

Compositionen für Orgel

von

Josef Rheinberger.

OEUVRES
POUR
L'ORGUE.

ORGAN-
WORKS.

Eigenthum des Verlegers für alle Länder. Eingezzeichnet in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

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

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

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

BARTH, G.

Op. 29. No. 1. Impromptu (H moll) (Si min. H min.) 1,—
No. 2. Polonaise (Fis moll) (Fa dièse min. Fis min.) —,75
No. 3. Sérénade (A dur) (La maj. A maj.) 1,—

BEER, Max Josef.

Op. 21. Sechs Walzer. (6 valse. 6 waltzes) 2,25

ESCHMANN, J. Carl.

Op. 65. Novelette in sechs Kapiteln. (Nouvelette en 6 chapitres. A little novel in six parts.)
Heft (cah. vol.) 1. No. 1. Auf der Ufenau. Idylle. (Dans Ufenau. On the Ufenau) 2,—
Heft (cah. vol.) 2. No. 2. Märchenerzählung. (Conte. Tale.) No. 3. Unruhige Zeit. (Temps de trouble. Troubled time) 2,—
Heft (cah. vol.) 3. No. 4. Ballszene. (Scène de bal. On the ball.) No. 5. Auf der Höhe. (Sur la hauteur. On the height.) No. 6. Zwei Jahre später. (Deux années plus tard. Two years later) 3,—

Op. 75. Bagatellen.
Heft (cah. vol.) 1. Allegretto. Im gemächlichen Menuettenschritt. Capriccetto. Andante. Etude. Lied. (Pas de menuet. Menuet tempo. Chant. Song) 2,—
Heft (cah. vol.) 2. Allegretto gracioso. Andante. Scherzino. Allegretto. 2,—

Op. 78. Freudvoll und leidvoll. 12 kleine Klavierstücke. (Joie et douleur. 12 morceaux de piano. Joy and sorrow. 12 piano pieces.)
Heft (cah. vol.) 1 2,—
Heft (cah. vol.) 2 2,25

ESIPOFF, Stepán.

Op. 3. Trois esquisses.
No. 1. Historiette 1,20
No. 2. Nocturne 1,20
No. 3. Valse fantastique 1,20

FÖRSTER, Alban.

Op. 26. Am Springquell. (A la source jaillissante. At the spring-well) 1,40
Op. 27. Drei Stücke in Walzerform. (Trois morceaux de valse. Three pieces in form of waltzers.)
No. 1. B dur. (Si bém. maj. B maj.) 1,40
No. 2. As dur. (La bém. maj. As maj.) 1,40
No. 3. A dur. (La maj. A maj.) 1,40

Op. 60. Liebesfrühling. (Le printemps de l'amour. Love-spring.) Drei lyrische Stücke.
No. 1 — 2 — 3 à 1,—

GODARD, Charles.

Op. 64. Marche de lansquenets. (Landsknechtmarsch.) Morceau caractéristique 1,50
Op. 65. L'Angelus. (The evening bell.) Méditation 1,50
Op. 66. Danse d'étoiles. (Dance of stars.) Valse 1,50
Op. 67. Prestissimo. Caprice-Galop 1,25
Op. 68. Roses d'avril. Valse mélodique 1,50
Op. 69. Ballet des papillons. (Butterflies ballet) 1,50
Op. 70. Moment de valse 1,50
Op. 71. Vulcain. Humoresque 1,50
Op. 72. Une page de passé. (A souvenir of past-time.) Méditation 1,50
Op. 73. Gazelle légère. Scherzo 1,50
Op. 74. Au Hameau. (In the hamlet.) Idylle 1,50
Op. 75. Les libellules. (Dragon flies.) Bluette 1,50
Op. 76. Mousse d'or. (Golden moss.) Valse impromptu 1,50
Op. 77. Chant nuptiale. Fantaisie 1,50
Op. 78. Silhouettes. Boléro 1,50
Op. 79. Au crépuscule. Improvisation 1,50
Op. 80. La Toledana. Impromptu-Valse 1,50
Op. 81. Poème d'hiver. Méditation 1,50
Op. 82. Causerie. Caprice 1,50
Op. 83. Pensée. Intermède 1,50
Op. 84. Valse épisodique 1,50
Op. 94. Voix célestes. Improvisation 1,50
Op. 95. Feu d'enfer. Marche joyeux 1,50
Op. 96. Blanche fontaine. Valse 1,50
Op. 97. En Yacht. Caprice 1,50
Op. 98. L'Aurora. Mélodie 1,50
Op. 105. Les Aimées. Valse lente 1,50
Op. 106. Appassionata. Prélude 1,50
Op. 107. Dans les bois. Valse sentimentale 1,50
Op. 108. Sérénade à la fiancée. Morceau 1,50
Op. 109. Fleurs printanières. Impromptu 1,50
Op. 110. Chant du séraphin. Romance sans paroles 1,50
Op. 116. Pas si vite. Valse élégante 1,50

