff. The key signature has one flat and the time signature is 3/4.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music continues with intricate harmonic structures. A dynamic marking of *ff* Pos. (fortissimo, positive) is present in the grand staff. The key signature has one flat and the time signature is 3/4.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music features dense chordal textures. The key signature has one flat and the time signature is 3/4.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music concludes with a *rit.* (ritardando) marking. Dynamic markings include *mf* (mezzo-forte) in the grand staff, *p* (piano) in the middle staff, and *pp* (pianissimo) in the bottom staff. The key signature has one flat and the time signature is 3/4.

Tempo I.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The music consists of a melodic line in the upper voice and a rhythmic accompaniment in the lower voices.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the middle of the system. The notation continues with similar melodic and accompanimental patterns.

Third system of musical notation, showing further development of the musical themes. The notation includes various note values and rests, maintaining the 6/8 time signature.

Fourth system of musical notation, concluding the page. It features tempo markings of *rit.* (ritardando) and *a tempo* (return to tempo), along with a dynamic marking of *p* (piano). The system ends with a final cadence.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music includes various note values, rests, and dynamic markings such as *pp*.

Second system of musical notation, featuring a grand staff with three staves. The music includes various note values, rests, and dynamic markings such as *pp*.

Third system of musical notation, featuring a grand staff with three staves. The music includes various note values, rests, and dynamic markings such as *pp*. The text "II Man." is written in the middle of the system.

Fourth system of musical notation, featuring a grand staff with three staves. The music includes various note values, rests, and dynamic markings such as *ppp* and *pp*. The text "(Gamba)" is written in the middle of the system.

III. Toccata.

Alla breve. $\text{♩} = 66.$

The first system of the Toccata consists of three staves. The top two staves form a grand staff with a treble clef and a bass clef, both in common time. The music is marked *ff* (fortissimo). The top staff contains a melodic line with various intervals and rests, while the middle staff provides a rhythmic accompaniment with eighth and sixteenth notes. Below the grand staff is a single bass line, also marked *ff*, which appears to be a simplified or alternative version of the accompaniment.

The second system continues the musical notation from the first system. It maintains the same grand staff and bass line structure, with the *ff* dynamic marking. The melodic and accompaniment lines show further development of the piece's rhythmic and harmonic ideas.

The third system continues the musical notation. The grand staff and bass line notation are consistent with the previous systems, maintaining the *ff* dynamic. The piece's energy and complexity are evident in the intricate patterns of the accompaniment.

The fourth system concludes the Toccata. It features a final cadence with a key signature change to two sharps (D major). The grand staff and bass line notation continue until the end of the piece, marked with a final double bar line.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score features intricate melodic lines with many slurs and ties, and a steady accompaniment in the bass. Performance markings include *rit.* (ritardando) and *a tempo*. The piece concludes with a double bar line and repeat signs.

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

Second system of musical notation. It includes the tempo marking *rit. - - - a tempo* and the dynamic marking *mf*. The notation continues with intricate melodic and harmonic development.

Third system of musical notation, showing further development of the musical themes. The notation is dense with many notes and accidentals.

Fourth system of musical notation, concluding the page with a *f* dynamic marking. The music features complex textures and rapid passages.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex melodic lines and chordal accompaniment.

Second system of musical notation. It includes the tempo marking *poco rit. - - a tempo* above the staff and the dynamic marking *ff* below the staff. The notation continues with intricate melodic and harmonic development.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex melodic lines and chordal accompaniment. The dynamic marking *ff* is present at the beginning of the system.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music concludes with complex melodic lines and chordal accompaniment.

First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with slurs and accents. The middle and bottom staves provide harmonic accompaniment with chords and moving lines.

Maestoso.

Second system of musical notation, marked **Maestoso.** It features a grand staff with three staves. The middle staff has the instruction **Volles W.** above it. The music consists of block chords and sustained notes in the upper staves, with a more active bass line.

