

Compositi men für Orgel

von

Josef Rheinberger.

OEUVRES
POUR
L'ORGUE.

ORGAN-
WORKS.

Eigentum des Verlegers für alle Länder. Eingezichnet in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

Op. 49. Zehn Trios für die Orgel. (<i>Dix trios pour l'orgue. Ten trios for organ.</i>)	M. Pf.	Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)	M. Pf.
Heft 1	1 —	Nº 7. Intermezzo	1 —
Heft 2	1 —	Nº 8. Alla marcia	1 —
Op. 88. Pastoral-Sonate in G-dur für Orgel. (Pastorale, Intermezzo, Fuge.) (<i>Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.</i>)	4 —	Nº 9. Tema variato	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 —	Nº 10. Passacaglia	1 —
Op. 98. Sonate Nº 4 in A-moll für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (<i>Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.</i>)	4 —	Nº 11. Fugato	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 50	Nº 12. Finale	1 —
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (<i>Cinq hymnes pour chœur mixte. Arrangés pour l'orgue ou l'harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.</i>)		Op. 168. Sonate Nº 15 in D-dur für Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (<i>Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i>)	4 —
Heft 1. Nº 1. Pater noster. (<i>Vater unser.</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. (<i>Schon weicht der Sonne Flammenstrahl.</i>)	1 25	Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) (<i>Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.</i>)	4 —
Nº 3. Salvete flores martyrum. (<i>Euch Martyrblüthen, Gruss!</i>)	1 25	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>)		Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2ième Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i>)	6 —
Nº 5. Christus factus est. (<i>Christus ward für uns geboren.</i>)	1 25	Partitur	netto 6 —
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (<i>Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.</i>)	4 —	Orchesterstimmen	netto 6 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	(Duplirstimmen: Viol I, II, Va, Vc. u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i>)	4 —	Orgelstimme	netto 3 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	netto 4 50
Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i>)	4 —	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie, Intermezzo, Introduction u. Fuge.) (<i>Fantaisie-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie, Capriccio, Idylle, Finale.) (<i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i>)	4 —
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato, Intermezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i>)	4 —	Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve trios for organ.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Hieraus einzeln für 2 Pianoforte zu 4 Händen bearbeitet von Edgar Smolian.		Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
Nº II. Cantilène } Zur Aufführung gehören {	1 —	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Nº IV. Fuge } 2 Exemplare {	1 50	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 —
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 —	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-festival. 20th sonata for organ in F maj.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>)	
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 —	Nº 1. Fuga cromatica	1 25
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Nº 2. Intermezzo	1 —
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 —	Nº 3. Scherzoso	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	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>)	
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)		Nº 1. Intermezzo (aus Op. 132)	1 —
Nº 1. Entrata	1 —	Nº 2. Romanze (aus Op. 142)	1 —
Nº 2. Agitato	1 —	Nº 3. Thema mit Veränderungen (aus Op. 146)	1 —
Nº 3. Canzonetta	1 —	(<i>Thème et variations.</i>)	1 —
Nº 4. Andantino	1 —	Nº 4. Pastorale (aus Op. 154)	1 —
Nº 5. Preludio	1 —	Nº 5. Canzone (aus Op. 161)	1 —
Nº 6. Aria	1 —	Nº 6. Idylle (aus Op. 165)	1 —

Symphonien und Konzertstücke

(Symphonies et pièces de concert.
Symphonies and concert-pieces.)