GODARD, Charles.

Op. 117. Méditation espagnole 1,50
Op. 122. Sous la feuillée. Impromptu 1,50
Op. 140. Nuage rose. Improvisation 1,50
Op. 141. Impression du soir. Romance 1,50
Op. 142. Tête-à-tête. Idylle 1,50
Op. 143. Autrefois. Romance sans paroles 1,50
Op. 144. Brise de mal. Bluette 1,50
Op. 145. Allées fleuries. Réverie 1,50
Op. 146. Ruiseau murmurant. Étude de salon 1,50
Op. 147. Fleurs d'eau. Valse 1,50
Op. 148. Nuits d'Orient. Nocturne 1,50
Op. 149. Légende ancienne. Morceau de salon 1,50
Op. 150. Réséda. Morceau poétique 1,50
Op. 151. A vingt ans. Feuille d'album 1,50
Op. 152. En songe. Rondeau 1,50
Op. 153. Jeu de truites. (Forellenspiel.) Poésie musicale 1,50

GRAFF, Alphonse.

Op. 15. Deux caprices.
No. 1. A dur. (La maj. A maj.) 1,—
No. 2. F moll. (Fa min. F min.) 1,—

HOCHSTETTER, Caesar.

Op. 1. Notturmo 1,—
Op. 2. 2 Klavierstücke.
No. 1. Gavotte 1,—
No. 2. Scherzo 1,—

JESSEL, Léon.

Op. 139. Tentation. (Lockung.) Improvisation 1,20
Op. 142. Marivaudage. (Zärtliche Unterredung.) Feuille d'album 1,20

KIRCHNER, Fritz.

Op. 79. Zwei Klavierstücke.
No. 1. Tarantella 1,25
No. 2. Kanzonetta 1,25

Op. 95. Zwei Jägerlieder. (2 chants de chasseur. 2 hunting's songs.)
No. 1 1,—
No. 2 1,—

Op. 117. Zwei Klavierstücke.
No. 1. Gondollera 1,25
No. 2. Saltarello 1,25

KLEFFEL, Arno.

Op. 37.
No. 1. Toccata 1,25
No. 2. Lied (Chant. Song) 1,—
No. 3. Sevillana 1,—
No. 4. Gondollera 1,25

Op. 38. Spielmannsweisen. (Les mélodies du ménestrier. The minstrel's lays.)
Heft (cah. vol.) 1. No. 1. Morgengruss. (Saint 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. (Desir ardent. Aspiration.) 1,50
Heft (cah. vol.) 2. No. 5. Nachtstück. (Nocturne. Nocturn.) No. 6. Festlicher Zug. (Cortège solennel. Festival cortege.) No. 7. Am Bach. (Près du ruisseau. On the brook.) No. 8. Unter der Linde. (Sous le tilleul. Under the linden-tree) 1,50
Heft (cah. vol.) 3. No. 9. Schaik. (Frispon. 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) 1,50

KLEINMICHEL, Richard.

Op. 47. Fünf Mazurkas. (Cinq mazurkas. Five mazurkas.)
No. 1. B dur. (Si bém. maj. B flat maj.) 1,—
No. 2. A dur. (La maj. A maj.) 1,—
No. 3. D dur. (Ré maj. D maj.) 1,—
No. 4. G moll. (Sol min. G min.) 1,—
No. 5. Es dur. (Mi bém. maj. E flat maj.) 1,—

Op. 61. Moto perpetuo. Sechs brillante Etüden. (Six études brillantes. Six brilliant studies.)
No. 1. Gebundene Passagen. (Passages liés. Leggato passages) 1,—
No. 2. Leichtes Handgelenk. (Poignet dégaît. Loose wrist) 1,—
No. 3. Gebrochene Sexten. (Sixtes brisées. Arpeggiated sixths) 1,—
No. 4. Gebrochene Akkorde. (Accords brisés. Arpeggiated chords) 1,—

KLEINMICHEL, Richard.