Third system of musical notation, featuring a grand staff with three staves. The top staff has a melodic line with slurs, while the middle and bottom staves provide harmonic support with chords and moving lines.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff has a melodic line with slurs, while the middle and bottom staves provide harmonic support with chords and moving lines.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key signature of two flats (B-flat and E-flat). The first system contains five measures. The first four measures feature a melodic line in the treble staff with a slur over it, and a bass line in the grand staff. The fifth measure has a dynamic marking of *mf* (mezzo-forte).

Second system of musical notation, continuing from the first system. It consists of three staves. The first system contains five measures. The first measure has a dynamic marking of *p* (piano). The second system contains five measures. The first measure has a dynamic marking of *p* (piano).

Third system of musical notation, continuing from the second system. It consists of three staves. The first system contains five measures. The first measure has a dynamic marking of *f* (forte).

Fourth system of musical notation, continuing from the third system. It consists of three staves. The first system contains five measures. The first measure has a dynamic marking of *f* (forte).

First system of musical notation, consisting of three staves (treble, grand, and bass clefs) with various notes and rests.

Second system of musical notation, featuring a *rit.* (ritardando) marking followed by an *a tempo* marking. It includes a *ff* (fortissimo) dynamic marking and a triplet of eighth notes in the upper staff.

Third system of musical notation, continuing the piece with various rhythmic patterns and dynamics.

Fourth system of musical notation, concluding the page with sustained chords and melodic lines.

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. It features complex melodic lines with many accidentals and slurs.

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. It includes a section with a wavy line in the bottom staff, possibly indicating a tremolo or a specific performance instruction.

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. It features a prominent triplet in the top staff.

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. It continues the complex melodic and harmonic development of the piece.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and features a bass line with a triplet of eighth notes in the second measure. The bottom staff is also in bass clef and contains a simple bass line with quarter and eighth notes.

The second system of the musical score consists of three staves. The top staff is in treble clef and continues the melodic line with various note values and rests. The middle staff is in bass clef and provides harmonic support with chords and moving bass lines. The bottom staff is in bass clef and continues the simple bass line from the first system.

The third system of the musical score consists of three staves. The top staff is in treble clef and features a more active melodic line with many sixteenth notes. The middle staff is in bass clef and contains complex chordal textures with many beamed notes. The bottom staff is in bass clef and continues the bass line with some rests and simple note values.

The fourth system of the musical score consists of three staves. The top staff is in treble clef and shows a melodic line with some slurs and ties. The middle staff is in bass clef and contains a bass line with eighth notes and some chords. The bottom staff is in bass clef and continues the bass line with quarter notes and rests.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with one flat (B-flat) and a 3/8 time signature. The first staff contains a melodic line with slurs and ties. The grand staff contains harmonic accompaniment. The bottom staff contains a bass line. Dynamics include *mf* (mezzo-forte) in the first staff and *mf* in the bottom staff.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. The melodic line in the first staff continues with slurs and ties. The grand staff and bottom staff provide accompaniment. Dynamics include *f* (forte) in the first staff and *f* in the bottom staff.

Third system of musical notation. It features the same three-staff layout. The first staff includes the instruction *rit.* (ritardando) followed by *a tempo*. The melodic line in the first staff includes triplet markings (indicated by a '3' over a group of notes). Dynamics include *ff* (fortissimo) in the first staff and *ff* in the bottom staff.

Fourth system of musical notation, the final system on the page. It features the same three-staff layout. The melodic line in the first staff continues with slurs and ties. The grand staff and bottom staff provide accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass clef staff below. The music includes various notes, rests, and dynamic markings.

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

Third system of musical notation, featuring a prominent melodic line in the upper voice with a trill and a triplet marked "3 ten.".

Fourth system of musical notation, concluding the piece with a final cadence and the word "Fine." at the bottom right.

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mit Orchester-, Pianoforte- oder sonstiger Instrumentalbegleitung

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