<p>d'Albert, Eugen. M. Op. 20. Konzert für Violoncello mit Orchester. C-dur. (Concert pour le violoncelle et orchestre. Ut maj. Concert for cello and orchestra. C maj.) Orchesterpartitur. (Partition. Score.) . . . netto 15.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 15.— Item. Ausgabe mit Pianoforte. (Edition avec piano. Edition with piano.) . . . netto 6.—</p> <p>Arnold, J. G. Konzert (komponiert 1789) für Violoncello. F-dur. Zum Gebrauche bei seinem Unterrichte im Königlichen Konservatorium der Musik zu Leipzig revidiert, genau bezeichnet und mit Pianofortebegleitung versehen von Carl Schröder. (Concert pour le violoncelle avec piano. Fa maj. Concert for cello and piano. F maj.) . . . netto 5.—</p> <p>Boehe, Ernst. M. Op. 9. Taormina. Tondichtung für großes Orchester. E-dur. (Poème symph. pour grand orchestre. Mi maj. Symph. p. for full orchestra. E maj.) Orchesterpartitur. (Partition. Score.) . . . netto 12.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 24.—</p> <p>Brauer, Max. Op. 14. Suite für Streichorchester. E-moll. (Suite pour l'orchestre à cordes. Mi-min. Suite for string-orchestra. E-min.) (Nr. 1. Präludium. Nr. 2. Bourrée. Nr. 3. Andante. Nr. 4. Menuet. Nr. 5. Rondo.) Orchesterpartitur. (Partition. Score.) . . . netto 5.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 4.50</p> <p>Cerny, Fr. (Professeur au conservatoire de musique de Prague.) Op. 20. Concert pour la basse (en 3 parties) avec piano. La maj. (A-dur. A maj.) Draeseke, Felix. Op. 79. Trauermarsch für großes Orchester. E-moll. (Marche funèbre pour grand orchestre. Mi min. Funeral march for full orchestra. E min.) Orchesterpartitur. (Partition. Score.) . . . netto 3.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 6.— Item. Ausgabe für Pianoforte zu 2 Händen. (Ed. pour le piano seul. Ed. for piano solo.) . . . netto 1.50</p> <p>Fährmann, Hans. Op. 52. Symphonisches Konzert für Orgel und Orchester. B-moll. (Concert symph. pour l'orgue et orchestre. Si bém. min. Symph. concert for organ and orchestra. B flat min.) Orchesterpartitur. (Partition. Score.) . . . netto 4.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 3.— Preis nach Vereinbarung. Item. Ausgabe für Violine und Pianoforte. (Ed. pour le violon et piano. Ed. for violin and piano.) 2.50</p> <p>Jadassohn, S. Op. 97. Konzertstück (Andante cantabile und Allegro capriccioso) für Flöte mit Orchester. G-dur. (Pièce de concert pour la flûte avec orchestre. Sol maj. Concert-piece for flute and orchestra. G maj.) Pr. nach Vereinbarung. Item. Ausgabe für Flöte und Pianoforte. (Ed. pour la flûte avec piano. Ed. for flute with piano.) 4.—</p> <p>Kretschmer, Edmund. Op. 39. Dem Kaiser. Fest-Marsch für großes Orchester. Es-dur. (Vive l'empereur. Marche solennelle pour grand orchestre. Mi bém. maj. To the emperor. Festival march for full orchestra. E flat maj.) Orchesterpartitur. (Partition. Score.) . . . netto 3.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 6.— Item. Ausgabe für Militärmusik. (Ed. pour la fanfare militaire. Ed. for military band.) netto 4.50 Item. Ausgabe für Pianoforte zu 4 Händen. (Ed. pour le piano à 4 ms. Ed. for piano duet, 4 hands.) 1.50 Item. Ausgabe für Pianoforte zu 2 Händen. (Ed. pour le piano seul. Ed. for piano solo.) . . . netto 1.20</p> <p>Op. 54. Hochzeitsmusik. (Festzug — Brautgruß — Reigen.) Suite in 3 Sätzen für Orchester. Es-dur. (Musique nuptiale. Suite pour l'orchestre. Mi bém. maj. Nuptial music. Suite for orchestra. E flat maj.) Orchesterpartitur. (Partition. Score.) . . . netto 4.50 Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 6.—</p> <p>Rückseite Nr. 19.</p>	<p>Hiller, Ferdinand. M. Ständchen. Albumblatt für Orchester. (Sérénade. Feuille d'album pour l'orchestre. Sérénade. Album-leaf for orchestra.) netto 2.— Item. Ausgabe für Violine und Pianoforte. (Ed. pour le violon et piano. Ed. for violin and piano.) 1.50 Item. Ausgabe für Violoncello und Pflöte. v. Fr. Grützmacher. (Ed. pour le violoncelle et piano. Ed. for cello and piano.) . . . netto 1.80 Item. Ausgabe für Pianoforte zu 4 Händen. (Ed. pour le piano à 4 ms. Ed. for piano duet, 4 hands.) 1.50 Item. Ausgabe für Pianoforte zu 2 Händen, mit Fingersatz versehen von A. Reckendorf. (Ed. pour le piano seul. Ed. for piano solo.) . . . netto 1.50</p> <p>Holländer, Gustav. Op. 3. Spinnerlied für Streichorchester. B-dur. (Chant de fileuses. Pour l'orchestre à cordes. Si bém. maj. Spinster's song. For string-orchestra. B flat maj.) Item. Ausgabe für Violine mit Begleitung von 2 Violinen, Violoncello und Kontrabaß. (Ed. pour le violon avec accompagnement de 2 violons, alto, violoncelle, et basse. Ed. for violin with accompaniment of 2 violins, alto, cello, and bass.) 2.— Item. Ausgabe für Streichquartett. (Ed. pour le quatuor à cordes. Ed. for string quartet.) . . . netto 1.25 Item. Ausgabe für Violine und Pianoforte. (Ed. pour le violon et piano. Ed. for violin and piano.) 1.50 Item. Ausgabe für Viola und Pianoforte. v. Heinrich Dessauer. (Ed. pour l'alto et piano. Ed. for alto and piano.) . . . netto 1.50 Item. Ausgabe für Violoncello und Pianoforte. v. Louis Lübbeck. (Ed. pour le violoncelle et piano. Ed. for cello and piano.) . . . netto 1.50 Item. Ausgabe für Flöte und Pianoforte von W. Barge. (Ed. pour la flûte et piano. Ed. for flute and piano.) . . . netto 1.50 Item. Ausgabe für Pianoforte zu 2 Händen. (Ed. pour le piano seul. Ed. for piano solo.) . . . netto 1.50</p> <p>Op. 10. Romane für Violine mit Orchester. A-dur. (Romance pour le violon avec orchestre. La maj. Romance for violin with orchestra. A maj.) Orchesterpartitur. (Partition. Score.) . . . netto 3.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 5.— Preis nach Vereinbarung. Item. Ausgabe für Violine und Pianoforte. (Ed. pour le violon et piano. Ed. for violin and piano.) 2.—</p> <p>Hubay, Jenő. Op. 88. Perpetuum mobile. Pièce de concert pour le violon et orchestre. Ré min. (D moll. D min.) Orchesterpartitur. (Partition. Score.) Preis nach Vereinbarung. Orchesterstimmen. (Parties séparées. Orchestral parts.) Preis nach Vereinbarung. Item. Ausgabe mit Pianoforte. (Ed. avec piano. Ed. with piano.) 2.50</p> <p>Meyer-Oblersleben, Max. Op. 30. Fest-Ouvertüre für großes Orchester. G-moll. (Ouverture solennelle pour grand orchestre. Sol min. Feasly overture for full orchestra. G min.) Orchesterpartitur. (Partition. Score.) . . . netto 6.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 10.— Item. Ausgabe für Pianoforte zu 4 Händen. (Ed. pour le piano à 4 ms. Ed. for piano duet, 4 hands.) 3.—</p> <p>Mozart, W. A. Op. 105. Konzert für Waldhorn mit Orchester. Es-dur. Revidiert von Carl Reinecke. (Concert pour le cor et orchestre. Mi bém. maj. Concert for horn and orchestra. E flat maj.) Item. Ausgabe für Waldhorn mit Pianoforte, bearbeitet v. Carl Reinecke. (Ed. pour le cor avec piano. Ed. for horn with piano.) 3.— Op. 106. Konzert für Waldhorn mit Orchester. Nach Köchel Nr. 495. Revidiert von Carl Reinecke. Es-dur. (Concert pour le cor avec orchestre. Mi bém. maj. Concert for horn with orchestra. E flat maj.) . . . netto 6.— Item. Ausgabe für Waldhorn mit Pianoforte, bearbeitet v. Carl Reinecke. (Ed. pour le cor avec piano. Ed. for horn with piano.) 4.— Konzert für Waldhorn mit Orchester (2 Violinen, Viola, Kontrabaß, 2 Klarinetten und 2 Fagotte). Nach Köchel Nr. 447. Revidiert und mit einer Kadenz versehen von Ferdinand David. Es-dur. (Concert pour le cor avec orchestre. Mi bém. maj. Concert for horn with orchestra. E flat maj.) 6.—</p>	<p>Mozart, W. A. M. Konzert für Waldhorn mit Pianoforte bearbeitet v. Carl Reinecke. (Ed. pour le cor avec piano. Ed. for horn with piano.) 3.—</p> <p>Reinecke, Carl. Op. 128. In Memoriam. Introduction und Fuge mit Choral für großes Orchester. D-moll. (Intr. et fugue avec choral pour grand orchestre. Ré min. Intr. and fugue with anthem for full orchestra. D min.) Orchesterpartitur. (Partition. Score.) . . . netto 2.50 Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 6.— Item. Ausgabe für Pianoforte zu 4 Händen. (Ed. pour le piano à 4 ms. Ed. for piano duet, 4 hands.) 1.75 Item. Ausgabe für Orgel von Rob. Schaab. (Ed. pour l'orgue seul. Ed. for organ solo.) . . . netto 1.50</p> <p>Op. 134. Symphonie Nr. 2 (Hakon Jarl) für großes Orchester. C-moll. Neue vom Komponisten durchgesehene Ausgabe. (Symph. Nr. 2 pour grand orchestre. Ut min. Symph. Nr. 2 for full orchestra. C min.) Orchesterpartitur. (Partition. Score.) . . . netto 20.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 20.— Item. Ausgabe für Pianoforte zu 4 Händen. (Ed. pour le piano à 4 ms. Ed. for piano duet, 4 hands.) 8.50</p> <p>Op. 191. Zur Reformationsfeier. Variationen über Luther's Choral. „Ein feste Burg.“ Für großes Orchester. D-dur. (Pour la fête de la Réformation. Var. de l'hymne de Luther. Pour grand orchestre. Ré maj. For the feast of the Reformation. Var. on Luther's hymn. For full orchestra. D maj.) Orchesterpartitur. (Partition. Score.) . . . netto 7.50 Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 10.— Item. Ausgabe für 2 Pianoforte zu 4 Händen. (Ed. pour deux pianos à 4 ms. Ed. for 2 pianos, 4 hands.) 3.—</p> <p>Rheinberger, Jos. Op. 110. Ouverture zu Schillers „Demetrius“. Für großes Orchester. D-dur. (Ouverture pour „Demetrius“, drame de Schiller. Pour grand orchestre. Ré maj. Overture for Schiller's tragedy „Demetrius“. For full orchestra. D maj.) Orchesterpartitur. (Partition. Score.) . . . netto 5.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 10.— Item. Ausgabe für Pianoforte zu 4 Händen. (Ed. pour le piano à 4 ms. Ed. for piano duet, 4 hands.) 3.—</p> <p>Op. 132b. Passacaglia. Für großes Orchester. F-moll. (Pour grand orchestre. F min. For full orchestra. F min.) Orchesterpartitur. (Partition. Score.) . . . netto 5.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 8.—</p> <p>Op. 167b. Elegischer Marsch für großes Orchester. C-moll. (Marche élégiaque pour grand orchestre. Ut min. Elegiac march for full orchestra. C min.) Orchesterpartitur. (Partition. Score.) . . . netto 3.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 4.50 Op. 177. Konzert Nr. 2 für Orgel mit Streichorch., 2 Hörnern, Trompeten u. Pauken. G-moll. (2ième concert pour l'orgue avec orchestre. Sol min. 2nd organ-concert with orchestra. G min.) Orchesterpartitur. (Partition. Score.) . . . netto 6.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 6.— Orgelstimme. (Org. part.) . . . netto 3.— Item. Ausgabe für Pianof. zu 4 Händen. (Ed. pour le piano à 4 ms. Ed. for piano duet, 4 hands.) netto 4.50</p> <p>Sauret, Emile. Op. 59. Rhapsodie suédoise pour le violon avec orchestre. Ut min. (C-moll. C min.) Orchesterpartitur. (Partition. Score.) . . . netto 6.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 6.— Solostimme. (Violon principal. Violin part.) . . . netto 1.50 Item. Ausgabe mit Pianoforte. (Ed. avec piano. Ed. with piano.) 4.—</p> <p>Op. 60. Deux morceaux pour le violon avec orchestre. (Nr. 1. Romane. F-dur. (Fa maj. F maj.) Nr. 2. Caprice espagnole. G-dur. (Sol maj. G maj.) Orchesterpartitur. (Partition. Score.) Preis nach Vereinbarung. Orchesterstimmen. (Parties séparées. Orchestral parts.) Preis nach Vereinbarung. Item. Ausgabe mit Pianoforte. (Ed. avec piano. Ed. with piano.) 3.— Nr. 1. Romane . . . netto 3.— Nr. 2. Caprice espagnol . . . netto 4.—</p>	<p>Schillings, Max. M. Op. 15. Das Hexenlied von E. von Wildenbruch. Mit begleitender Musik für großes Orchester. F-dur. (The witch-song. English words by John Bernhoff. Musical recitation with orchestra. F maj.) Orchesterpartitur. (Score.) no. Orchesterstimmen. (Orchestral parts.) . . . netto 18.— Item. Ausgabe mit Pianoforte. (Ed. with piano. With English and German words.) . . . netto 5.— Item. Ausgabe für das Pianoforte mit französischem Texte von Alphonse Scheler und mit russischem Texte von Modest Tschaikowsky. (Edition avec piano avec paroles françaises par Alphonse Scheler et paroles russes par Modest Tschaikowsky.) 5.—</p> <p>Op. 28. Jung-Olaf. Ballade von Ernst von Wildenbruch. Mit begleitender Musik für Orchester. A-dur. (Jeune-Olaf. Mélodrame avec l'orchestre. La maj. Young-Olaf. Musical recitation with orchestra. A maj. With English and Germ. words.) Orchesterpartitur. (Partition. Score.) . . . netto 15.— Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 15.— Item. Ausgabe mit Pianoforte. (Edition avec piano. Edition with piano with English and German words.) . . . netto 5.—</p> <p>Tschaikowsky, P. Op. 26. Sérénade mélancolique. Morceau pour le violon avec orchestre. B-moll. (Si bém. min. B flat min.) . . . netto 3.50 Item. Edition pour le violon avec piano . . . netto 2.25 Item. Edition pour l'alto avec piano par Carl Herrmann . . . netto 2.25 Item. Edition pour le violoncelle avec piano par N. B. Salter . . . netto 2.— Item. Edition pour le piano à 4 mains par Paul Klengel . . . netto 2.— Item. Edition pour le piano à 2 mains par Paul Klengel 1.50</p> <p>Op. 74. Symphonie pathétique (Nr. 6) für Orchester. H-moll. (Pour l'orchestre. Si min. For orchestra. B min.) Orchesterpartitur. (Partition. Score.) . . . netto 30.— do. Kl. 8°. Taschen-Ausgabe. (Edition de poche. Miniature score.) . . . netto 4.50 Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 30.— Item. Ausgabe für 2 Pianoforte zu 8 Händen von E. Langer. (Ed. pour 2 pianos à 8 mains. Ed. for 2 pianos, 8 hands.) netto 15.— Item. Ausgabe für 2 Pianoforte zu 4 Händen von A. Schaefer. (Ed. pour 2 pianos à 4 mains. Ed. for 2 pianos, 4 hands.) netto 12.— Item. Ausgabe für Pianoforte zu 4 Händen. (Ed. pour le piano à 4 mains. Ed. for piano duet, 4 hands.) . . . netto 9.— Item. Ausgabe für Pianoforte zu 2 Händen von Paul Klengel. (Ed. pour le piano seul. Ed. for piano solo.) . . . netto 6.90</p> <p>Op. 74. Daraus einzeln. (Ed. apart. Separately ed.): Allegro con grazia. Für Violoncello u. Pianoforte von Jacques van Lieer. (Ed. pour le violoncelle et piano. Ed. for cello and piano.) . . . netto 1.50 Item. Als Duo für Harmonium und Pianoforte von Aug. Reinhardt. (Ed. pour l'harmonium et piano. Ed. for harmonium and piano.) . . . netto 3.— Item. Für Orgel von Frederick G. Shinn. (Ed. pour l'orgue seul. Ed. for organ solo.) . . . netto 1.50 Finale. Für Harmonium von A. Nemerowsky. (Ed. pour l'harmonium seul. Ed. for harmonium solo.) . . . netto 1.50</p> <p>Zöllner, Heinrich. Op. 88. Unter dem Sternbanner. Ouverture für großes Orchester. G-dur. (Ouverture amér. pour l'orchestre. Sol maj. Under the starspangled banner. Overture for grand orchestra. G maj.) Orchesterpartitur. (Partition. Score.) . . . netto 7.50 Orchesterstimmen. (Parties séparées. Orchestral parts.) netto 12.—</p>
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Eigentum des Verlegers für alle Länder.