Op. 61. Moto perpetuo.
No. 5. Triller. (Trilles. Shakes) 1,—
No. 6. Gestossene Oktaven. (Octaves détachées. Staccato octaves) 1,—

KRUG, Arnold.

Op. 3. Vier Phantasiestücke. (Quatre compositions fantaisistes. Four fantasies.)
No. 1. C dur. (Ut maj. C maj.) 1,50
No. 2. H dur. (Si maj. H maj.) —,75
No. 3. E moll. (Mi min. E min.) 1,—
No. 4. Es dur. (Mi bém. maj. Es maj.) 1,25

Op. 14. Liebesnovelle. (I. Erste Begegnung. II. Liebesweben. III. Geständnis. IV. Epilog. Trennung.) Ein Idyll in vier Sätzen für Streichorchester und Harle ad libitum. Bearbeitet vom Komponisten. (Une nouvelle d'amour. I. Première entrevue. II. Amour naissant. III. Aveu. IV. Epilogue. Séparation. Idylle en quatre parties pour instruments à cordes avec harpe ad libitum. Love's novel. I. First meeting. II. Flirting love. III. Confession. IV. Epilog. Séparation. An idyll in four parts for bow-orchestra and harp ad libitum. Arranged by the composer) 3,—

Op. 17.
No. 1. Blumenstück. (Fleur. Flower piece) —,75
No. 2. Scherzo con Intermezzo 1,25
No. 3. Notturmo 1,—

Op. 31. Albumblätter. (Feuilles d'album. Album leaves.)
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. Marche funèbre. Funeral march) 1,—
No. 6. Andantino 1,—

LAZARUS, Gustav.

Op. 73. Suite in 4 Sätzen. (4 morceaux. 4 pieces.)
No. 1. Sehnsucht. (Desir ardent. Longing) 1,50
No. 2. Vision 1,—
No. 3. Wiedersehen. (Revoir. Meeting again) 1,—
No. 4. Menuet 1,—

LEWY, Charles.

Op. 55. Villa Giulia. Morceau 2,—
Op. 56. Impromptu 1,75

MEYER-OLBERSLEBEN, Max.

Op. 19. Aus launigen Stunden. (Moments joyeux. Hours of merriment.)
No. 1. Dolce far niente 1,—
No. 2. Burleske 1,—
No. 3. Novellette 1,—

Op. 20. Aus meinem Skizzenbuche. (Esquisses musicales. From my sketch-book.)
No. 1. Spielende Mücken. (Jeu des mouches. Humming of the bee) 1,50
No. 2. Humoreske 1,50
No. 3. Ein Walzer 1,50

Op. 39. Aus den Tagen der Minnesänger. Vier Stimmungsbilder zu altdeutschen Dichtungen. (Des jours des troubadours. 4 morceaux. From minstrel's times. 4 pieces.)
No. 1. Im süßen Maien, zu einem Texte von Walther von der Vogelweide. (Au beau mois de mai. In may-month) 1,—
No. 2. Minnelied, zu einem Texte von Wernher von Tegernsee. (Chant d'amour. Love-song) 1,—
No. 3. Ringelreihen, zu einem Texte von Konrad von Kilchberg. (Ronde. Roundelay) 1,—
No. 4. Der fröhliche Zecher, zu einem Volksliede des XVI. Jahrhunderts. (Le joyeux buveur. The gay drinker) 1,—

Op. 42. Arabesken. (Arabesques.) Fünf Klavierstücke.
No. 1. Andantino 1,—
No. 2. Allegro 1,—
No. 3. Moderato 1,—
No. 4. Adagio 1,—
No. 5. Vivace 1,—

NICOLE, Louis.

Op. 52. Romance sans paroles 1,25
Op. 70. Intermezzo 1,25

SCHORCHT, H.

Op. 4. Deux mazurkas.
No. 1 1,—
No. 2 1,—

SCHYTTTE, Ludwig.

Op. 121. Vier Tonskizzen. (4 esquisses musicales. 4 musical sketches.)
No. 1. Wiener Walzer. (Valse viennoise. Vienna Waltz) 1,50
No. 2. Schwedische Fantaisie. (Fantaisie suédoise. Swedish fantasia) 1,50

SCHYTTTE, Ludwig.

Op. 121. Vier Tonskizzen.
No. 3. Klänge aus Tyrol. (Voix du Tyrol. Sounds from Tyrol) 1,50
No. 4. Nordischer Brautzug. (Cortège nuptial norvégien. Norwegian bridal procession) 1,50

SILAS, E.

Op. 108. Gavotte.
No. 6. F dur. (Fa maj. F maj.) 1,50

STAEGER, Alexander.

Op. 3. Von Lenz und Liebe. (Printemps et amour. Spring and love.)
No. 1. Malenglück. (Bonheur en mai. Happiness in the may) 1,25
No. 2. Lenznacht. (Nuit de printemps. Spring-night) 1,25
No. 3. Frohe Waldfahrt. (Joyeux voyage. Merry forest-excursion) 1,50

ZAREMBSKI, Jules.

Op. 22. Berceuse. (Lullaby) 1,50
Op. 24. Valse caprice 2,50
Op. 25. Tarantella 2,50
Op. 26. Sérénade espagnole. (Spanish serenade) 1,50

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VON

Josef Rheinberger.

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

Phantasie.

Jos. Rheinberger, Op. 188.

Orgel.

Grave. ♩ = 58.

Anmerkung. *ff* volles Werk.*f* volles Werk ohne Mixturen,*mf* Principal 8' und Octav 4' oder volles II. Manual.*p* einige sanfte Register,*pp* Salicional 8' und Dolce 4',

Pedal immer in entsprechender Stärke.

First system of musical notation, featuring a treble clef and two bass clefs. The key signature has two sharps (F# and C#). The music consists of several measures with complex melodic lines and chords, including some triplets and slurs.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with various rhythmic patterns and slurs.

Third system of musical notation, showing a transition in mood. It includes a triplet in the treble clef and a *rit.* (ritardando) marking. The key signature changes to three flats (Bb, Eb, and Ab) at the end of the system.

Fourth system of musical notation, starting with a tempo marking of $(\text{♩} = 66)$. It includes dynamic markings of *pp* (pianissimo) and *dolce* (dolce). The key signature remains three flats. The system concludes with a triplet in the treble clef.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The music is in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature. The first staff contains a melodic line with various note values and rests, including a dynamic marking of *mf*. The second and third staves provide harmonic support with chords and bass lines. A dynamic marking of *p* is located at the bottom right of the system.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the first staff continues with more complex rhythmic patterns. The bass lines in the second and third staves are more active, with many eighth and sixteenth notes. The overall texture is dense and expressive.

Third system of musical notation. The first staff shows a melodic line with some grace notes and slurs. The second staff has a more complex rhythmic pattern with many sixteenth notes. The third staff continues the bass line with steady eighth notes. The dynamics remain consistent with the previous systems.

Fourth system of musical notation, the final system on the page. It includes a *rit.* (ritardando) marking above the first staff. The music concludes with a final chord in the first staff and a *pp* (pianissimo) dynamic marking below the second staff. The piece ends with a double bar line and a key signature change to one sharp (F#).

Tempo I.

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 key signature is two sharps (F# and C#). The first staff begins with a dynamic marking of *ff*. The second staff begins with a dynamic marking of *f*. The music features complex melodic lines with many accidentals and slurs.

Second system of musical notation, continuing the piece. It follows the same three-staff layout and key signature as the first system. The musical notation includes various rhythmic values, slurs, and dynamic markings.

Third system of musical notation. It continues the piece with the same three-staff layout and key signature. The notation includes slurs and a *tr* (trill) marking above a note in the upper staff.

Fourth system of musical notation, the final system on this page. It continues the piece with the same three-staff layout and key signature. The notation includes slurs and a *tr* (trill) marking above a note in the upper staff.