Leipzig • Rob. Forberg.

C. G. Röder G. m. b. H., Leipzig.

Orgel- Musik

Musique pour l'Orgue Organ-Music

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef. Op. 177. Konzert für Orgel (No. II in G moll) M. mit Streichorchester, 2 Hörnern, Trompeten und Pauken. (2ième concert pour l'orgue avec orchestre. En Sol mineur. 2nd organ-concert with orchestra. G-minor.)

II. Für Orgel und Violine.

(Orgue et violon. Organ and violin.)

Bach, Joh. Seb. Andante. Aus dem italienischen Konzert. Für Violine und Orgel eingerichtet von Herm. Kretzschmar. D moll. (Du concert italien en Ré min. From the italian concert. D min.)

Beethoven, L. van. Zwei Sätze für Violine und Orgel eingerichtet von A. W. Gottschalg. (Deux morceaux pour violon et orgue. Two pieces for violin and organ.)

Rheinberger, Josef. Op. 150. Sechs Stücke für Violine und Orgel. (Six morceaux pour violon et l'orgue. Six pieces for violin and organ.)

Bach, Joh. Seb. Op. 177. Concert für Orgel (No. II in G moll) M. mit Streichorchester, 2 Hörnern, Trompeten und Pauken. (2ième concert pour l'orgue avec orchestre. En Sol mineur. 2nd organ-concert with orchestra. G-minor.)

III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef. Drei Stücke aus Op. 150 für Violoncello und Orgel. (Trois morceaux pour violoncelle et l'orgue. Three pieces for violoncello and organ.)

IV. Für Orgel und Blasinstrumente.

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

Gumbert, Friedrich. Transkriptionen für Horn mit Orgel. (Deux son cor et l'orgue. Duets for horn and organ.)

Rheinberger, Josef. Andante pastorale. Für Oboe und Orgel (aus Op. 98). (Pour hautbois et l'orgue. For oboe and organ.)

Schubert, Louis. Op. 41. Adagio religioso für Cornet à pistons und Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet à pistons and organ.)

V. Für Orgel solo.

(Orgue seul. Organ solo.)

Bach, Joh. Seb. Drei Stücke aus dem Magnificat für die Orgel übertragen von 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.)

Bach, Joh. Seb. No. 1. Arie. E moll. (Mi mineur. E minor.) No. 2. Arie. E dur. (Mi majeur. E major.) No. 3. Chor. D dur. (Chœur. Ré majeur. Choir. D major.)

Beer-Walbrunn, Anton. Op. 23. Drei Fugen für die Orgel. No. 1. Fuga quasi una Fantasia No. 2. Fuga. Alla breve con vigore No. 3. Fuga. Andante quasi Allegro, ma pomposo

Beethoven, Ludwig van. Op. 48. Sechs Lieder von Gellert. 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.)

Bibl, Rudolf. Op. 74. Erste Sonate für Orgel in D moll. (I. sonate pour l'orgue en Ré min. 1th sonata for organ in D min.)

Birn, Max. Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastoral for l'orgue. Christmas-pastoral for organ.) Op. 7. Deutschland, Deutschland über alles. (Nach Haydn's österreichischer Nationalhymne.) Konzertphantasie für Orgel

Boslet, L. Op. 14. Arioso und Fugato für Orgel. Op. 15. Sonate in B moll für Orgel. (Sonate en Si bém. min. pour l'orgue. Sonata for organ in B minor.) Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ.)