First system of musical notation, featuring a grand staff with treble, middle, and bass clefs. The music is in a key with three sharps (F#, C#, G#) and contains complex rhythmic patterns with many beamed notes and slurs.

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

Third system of musical notation, including the tempo marking *rit.* above the staff. The music shows a change in dynamics and phrasing.

Fourth system of musical notation, including the tempo marking *a tempo* above the staff. The piece concludes with sustained notes and a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It includes various note values, rests, and dynamic markings such as *p* (piano).

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are also triplet markings (3) and slurs.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also triplet markings (3) and slurs.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *rit.* (ritardando), *a tempo*, and *ff* (fortissimo). There are also triplet markings (3) and slurs.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various note values, rests, and slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The word "Posante" is written in the lower right of the system.

Second system of musical notation, continuing the piece. The right hand features a complex melodic line with many slurs and ties. The left hand has a rhythmic accompaniment with triplets in the first measure.

Third system of musical notation, marked with the tempo instruction *maestoso*. The right hand has a more active melodic line, and the left hand continues with a steady accompaniment.

Fourth system of musical notation, showing further development of the melodic and harmonic themes. The right hand has a prominent melodic line with many slurs.

Fifth system of musical notation, the final system on the page. It is marked with the tempo instruction *rit.* (ritardando). The music concludes with a final cadence in the right hand and a sustained bass line in the left hand.

Capriccio.

Agitato. $\text{♩} = 60.$

The musical score for 'Capriccio' is presented in four systems. The first system begins with a treble clef and a bass clef, both in 3/4 time. The tempo is marked 'Agitato' with a quarter note equal to 60 beats. The piece starts with a forte (*f*) dynamic. The first system contains five measures. The second system contains five measures. The third system contains five measures. The fourth system contains five measures, ending with a fortissimo (*ff*) dynamic marking.

First system of musical notation. The top staff (treble clef) features a melodic line with a triplet of eighth notes (fingerings 3, 1, 1) and a subsequent eighth-note triplet (fingerings 2, 3, 4, 1). The middle and bottom staves (bass clef) provide harmonic accompaniment with chords and single notes.

Second system of musical notation. The top staff contains a melodic line with a long slur over several measures. The middle staff has a piano (*p*) dynamic marking. The bottom staff has a piano (*p*) dynamic marking at the beginning and a mezzo-forte (*mf*) dynamic marking later in the system.

Third system of musical notation. The top staff continues the melodic line with slurs. The middle staff has a mezzo-forte (*mf*) dynamic marking. The bottom staff has a forte (*f*) dynamic marking.

Fourth system of musical notation. The top staff continues the melodic line. The middle staff has a *rit.* (ritardando) marking. The bottom staff continues the accompaniment. The system concludes with a double bar line.

a tempo

f

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. It begins with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and ties, while the lower staff provides a harmonic accompaniment with chords and moving lines.

ff *rit.* *mf*

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the previous system. The upper staff starts with a fortissimo (*ff*) dynamic, followed by a ritardando (*rit.*) and then a mezzo-forte (*mf*) dynamic. The lower staff continues with its accompaniment.

a tempo

mf

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked *a tempo* and begins with a mezzo-forte (*mf*) dynamic. The upper staff has a melodic line with slurs, and the lower staff has a steady accompaniment.

f

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with slurs, and the lower staff has a rhythmic accompaniment.

ff

This system contains the final two staves of music on the page. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a fortissimo (*ff*) dynamic. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voices. A long slur spans across the bottom two staves.

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking above the right-hand staff. The notation shows intricate melodic patterns and harmonic support.

Third system of musical notation, featuring a prominent melodic line in the upper voice and a more active bass line. The music is characterized by frequent chromaticism and dynamic contrasts.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes. The right-hand part has a more active, almost virtuosic feel, while the left hand provides a steady accompaniment.

Fifth system of musical notation, concluding the page. It features two first endings, labeled '1.' and '2.', which lead to different conclusions of the piece. The notation includes various ornaments and dynamic markings.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with several slurs and ties. The middle and bottom staves are in bass clef and provide harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar notation. The top staff shows a melodic phrase with a slur. The middle and bottom staves continue the accompaniment with various rhythmic patterns and chordal structures.