Buxtehude, Dietrich. Drei große Orgelstücke. Revidiert und zum Konzert- und Schulgebrauche herausgegeben von Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by H. Kretzschmar.)

Fährmann, Hans. Op. 46. Sonate No. 8 für Orgel in Es moll. (VIII. sonate pour l'orgue en Mi bémol mtn. 8th sonata for organ in E flat min.)

Gulbins, Max. Op. 58. Für die Passionszeit. Zehn Charakterstücke für Orgel zum Gebrauch bei Gottesdiensten (Prä- und Postludien), bei geistlichen Musikaufführungen sowie für Lehranstalten. (Pour le temps de la Passion. Dix morceaux caractéristiques pour l'orgue. For the Passionistic. Ten characteristic pieces for organ.)

Haas, J. de. Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ.)

Haas, Josef. Op. 11. Drei Präludien und Fugen für Orgel. (Trois préludes et fugues pour l'orgue. Three preludes and fugues for the organ.)

Op. 12. Sonate (C moll) für Orgel. (Sonate pour l'orgue en Ut maj. Sonata for organ in C major.) Op. 20. Suite für Orgel. (Suite pour l'orgue. Suit for organ.)

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

Kretzschmar, Hermann. Op. 4. Drei Postludien für Orgel zum Gebrauche bei Trauungen und Konzerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three alter-pieces for organ to be played in weddings and concerts.) Op. 8. Technische Études für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)

Kretzschmar, Hermann. Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy alter-pieces for organ.)

Lachner, Franz. Op. 62. Introduction und Fuge (D moll) für Orgel. (Introduction et fugue pour l'orgue [Ré min.]. Introduction and fugue for organ [D min.])

Mendelssohn-Bartholdy, F. Op. 54. Variations sérieuses. Für Orgel zum Konzertgebrauche arr. von Rob. Schaab. (Arr. pour l'orgue seul par R. Schaab. Arr. for organ solo by R. Schaab.)

Merkel, Gustav. Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauche bei Orgelkonzerten. (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.)

Papperitz, Robert. Op. 15. Choralstudien für die Orgel. (Études de l'orgue. Organ-studies.) Heft 1-2-3-4-5

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.)

Reger, Max. Op. 27. Phantasie über den Choral „Ein feste Burg ist unser Gott“. Für Orgel. Op. 29. Phantasie und Fuge (C moll). Für Orgel. (Fantaisie et fugue pour l'orgue. En Ut mineur. Fantasia and fugue for organ. C minor.)

Reinecke, Carl. Op. 128. In Memoriam. Introduction und Fuge mit Choral für großes Orchester. Arrangement für Orgel v. Rob. Schaab. (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.)

Rheinberger, Josef. Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.) Heft 1-2-3-4-5-6-7-8-9-10

Op. 88. Pastoral-Sonate in G dur für Orgel. (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.) Op. 98. Sonate No. 4 in A moll für Orgel. (IV. sonate pour l'orgue. En La min. 4th sonata for organ. A min.)

Op. 132. Sonate No. 8 in E moll für Orgel. (VIII. sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) Op. 142. Sonate No. 9 in B moll für Orgel. (IX. sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat min.)

Op. 146. Sonate No. 10 in H moll für Orgel. (X. sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) Op. 148. Sonate No. 11 in D moll für Orgel. (XI. sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.)

Op. 154. Sonate No. 12 in Des dur für Orgel. (XII. sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. B flat maj.) Op. 161. Sonate No. 13 in Es dur für Orgel. (XIII. sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.)

Op. 165. Sonate No. 14 in C dur für Orgel. (XIV. sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) Op. 167. Meditationen. Zwölf Orgelvorträge. (12 morceaux pour l'orgue. 12 organ-pieces.)

No. 1. Entrata No. 2. Agitato No. 3. Canzonetta No. 4. Andantino No. 5. Preludio No. 6. Aria No. 7. Intermezzo No. 8. Alla marcia No. 9. Thema variato No. 10. Passacaglia No. 11. Fugato No. 12. Finale

Op. 168. Sonate No. 15 in D dur für Orgel. (XV. sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) Op. 175. Sonate No. 16 in G moll für Orgel. (XVI. sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ. G sharp minor.)

Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (XVII. fantaisie-sonate pour l'orgue. En Si maj. Fantasia-sonata No. 17 for organ. B maj.)

Rheinberger, Josef. Op. 188. Sonate No. 18 in A dur für Orgel. (XVIII. sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.) Op. 189. Zwölf Trios für Orgel. (12 trios pour l'orgue. 12 trios for organ.)

Op. 193. Sonate No. 19 in G moll für Orgel. (XIX. sonate pour l'orgue. En Sol min. 19th sonata for organ. G min.) Op. 196. Zur Friedensfeier. Sonate No. 20 in F dur für Orgel. (A la fête de la paix. XX. sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ. F maj.)

Einzelsätze aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.) No. 1. Fuga cromatica No. 2. Intermezzo No. 3. Scherzoso

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.)

Schneider, Friedrich. Drei Stücke aus dem Karfreitags-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“ No. 2. Chor (Chœur. Choir): „Ich habe dich einen Augenblick verlassen“ No. 3. Schlusschor (Chœur. Choir): „Würdig ist das Lamm“

Tschaikowsky, P. Allegro con grazia aus der Symphonie pathétique (No. VI). Für Orgel arr. von Frederick G. Shinn. (Arrangés pour l'orgue. Arranged for organ.)

Wolf, Alexander. Op. 2. Drei Trios für Orgel. (Trois trios pour l'orgue. Three organ-trios.)

Woersch, Felix. Op. 43. Fest-Präludium für Orgel über den Choral: „Nun danket alle Gott“. (Prélude pour l'orgue. Prelude for organ.)

Nachtrag. (Supplement.) Fährmann, Hans. Op. 48. Sechs Fantasiestücke. (6 pièces romantiques. 6 romantic pieces.)

No. 1. Träumerei. (Rêverie. Dreaming.) No. 2. Caprice No. 3. Abendandacht. (Méditation du soir. Evening-prayers.)

No. 4. Waldestrieden. (Silence au bois. Stillness of the forest.) No. 5. Herbstgedanken. (Pensées d'automne. Autumnal thoughts.) No. 6. Elegie

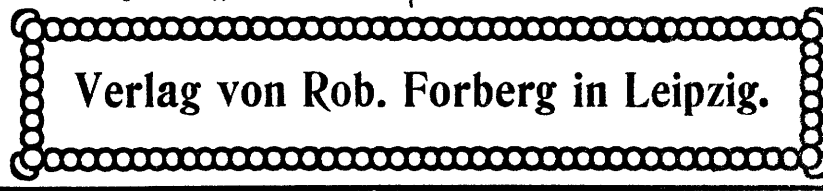
Op. 52. Sinfonisches Konzert für Orgel und Orchester. B-moll. (Concert symphonique pour l'orgue et orchestre. Sibémol mineur. Symphonic concert for organ and orchestra. B flat minor.)

Op. 53. Sonate No. 9 im Triostil für Orgel in Es dur. (IX. sonate pour l'orgue en Mi bémol maj. 9th sonata for organ in E flat maj.)

Op. 54. Sonate No. 10 für Orgel in Dmoll. (X. sonate pour l'orgue en Ré min. 10th sonata for organ in D min.)

Gulbins, Max. Op. 71. Suite für Orgel. (Suite pour l'orgue. Suit for organ.)

Reger, Max. Op. 26 No. 5. Resignation. Fantasie Schnorr von Carolsfeld, Ernst. Op. 2. Adt Choralvorspiele. (8 préludes pour l'orgue. 8 preludes for organ.)



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Concert für Orgel.

I.

Jos. Rheinberger, Op. 177.

Grave. ♩ = 69

Orgel.

ff

mf

f *pp* *p*

mf

ff *mf*

2

ff

Anmerkung: *ff* volles Werk.

f volles Werk ohne Mixturen,

mf Principal 8' und Octav 4', oder volles II. Manal.

p einige sanfte Register.

pp Salicional oder Dolce 8'.

Pedal immer in entsprechender Stärke.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. It begins with a dynamic marking of *f* (forte) in both staves. The right hand contains a complex melodic line with many beamed notes and slurs, while the left hand provides a steady accompaniment of chords and single notes.