The third system of notation shows further development of the melodic and harmonic themes. The top staff has a melodic line with a slur, while the middle and bottom staves provide a steady accompaniment.

The fourth and final system on the page. It begins with a melodic line in the top staff. Above the first few notes, the word "rit." is written. The system concludes with a double bar line. The bottom staff has a final note with a fermata.

attaca

Idylle.

Andantino pastorale. $\text{♩} = 116.$

The musical score is written for piano and consists of four systems of music. Each system contains a grand staff with a treble clef and two bass clefs. The first system begins with a piano (*p*) dynamic marking. The second system includes a *pp* marking and tempo changes to *poco rit.* and then *a tempo*. The third system continues the melodic and harmonic development. The fourth system concludes with a *poco rit.* marking. The music features flowing lines with frequent slurs and ties, characteristic of a pastoral style.

a tempo

f

poco rit...

a tempo

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 features complex rhythmic patterns with many beamed notes and rests. A *rit.* marking is present above the final measure of the system.

Second 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 continues with complex rhythmic patterns. A *ff* dynamic marking is present in the first measure of the treble staff, and an *a tempo* marking is present above the first measure of the treble staff.

Third 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 continues with complex rhythmic patterns.

Fourth 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 continues with complex rhythmic patterns.

Fifth 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 continues with complex rhythmic patterns. A *mf* dynamic marking is present in the first measure of the grand staff, and a *p* dynamic marking is present below the first measure of the bass staff. A *rit.* marking is present above the final measure of the system.

a tempo

p

pp

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and features a key signature of one flat. The first staff begins with a melodic line marked *a tempo* and *p*. The second staff provides harmonic support, starting with a bass line marked *pp*. The system concludes with a few notes in the bass staff.

poco rit

This system contains the next two staves of music. The top staff continues the melodic line, now marked *poco rit*. The bottom staff continues the bass line. The system ends with a few notes in the bass staff.

a tempo

This system contains the next two staves of music. The top staff continues the melodic line, marked *a tempo*. The bottom staff continues the bass line. The system ends with a few notes in the bass staff.

poco rit. - - - a tempo

This system contains the final two staves of music. The top staff continues the melodic line, marked *poco rit.* which then changes to *a tempo*. The bottom staff continues the bass line. The system ends with a few notes in the bass staff.

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 features flowing eighth-note patterns in the treble and bass clef staves, with chords in the grand staff. A dynamic marking of *mf* is present in the upper right of the system.

Second system of musical notation, continuing the piece. It features similar eighth-note patterns and chordal accompaniment. Dynamic markings of *mf* and *f* are used throughout the system.

Third system of musical notation. This system includes a change in the bass clef staff, with a section labeled "(Subbass)" and a dynamic marking of *pp*. The grand staff continues with chords, and the treble staff has some rests. Dynamic markings of *ff* and *pp* are present.

Fourth system of musical notation, the final system on the page. It features a dynamic marking of *perdentosi* at the beginning. The music concludes with a final chord in the grand staff and a final note in the bass clef staff.

Finale.

Con moto. $\text{♩} = 63.$

f *tr*

ten.

ten. *tr* *tr*

ten.

First system of musical notation, featuring treble and bass staves with dynamic markings *ff* and *p*.

Second system of musical notation, featuring treble and bass staves with dynamic markings *ff* and *p*.

Third system of musical notation, featuring treble and bass staves.

Fourth system of musical notation, featuring treble and bass staves with tempo markings *rit.* and *a tempo*.

Fifth system of musical notation, featuring treble and bass staves with dynamic marking *p*.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The first system includes dynamic markings *mf* and *p*, and a trill (*tr*) in the right hand. A section labeled "(Principal)" is indicated in the bass line.

Musical score system 2, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The first system includes a dynamic marking *mf*.

Musical score system 3, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The first system includes a dynamic marking *f*.

Musical score system 4, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The first system includes a dynamic marking *ff*.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#). The first system features a complex texture with many chords and moving lines. A dynamic marking of *f* (forte) is placed below the second staff.

Second system of musical notation. It consists of three staves. The music continues with similar complexity. Dynamic markings include *mf* (mezzo-forte) in the first and third staves, and *p* (piano) in the second staff. A tempo marking of *poco rit.* (poco ritardando) is written above the second staff.

Third system of musical notation. It consists of three staves. The music continues with similar complexity. Dynamic markings include *pp* (pianissimo) in the second and third staves, and *mf* (mezzo-forte) in the first staff. A tempo marking of *a tempo* is written above the first staff.

Fourth system of musical notation. It consists of three staves. The music continues with similar complexity. Dynamic markings include *f* (forte) in the first and second staves, and *p* (piano) in the third staff.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The grand staff contains a melodic line with slurs and a bass line with chords. The separate staff contains a rhythmic accompaniment with eighth notes. Dynamics include *mf* and *p*. A trill is marked with *tr*. The instruction *(Princip.)* is written in the bass line.

Second system of musical notation. It consists of three staves: a grand staff and a separate treble clef staff. The grand staff contains a melodic line with slurs and a bass line with chords. The separate staff contains a rhythmic accompaniment with eighth notes. Dynamics include *mf*.

Third system of musical notation. It consists of three staves: a grand staff and a separate treble clef staff. The grand staff contains a melodic line with slurs and a bass line with chords. The separate staff contains a rhythmic accompaniment with eighth notes. Dynamics include *f*.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The grand staff contains a melodic line with slurs and a bass line with chords. The separate staff contains a rhythmic accompaniment with eighth notes. Dynamics include *ff*.

poco rit.

This system contains the first four measures of the piece. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music is characterized by long, flowing melodic lines in the treble and bass staves, with some chords in the middle staff. The tempo marking *poco rit.* is placed above the first measure.

a tempo

This system contains the next four measures. The tempo marking *a tempo* is placed above the first measure. The musical texture continues with similar melodic and harmonic patterns as the first system.

ten.

This system contains the next four measures. The dynamic marking *ten.* (tenu) is placed above the first and third measures. The melodic lines remain prominent.

ten.
mf

This system contains the final four measures of the page. The dynamic marking *mf* (mezzo-forte) is placed to the right of the first measure. The *ten.* marking is also present above the first measure. The piece concludes with a final chord.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It begins with a piano (*p*) dynamic marking. The right hand plays a complex, arpeggiated texture, while the left hand provides a steady accompaniment.

Second system of musical notation. It starts with a *poco rit.* (poco ritardando) instruction, followed by a return to *a tempo*. The dynamic marking changes to *ff* (fortissimo). The right hand features a more active melodic line, and the left hand has a dense, chordal accompaniment. There are double bar lines with repeat signs and a fermata over the final measure.

Third system of musical notation. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A key signature change to one sharp (F#) is indicated by a *b2* marking above the staff.

Fourth system of musical notation. The right hand has a more active melodic line, and the left hand has a steady accompaniment. The music continues with a similar texture to the previous systems.

Fifth system of musical notation. The right hand has a more active melodic line, and the left hand has a steady accompaniment. The music concludes with a final chord in the right hand.

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

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the bass clef and a fermata over a note in the treble clef.

Third system of musical notation, showing a melodic line in the treble clef and a bass line in the bass clef. The music features a variety of note values and rests.

Fourth system of musical notation, continuing the melodic and harmonic development. It includes a fermata over a note in the treble clef.

Fifth system of musical notation, concluding the page. It features a *rit.* (ritardando) marking above the treble clef and a *mf* (mezzo-forte) marking below the bass clef. The system ends with a double bar line and a 3/4 time signature.

Andante molto.

dolce

The first system of the musical score is written for piano. It consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Andante molto' and the mood is 'dolce'. The first measure of the treble staff is marked with a piano (*p*) dynamic, and the second measure is marked with pianissimo (*pp*). The music features flowing eighth and sixteenth notes with various phrasing slurs and a triplet in the second measure of the treble staff.

Grave.

The second system of the musical score is marked 'Grave'. It continues with the same treble and bass clefs and key signature. The tempo is significantly slower. The first measure of the treble staff is marked with fortissimo (*ff*). The music is characterized by heavy, sustained chords and slower-moving lines, with some phrasing slurs.

The third system of the musical score continues the 'Grave' section. It features the same treble and bass clefs and key signature. The music consists of sustained chords and slow-moving lines, maintaining the heavy and somber character of the previous system.