Second system of musical notation. The right hand continues with intricate melodic patterns, including slurs and ties. The left hand maintains a consistent accompaniment. Dynamic markings include *p* (piano) in the middle of the system and *mf* (mezzo-forte) towards the end.

Third system of musical notation. The right hand features a series of chords and melodic fragments. The left hand has a more active role with moving lines. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Fourth system of musical notation. The right hand has a dense texture of chords and moving lines. The left hand has a more active role with moving lines. Dynamic markings include *p* (piano) and *ff* (fortissimo) at the end of the system.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two flats (B-flat and E-flat). The first staff has a melodic line with slurs and a dynamic marking of *p* (piano). The second staff has a bass line with chords and a dynamic marking of *f* (forte). The third staff has a bass line with chords and a dynamic marking of *mf* (mezzo-forte).

Second system of musical notation. It consists of three staves. The first two staves (grand staff) feature a complex, rhythmic pattern with triplets and slurs, marked with a dynamic of *f*. The third staff (bass clef) has a simpler bass line with a dynamic of *mf*.

Third system of musical notation. It consists of three staves. The first two staves (grand staff) feature a complex, rhythmic pattern with slurs, marked with a dynamic of *f*. The third staff (bass clef) has a simpler bass line with a dynamic of *mf*.

Fourth system of musical notation. It consists of three staves. The first two staves (grand staff) feature a complex, rhythmic pattern with slurs, marked with a dynamic of *f*. The third staff (bass clef) has a simpler bass line with a dynamic of *mf*. The system ends with a double bar line and a repeat sign.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two systems of music. The first system has a dynamic marking of *mf*. The second system has a dynamic marking of *p*. The music features complex chordal textures and melodic lines.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains two systems of music. The first system has a dynamic marking of *ff*. The second system has a dynamic marking of *mf*. The music includes triplets and complex harmonic structures.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains two systems of music. The first system has a dynamic marking of *mf*. The second system has a dynamic marking of *f*. The third system has a dynamic marking of *mf*. The music features a variety of rhythmic patterns and dynamic contrasts.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains two systems of music. The first system has a dynamic marking of *p*. The music continues with intricate melodic and harmonic development.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two flats. The first two staves feature a complex, fast-moving melodic line with many accidentals. A dynamic marking of *f* (forte) is placed above the first staff. The third staff provides a harmonic accompaniment with sustained notes and some rhythmic patterns.

Second system of the musical score, continuing the three-staff format. The melodic lines in the first two staves continue with similar complexity and speed. The accompaniment in the third staff remains consistent with the first system.

Third system of the musical score. The first two staves show the continuation of the intricate melodic passages. The third staff continues the accompaniment. The system concludes with a double bar line and a first ending bracket labeled with the number **1**.

Fourth system of the musical score. The first two staves feature a more intense melodic passage, with a dynamic marking of *ff* (fortissimo) appearing in the first staff. The accompaniment in the third staff is also more active. The system ends with a double bar line and a first ending bracket labeled with the number **1**.

First system of musical notation. It consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff features a melodic line with a triplet of eighth notes. The middle staff has a piano accompaniment with a forte (*f*) dynamic marking. The bass staff provides a simple harmonic foundation.

Second system of musical notation. It consists of three staves. The treble staff begins with a piano (*p*) dynamic and includes markings for *rit.* (ritardando) and *a tempo*. The middle and bass staves continue the accompaniment. The system concludes with a forte (*f*) dynamic marking.

Third system of musical notation. It consists of three staves. The treble staff features a melodic line with a forte (*f*) dynamic marking. The middle and bass staves provide accompaniment with various rhythmic patterns.

Fourth system of musical notation. It consists of three staves. The treble staff features a melodic line with a mezzo-forte (*mf*) dynamic marking. The middle and bass staves provide accompaniment with various rhythmic patterns.

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 treble staff features a complex, rhythmic melody with many beamed notes and slurs. The grand staff contains block chords and some melodic fragments. The bottom bass staff has a few notes, including a dynamic marking *f* at the beginning.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The treble staff continues with its intricate, rhythmic pattern. The grand staff shows more developed harmonic textures with various chord voicings. The bottom bass staff provides a steady accompaniment with some melodic movement.

Third system of musical notation. It includes dynamic markings *poco riten.* and *a tempo* above the treble staff. A *ff* marking is placed below the grand staff. The treble staff shows a change in texture, with some notes being held over from the previous system. The grand staff features more complex chordal structures. The bottom bass staff continues with its accompaniment.

Fourth system of musical notation, the final system on the page. It maintains the three-staff format. The treble staff has fewer notes, suggesting a resolution or end of a phrase. The grand staff contains sustained chords and some melodic lines. The bottom bass staff concludes with a few notes and rests.

First system of a piano score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in G major. The first staff has dynamics *p*, *mf*, and *f*. The second staff has a *mf* dynamic. The third staff has a *mf* dynamic. The piece features a melodic line in the right hand and a bass line in the left hand, with a third staff providing a low bass line.

Second system of the piano score. It consists of three staves. The first staff has a *ff* dynamic. The second staff has a *ff* dynamic. The third staff has a *ff* dynamic. The music continues with a melodic line in the right hand and a bass line in the left hand, with a third staff providing a low bass line.

Third system of the piano score. It consists of three staves. The first staff has a *ff* dynamic. The second staff has a *ff* dynamic. The third staff has a *ff* dynamic. The music continues with a melodic line in the right hand and a bass line in the left hand, with a third staff providing a low bass line.

Fourth system of the piano score. It consists of three staves. The first staff has a *ff* dynamic. The second staff has a *ff* dynamic. The third staff has a *ff* dynamic. The music continues with a melodic line in the right hand and a bass line in the left hand, with a third staff providing a low bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex melodic line in the upper voice and a supporting bass line in the lower voice.

Second system of musical notation. The upper voice continues with intricate melodic patterns. The lower voice part includes the instruction "Posaune" and "ff" (fortissimo).

Third system of musical notation. The upper voice features a section marked "tr" (trill). The lower voice part has a dense, rhythmic accompaniment.

Fourth system of musical notation. The upper voice continues with melodic development. The lower voice part features a prominent bass line with a large slur.

First system of a musical score in G major, 4/4 time. The right hand features a continuous eighth-note melody with a slur over the first two measures. The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

Second system of the musical score. The right hand continues the eighth-note melody, which becomes more complex with some chords and rests. The left hand accompaniment remains consistent. The system ends with a double bar line.

Third system of the musical score. It begins with the tempo marking *poco rit.* and ends with *a tempo*. The right hand features a melodic line with a slur, while the left hand provides a simple accompaniment. The system concludes with a double bar line.

Fourth system of the musical score. The right hand continues with a melodic line featuring slurs and some chords. The left hand accompaniment is simple and rhythmic. The system concludes with a double bar line.

II.

Andante. ♩ = 76.
mf dolce
p
pp

mf

mf

f
mf
f

First system of musical notation. The upper staff (treble clef) contains a complex melodic line with many sixteenth notes and slurs. The lower staff (bass clef) contains a simpler accompaniment with some rests. The dynamic marking *ff con anima* is written in the upper left. A *ff* marking appears below the lower staff towards the end of the system.

Second system of musical notation. Both the upper and lower staves feature active melodic lines with frequent sixteenth-note patterns and slurs.

Third system of musical notation. The upper staff continues with intricate sixteenth-note passages. The lower staff has a more rhythmic accompaniment with dotted notes and rests.

Fourth system of musical notation. The upper staff shows a continuation of the fast melodic line. The lower staff provides harmonic support with chords and moving lines.

Fifth system of musical notation. The upper staff features a prominent triplet of sixteenth notes. The lower staff has a more static accompaniment with sustained chords and a few moving lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a complex, flowing melodic line with many sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand features a prominent bass line with a *mf* dynamic marking. A new melodic line is introduced in the right hand in the latter part of the system.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand continues with a steady accompaniment. *mf* dynamic markings are present in both hands.

Fourth system of musical notation. The right hand features a melodic line with triplets and is marked *dolce*. The left hand has a bass line with a *p* dynamic marking.

Fifth system of musical notation. The right hand has a melodic line with triplets and a *mf* dynamic marking. The left hand has a bass line with a *p* dynamic marking. The system concludes with a double bar line.