The fourth system of the musical score concludes the piece. It features the same treble and bass clefs and key signature. The tempo is marked 'rit.' (ritardando). The music ends with sustained chords and a final cadence in the treble staff.

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. (2^{ème} 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. Kretschmar. 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). (Duos pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)
(Heft 18.) Bach, Air. Aus d. Orchestersuite. Ddur. (Rémaj. Dmaj.) 1 —
(Heft 20.) Händel, Andante. Largo. Adagio 1 25
(Heft 22.) Weber, Adagio 1 —
(Heft 25.) Leclair, J. M., Largo 75 —
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) 1 —
(Heft 31.) Bach, Sarabande 1 —
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) 1 —
(Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) 1 25
(Heft 38.) Schumann, Rob., Stüb' Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy) 1 25

Rheinberger, Josef.

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

Schubert, Louis.

- Op. 41. Adagio religioso für Cornet à pistons u. Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet-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.)
No. 1. Arie. Emoll. (Mimineur. Eminor) 75 —
No. 2. Arie. Edur. (Mimajeur. Emajor) 75 —
No. 3. Chor. Ddur. (Chœur. Rémajeur. Choir. Dmajor) 1 —

Beethoven, Ludwig v.

- Op. 48. Sechs Lieder von Gellert. (Bitte. Die Liebe des Nächsten. Vom Tode. Die Ehre Gottes in der Natur. Gottes Rath und Vorsehung. 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. (1^{re} 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 Kretschmar. (Trois morceaux pour l'orgue. Revisés et arrangés d'usage des concerts et des écoles par H. Kretschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretschmar.)
No. 1. Emoll. (Mimineur. Eminor) 1 80
No. 2. Edur. (Mimajeur. Emajor) 1 —
No. 3. Ddur. (Rémajeur. Dmajor) 1 80

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 [Gmin.]. Arr. for organ-solo by R. Schaab) 2 50

Kretschmar, 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 (Dmoll) für Orgel. (Introduction et fugue pour l'orgue [Rémin.]. Introduction and fugue for organ [Dmin.]) 1 25

Mendelssohn-Bartholdy, F.

- Op. 54. Variationen 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)
Heft 2. (Sei Lob' und Ehr, dem höchsten Gut. Sollt' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wachet auf! ruft uns die Stimme) 1 30

Reinecke, Carl.

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

Rheinberger, Josef.

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

Rheinberger, Josef.

- Op. 132. Sonate No. 8 in Emoll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mimin. 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. 148. Sonate No. 10 in Hmoll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Simin. 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 Rémin. 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. 187. Meditationen. Zwölf Orgelvortrüge. (12 morceaux pour l'orgue. 12 organ-pieces.)
No. 1. Entrata 1 —
No. 2. Agitato 1 —
No. 3. Canzonetta 1 —
No. 4. Andantino 1 —
No. 5. Präludio 1 —
No. 6. Aria 1 —
No. 7. Intermezzo 1 —
No. 8. Alla marcia 1 —
No. 9. Thema variato 1 —
No. 10. Passacaglia 1 —
No. 11. Fugato 1 —
No. 12. Finale 1 —
Op. 168. Sonate No. 15 in Ddur f. Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (Quizième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4 —
Op. 175. Sonate No. 16 in Gismoll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor) 4 —
Op. 181. Fantasie-Sonate No. 17 in Hdur für Orgel. (Fantasie-Sonate pour l'orgue en Simaj. Fantasia-sonata for organ in Bmaj.) 4 —
Op. 188. Sonate No. 18 in Adur für Orgel. (18^{ème} 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 —

Woersch, Felix.

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

Tschalkowsky, P.

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

Wolf, Alexander.

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

Woersch, Felix.

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

Nachtrag.

Birn, Max.

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

Reger, Max.

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

Rheinberger, Josef.

- Op. 193. Sonate No. 19 in Gmoll 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 Fdur für Orgel. (Präludium. Intermezzo. Pastorale. Finale.) (A la fête de la paix. Vingtième sonate pour l'orgue. En Fmaj. To the peace-feast. 20th sonata for organ in Fmaj.) 4 —

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

ROB. FORBERG, LEIPZIG.