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 treble staff begins with a *mf* dynamic marking and contains a melodic line with several triplet markings. The grand staff contains a complex accompaniment with many chords and moving lines. The bass staff has a few notes, including a *p* dynamic marking.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The treble staff continues with its melodic line, showing some triplet markings. The grand staff accompaniment is dense with chords. The bass staff has a few notes.

Third system of musical notation. The treble staff includes markings for *rit.* (ritardando) and *a tempo*. The grand staff accompaniment continues. The bass staff has a *pp* (pianissimo) dynamic marking.

Fourth system of musical notation. This system is dominated by the grand staff accompaniment, which features a complex pattern of chords and moving lines. The treble and bass staves have fewer notes, with some rests.

Fifth system of musical notation. The treble staff is marked *Prinzpal.* and contains a melodic line. The grand staff accompaniment continues. The bass staff has a *p* dynamic marking.

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes A2, B2, and C3. A fermata is placed over the first measure. A second measure contains a fermata and the number '2'. A third measure contains a fermata and the dynamic marking 'p.'. The system concludes with a measure containing a fermata and the dynamic marking 'mf'.

Second system of musical notation. The treble staff features a series of chords and eighth notes, with a fermata over the first measure. The bass staff has a half note G2, followed by quarter notes A2, B2, and C3. A fermata is placed over the first measure. The system concludes with a measure containing a fermata and the dynamic marking 'f'.

Third system of musical notation. The treble staff has a series of chords and eighth notes, with a fermata over the first measure. The bass staff has a half note G2, followed by quarter notes A2, B2, and C3. A fermata is placed over the first measure. The system concludes with a measure containing a fermata and the dynamic marking 'mf'. The tempo marking 'poco rit.' is written above the final measure.

Fourth system of musical notation. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes A2, B2, and C3. A fermata is placed over the first measure. The system concludes with a measure containing a fermata and the dynamic marking 'f'. The tempo marking 'a tempo' is written above the first measure, and 'p dolce' is written below the first measure.

Fifth system of musical notation. The treble staff has a series of chords and eighth notes, with a fermata over the first measure. The bass staff has a half note G2, followed by quarter notes A2, B2, and C3. A fermata is placed over the first measure. The system concludes with a measure containing a fermata and the dynamic marking 'f'. The tempo marking 'poco rit.' is written above the final measure. The number '3' is written in the right margin of the system.

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *mf*. The lower staff (bass clef) begins with a dynamic marking of *p*. The system contains three measures of music.

Second system of musical notation. The upper staff begins with a dynamic marking of *mf*. The lower staff begins with a dynamic marking of *mf*. The system contains five measures of music, with a dynamic marking of *ff* appearing in the third measure.

Third system of musical notation. The upper staff begins with a dynamic marking of *pp*. The lower staff begins with a dynamic marking of *p*. The system contains five measures of music, with a dynamic marking of *dolce* appearing in the second measure.

Fourth system of musical notation. The upper staff begins with a dynamic marking of *ppp*. The lower staff begins with a dynamic marking of *pp*. The system contains five measures of music, with a dynamic marking of *ppp* appearing in the second measure.

III.

Con moto

$\text{♩} = 68$

First system of the musical score. It consists of three staves: a treble clef staff, a bass clef staff, and a second bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first measure of each staff contains the number '4'. The first staff begins with a fortissimo (*ff*) dynamic marking and features a triplet of eighth notes. The second and third staves provide harmonic support with chords and single notes.

Second system of the musical score. It continues the three-staff format. The first staff has a triplet of eighth notes. The second and third staves contain chords and single notes, with the number '3' appearing in the second measure of each.

Third system of the musical score. The first staff continues with eighth notes and includes a triplet. The second and third staves have chords and single notes. The number '4' appears in the fourth measure of the second and third staves. A piano (*p*) dynamic marking is present in the fourth measure of the first staff.

Fourth system of the musical score. The first staff features a triplet of eighth notes and a fortissimo (*f*) dynamic marking. The second and third staves have chords and single notes, with the number '3' appearing in the second measure of each. The system concludes with a first ending bracket in the final measure of each staff.

The first system of musical notation consists of three staves. The top staff features a melodic line with two triplet markings (indicated by a '3' above the notes) and a slur. The middle and bottom staves provide harmonic accompaniment with chords and single notes.

The second system continues the piece with three staves. The top staff has a complex melodic line with many slurs. The middle and bottom staves contain chords and moving lines.

The third system consists of three staves. The top staff has a melodic line with several slurs. The middle and bottom staves feature chords and a bass line.

The fourth system consists of three staves. The top staff has a melodic line with many slurs. The middle and bottom staves contain chords and a bass line.

The fifth system consists of three staves. The top staff has a melodic line with slurs. The middle and bottom staves contain chords and a bass line. Dynamics markings 'ff' (fortissimo) are present in the middle and bottom staves.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The music features a complex melodic line in the upper staves and a more rhythmic bass line.

Second system of musical notation, consisting of three staves. It continues the piece with similar melodic and harmonic structures. The bottom staff includes a triplet of eighth notes.

Third system of musical notation, consisting of three staves. This system is marked with a forte *f* dynamic. It features prominent triplet figures in both the upper and lower staves.

Fourth system of musical notation, consisting of three staves. The music continues with intricate melodic patterns and harmonic support.

Fifth system of musical notation, consisting of three staves. This system concludes the page with a final melodic flourish and harmonic resolution.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff provides harmonic support with chords and single notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the middle of the system.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the middle of the system.

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation, starting with the tempo marking **Maestoso.** and a dynamic marking of *ff* (fortissimo) in the bass staff.

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 G major. The first system includes a triplet of eighth notes in the upper right. The dynamic marking *mf* is present in the second measure of the grand staff.

Second system of musical notation. It consists of three staves. The music continues with various chordal textures and melodic lines. The dynamic marking *p* is located at the end of the system.

Third system of musical notation. It consists of three staves. This system features a prominent melodic line in the upper right with a dynamic marking of *f*. The lower staves provide harmonic support. The dynamic marking *mf* is also present.

Fourth system of musical notation. It consists of three staves. This system includes a triplet of eighth notes in the upper right. The dynamic marking *ff* is present in the first measure. The system concludes with a first ending bracket labeled '1'.

Fifth system of musical notation. It consists of three staves. This system features a triplet of eighth notes in the upper right. The dynamic marking *f* is present. The system concludes with a first ending bracket labeled '1'.

1 *mf* *p* 1 1

This system contains the first five measures of the piece. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The music begins with a first finger fingering (1) and a mezzo-forte (*mf*) dynamic. A piano (*p*) dynamic is indicated below the first two measures. The notation includes eighth and sixteenth notes with slurs and ties.

mf 3

This system contains measures 6 through 9. It continues the grand staff notation. Measure 6 features a mezzo-forte (*mf*) dynamic and a triplet of eighth notes marked with a '3'. The music includes various rhythmic patterns and slurs.

4 *ff* 4

This system contains measures 10 through 13. It features a grand staff with three staves. Measure 10 has a forte (*ff*) dynamic and a fourth finger fingering (4). The notation includes chords and rhythmic patterns.

4 4

This system contains measures 14 through 17. It continues the grand staff notation. Measures 14 and 15 feature a fourth finger fingering (4). The music includes chords and rhythmic patterns.

3

This system contains measures 18 through 21. It features a grand staff with three staves. Measure 18 has a triplet of eighth notes marked with a '3'. The music includes chords and rhythmic patterns.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *mf* and *p*. The right hand plays a melodic line with slurs, while the left hand provides harmonic support with chords and moving lines.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a prominent melodic line with slurs, and the left hand plays a steady accompaniment.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking *mf*. The right hand continues with a melodic line, and the left hand has a more active role with moving lines.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f* and *f*. The right hand has a melodic line with slurs, and the left hand plays a steady accompaniment.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *ff* and *ff*. The right hand has a melodic line with slurs, and the left hand plays a steady accompaniment.

First system of a piano score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in G major and 4/4 time. The first two measures feature a melody in the right hand with eighth notes and a bass line with quarter notes. The third measure has a dynamic marking of *p*. The system concludes with a repeat sign.

Second system of the piano score. It features a grand staff and a separate bass staff. The first measure has a triplet in the right hand. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *dolce*. The fourth measure has a dynamic marking of *mf*. The system concludes with a repeat sign.

Third system of the piano score. It features a grand staff and a separate bass staff. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *mf*. The system concludes with a repeat sign.

Fourth system of the piano score. It features a grand staff and a separate bass staff. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *f*. The system concludes with a repeat sign.

Fifth system of the piano score. It features a grand staff and a separate bass staff. The first measure has a dynamic marking of *ff*. The second measure has a dynamic marking of *ff*. The system concludes with a repeat sign.

poco rit. *a tempo*

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The tempo markings 'poco rit.' and 'a tempo' are positioned above the first and second measures respectively. A triplet of eighth notes is marked with a '3' above it in the second measure.

The second system continues the piece with three staves. It features a complex texture with many beamed notes and slurs, particularly in the upper staves. The key signature remains two flats.

con fuoco

The third system is marked 'con fuoco' and consists of three staves. It features a prominent melodic line in the upper staves with many slurs and a driving bass line in the lower staves.

The fourth system continues the 'con fuoco' section with three staves, showing further development of the melodic and harmonic material.

poco rit. *a tempo*

The fifth and final system on the page consists of three staves. It is marked 'poco rit.' and 'a tempo'. The music concludes with a final cadence, indicated by a double bar line and repeat dots.

Kammer- Musik.

Musique de Chambre. Chamber-Music.

d'Albert, Eugen. M.

Klavierabende. Ausgewählte Werke aus seinen Konzertprogrammen. Mit kritisch-instruktiven Anmerkungen, Vortragszeichen und sorgfältigem Fingersatz von E. d'Albert. (Soirées de piano. Choix d'œuvres du programme de ses concerts. Avec annotations critiques et instructives, signes d'exécution, et doigté par E. d'Albert. Piano-recitals. Selected works from the programme of his concerts. With critic and instructive annotations, signs of execution, and fingering by E. d'Albert.)

- (No. 65.) Bach, J. S., Chromatische Phantasie und Fuge. D moll. (Fantaisie et fugue chromatique. Ré min. Fantasia and chromatic fugue. D min.) . . . no. 1.20
- (No. 67.) Bach, J. S., Präludium und Fuge über den Namen Bach. (Prélude et fugue sur le nom Bach. Prelude and fugue over the name Bach.) . . . no. —75
- (No. 68.) Bach, J. S., Siciliano. G moll. (Sicilienne. Sol min. Siciliano. G min.) . . . no. —30
- (No. 5.) Bach, J. S., Englische Suite No. 6. D moll. (Suite anglaise No. 6. Ré min. English suite No. 6. D min.) . . . no. —75
- (No. 66.) Bach, J. S., Toccata. E moll. (Mi min. E min.) . . . no. —75
- (No. 14.) Bach, Ph. E., Phantasie. C dur. (Fantaisie. Ut maj. Fantasia. C maj.) no. —90
- (No. 29.) Beethoven, Op. 33. Sieben Bagatellen. (Sept bagatelles. Seven bagatelles.) . . . no. —90
- (No. 71.) Beethoven, Op. 51 No. 1. Rondo. C dur. (Ut maj. C maj.) . . . no. —45
- (No. 2.) Beethoven, Op. 51 No. 2. Rondo. G dur. (Sol maj. G maj.) . . . no. —75
- (No. 72.) Beethoven, Op. 89. Polonaise. C dur. (Ut maj. C maj.) . . . no. —60
- (No. 30.) Beethoven, Op. 119. Elf neue Bagatellen. (Onze nouvelles bagatelles. Eleven new bagatelles.) . . . no. —75
- (No. 3.) Beethoven, Op. 129. Rondo a Capriccio (die Wut über den verlorenen Groschen). G dur. (La fureur du sous perdu.) Sol maj. [The rage about the lost penny.] G maj.) . . . no. —75
- (No. 69.) Beethoven, Ecossois. (Ecossoises.) . . . no. —75
- (No. 70.) Beethoven, Sechs Variationen über „Nel cor più non mi sento“. G dur. (Six variations sur „Nel cor più“. Sol maj. Six variations about „Nel cor più“. G maj.) . . . no. —45
- (No. 28.) Beethoven, Zweiunddreißig Variationen. C moll. (XXXII variations. Ut min. XXXII variations. C min.) . . . no. —90
- (No. 25.) Chopin, Op. 9 No. 3. Notturmo. H dur. (Si maj. B maj.) . . . no. —45
- (No. 40–44 u. 52–58.) Chopin, Op. 10. Douze Etudes. No. 1–12 . . . no. —30
- (No. 26.) Chopin, Op. 20. Scherzo No. I. H moll. (Si min. B min.) . . . no. —90
- (No. 16, 17, 34, 35, 45–51, 59.) Chopin, Op. 25. Douze Etudes. No. 1–12 . . . no. —30
- (No. 20.) Chopin, Op. 44. Polonaise. Fis moll. (Fa dièse min. F sharp min.) no. —75
- (No. 32.) Chopin, Op. 47. Ballade No. III. As dur. (La bém. maj. A flat maj.) . . . no. —60
- (No. 64.) Chopin, Op. 49. Phantasie. F moll. (Fantaisie. Fa min. Fantasia. F min.) no. —60
- (No. 18.) Chopin, Op. 53. Polonaise. As dur. (La bém. maj. A flat maj.) . . . no. —90
- (No. 19.) Chopin, Op. 57. Berceuse. Des dur. (Ré bém. maj. D flat maj.) . . . no. —75
- (No. 27.) Chopin, Op. 58. Sonate. H moll. (Si min. B min.) . . . no. 1.50
- (No. 33.) Chopin, Op. 62 No. 1. Notturmo. H dur. (Si maj. B maj.) . . . no. —45
- (No. 60–62.) Chopin, 3 posthume Etudes. (Trois études posthumes. Three posthumous studies.) . . . no. —30
- (No. 63.) Chopin, Sonate. B moll. (Si bém. min. B flat min.) . . . no. —90
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- (No. 8.) Händel, Chaconne. G dur. (Sol maj. G maj.) . . . no. —75
- (No. 36.) Händel, Gavotte variée. G dur. (Sol maj. G maj.) . . . no. —45
- (No. 23.) Haydn, Andante con variazioni. F moll. (Fa min. F min.) . . . no. —60
- (No. 22.) Mendelssohn-Bartholdy, Op. 54. Variations sérieuses. D moll. (Ré min. D min.) . . . no. —75
- (No. 13.) Mozart, Phantasie. C moll. (Fantaisie. Ut min. Fantasia. C min.) no. —75
- (No. 7.) Mozart, Rondo. A moll. (La min. A min.) . . . no. —75
- (No. 12.) Mozart, Rondo alla Turca. A dur. (La maj. A maj.) . . . no. —75
- (No. 9.) Rameau, Gavotte variée. A moll. (La min. A min.) . . . no. —75
- (No. 37.) Rameau, Tambourin. E moll. (Mi min. E min.) . . . no. —30
- (No. 38.) Scarlatti, Katenfuge. F dur. (Fugue du chat. Fa maj. Cat's fugue. F maj.) . . . no. —45
- (No. 39.) Schubert, Op. 15. Phantasie (über den Wanderer). C dur. (Fantasia sur le pèlerin.) Ut maj. Fantasia [over the pilgrim]. C maj.) . . . no. 1.20

- d'Albert, Eugen. M.**
(No. 21.) Schubert, Op. 78. Sonate (Phantasia). G dur. (Sonate [Fantasia]. Sol maj. Sonata [Fantasia]. G maj.) . . . no. 1.20
- (No. 1.) Schumann, Op. 9. Carneval. As dur. (Carneval. La bém. maj. Carnival. A flat maj.) . . . no. 1.50
- (No. 10.) Schumann, Op. 11. Grande sonate. Fis moll. (Fa dièse min. F sharp min.) . . . no. 1.50
- (No. 6.) Schumann, Op. 13. Etudes symphoniques . . . no. 1.20
- (No. 4.) Schumann, Op. 17. Phantasie. C dur. (Fantaisie. Ut maj. Fantasia. C maj.) . . . no. 1.50
- (No. 24.) Tschalkowsky, Op. 4. Valse- Caprice. D dur. (Ré maj. D maj.) . . . no. 1.50
- (No. 11.) Weber, Op. 39. Deuxième grande sonate. As dur. (La bém. maj. A flat maj.) . . . no. 1.20
- (No. 31.) Weber, Op. 65. Aufforderung zum Tanz. Des dur. (Invitation à la danse. Ré bém. maj. Invitation to dance. D flat maj.) . . . no. —60

Arnold, J. G.
Konzert (komponiert 1789) für Violoncello. F dur. Zum Gebrauche bei seinem Unterrichte im Königlichen Konservatorium der Musik zu Leipzig revidiert, genau bezeichnet und mit Pianofortebegleitung versehen von Carl Schröder. (Concert pour le violoncelle et piano. Fa maj. Concert for cello and piano. F maj.) . . . no. 5.—

Bach, Joh. Seb.
Chor aus der Kantate „Ach Gott, wie manches Herzeleid“. (No. 3 der großen Bacheausgabe.) Für 2 Violinen und Klavier gesetzt von Max Schillings. (Chœur de la 3. cantate. Transcr. pour 2 violons et piano par Max Schillings. Chorus from the 3rd cantata. Transcr. for 2 violins and piano by Max Schillings.) . . . no. 2.50

Sechs Präludien und Fugen für Orgel. Für das Pianoforte zu zwei Händen bearbeitet von Eugen d'Albert. (Six préludes et fugues pour l'orgue. Transcr. pour le piano à 2 mains par Eugen d'Albert.) . . . no. —90

No. 1. Präludium (Fantasia) & Fuge. C moll. (Ut mineur. C min.) . . . no. 1.50

No. 2. Präludium & Fuge. G dur. (Sol maj. G maj.) . . . no. 1.50

No. 3. Präludium (Toccata) & Fuge. F dur. (Fa maj. F maj.) . . . no. 2.50

No. 4. Präludium & Fuge. A dur. (La maj. A maj.) . . . no. 1.—

No. 5. Präludium & Fuge. F moll. (Fa min. F min.) . . . no. 1.50

No. 6. Präludium (Toccata) & Fuge. D moll. (Ré min. D min.) . . . no. 2.—

Bach, Dr. O.
Op. 22. Trio No. 2 für Pianoforte, Violine und Violoncello. Es dur. (Pour le piano, violon, et violoncelle. Mi bém. maj. For piano, violin, and cello. E flat maj.) . . . no. 13.50

Cerny, Fr.
Op. 20. Concert pour la contrabasse (en 3 parties) avec l'accompagnement du piano . . . no. 5.—

Draeseke, Felix.
Op. 51. Sonate für Violoncello und Pianoforte. H moll. (Sonate pour le violoncelle et piano. Si min. Sonata for cello and piano. B min.) . . . no. 6.—

Op. 66. Drittes Streichquartett. Cis moll. (Troisième quatuor pour 2 violons, alto, et violoncelle. Ut dièse mineur. Third quartet for 2 violins, alto, and cello. C sharp minor.) Partitur und Stimmen. (Partition et parties. Score and string parts.) . . . no. 10.—

Op. 69. Szene für Solo-Violine mit Pianoforte. (Scène pour le violon et piano. Scene for violin and piano.) . . . no. 3.—

Franchetti, Giorgio.
Op. 1. Trio für Pianoforte, Violine und Violoncello. G dur. (Pour le piano, violon, et violoncelle. Sol maj. For piano, violin, and cello. G maj.) . . . no. 9.—

Fuchs, Albert.
Op. 28. Suite mignonne pour le violoncelle et piano.
No. 1. Entrata. Andante pomposo . . . 1.—
No. 2. Rigaudon . . . no. 1.—
No. 3. Air . . . no. 1.—
No. 4. Alla marcia . . . no. 1.—

Gotthard, J. P.
Op. 60. Quintett für Pianoforte, 2 Violinen, Viola und Violoncello. Es dur. (Quintette pour le piano, 2 viol., alto, et violoncelle. Mi bém. maj. Quintett for piano, 2 viol., alto, and cello. E flat maj.) . . . no. 15.—

Haydn, Josef.
Duo für Violine und Violoncello. Bisher unbekannt. Mit Vortragsbezeichnung versehen und herausgegeben von F. Bennat. (Duo pour le violon et violoncelle, inconnu jusqu'ici. Duet for violin and piano, yet unknown.) . . . no. 1.50

Item. Zum Konzertvortrag nach dem von F. Bennat veröffentlichten Original eingeleitet von Fr. Grützmacher. (Le même, arr. à l'usage des concerts. The same, arr. as concertpiece.) . . . no. 1.50

Hess, Karl.
Op. 18. Trio für Klavier, Violine und Violoncello. Es dur. (Pour le piano, viol., et violoncelle. Mi bém. maj. For piano, violin, and cello. E flat maj.) . . . no. 10.—

Hiller, Ferdinand.
Op. 152b. Fantasiestück für Violine und Pianoforte. A dur. (Fantaisie pour le violon et piano. La maj. Fantasia for violin and piano. A maj.) . . . no. 3.—

Huber, Hans. M.
Op. 82. Suite pour le violon et piano.
No. 1. Präludium . . . 1.20
No. 2. Gavotte . . . 1.20
No. 3. Arie . . . 1.20
No. 4. Intermezzo . . . 1.20
No. 5. Finale . . . 1.20

Jadassohn, S.
Op. 97. Konzertstück (Andante cantabile und Allegro capriccioso) für Flöte mit Begleitung des Pianoforte. (Morceau de concert pour la flûte et piano. Concertpiece for flute and piano.) . . . no. 4.—

Krug, Arnold.
Op. 1. Trio für Pianoforte, Violine und Violoncello. H moll. (Pour le piano, violon, et violoncelle. Si min. For piano, violin, and cello. B min.) . . . no. 9.—

Op. 12. Italienische Reiseskizzen. Drei Stücke für Violine mit Begleitung des Pianoforte. (Esquisses d'Italie. Pour le violon et piano. Italian sketches. For violin and piano.)
Heft 1. (Serenata. Römisch. [Romaine. Roman.]) . . . no. 2.—
Heft 2. (Tarantella.) . . . no. 2.—

Op. 16. Quartett für Pianoforte, Violine, Viola und Violoncello. C moll. (Quatuor pour le piano, violon, alto, et violoncelle. Ut min. Quartet for piano, violin, alto, and cello. C min.) . . . no. 15.—

Op. 20. Fahrende Musikanten. Ländler und Walzer für Pianoforte zu vier Händen mit beliebiger Begleitung der Violine und des Violoncellos. (Les ménestriers. Valses et danses champêtres pour le piano à 4 mains, violon et violoncelle ad lib. Wandering minstrels. Original dances for piano-duet with violin and cello ad lib.)
Ausgabe mit Violine und Violoncello (Ed. avec le violon et violoncelle. Ed. with violin and cello.) . . . no. 6.—
Ausgabe ohne Violine und Violoncello. (Ed. sans le violon et violoncelle. Ed. without violin and cello.) . . . no. 4.50

Lange, S. de.
Op. 19. Sonate für Violine und Pianoforte. G dur. (Sonate p. le violon et piano. Sol maj. Sonata for violin and piano. G maj.) . . . no. 7.50

Lübeck, Louis.
Op. 4. Konzert-Allegro für Violoncello mit Begleitung des Pianoforte. E moll. (Morceau de concert pour le violoncelle et piano. Mi min. Concertpiece for cello and piano. E min.) . . . no. 3.50

Mozart, W. A.
Op. 105. Konzert für Waldhorn mit Begleitung des Pianoforte bearbeitet von Carl Reinecke. (Concert pour le cor et piano, publ. par C. Reinecke. Concert for horn and piano, ed. by C. Reinecke.) . . . no. 3.—

Op. 106. Konzert für Waldhorn. Nach Köchel No. 495. Mit Begleitung des Pianoforte bearbeitet von Carl Reinecke. (Concert pour le cor et piano, publ. par C. Reinecke. Concert for horn and piano, ed. by C. Reinecke.)
Adagio für Waldhorn mit Begleitung des Pianoforte. (Adagio pour le cor et piano. Adagio for horn and piano.) . . . no. 1.25

Konzert für Waldhorn. Nach Köchel No. 447. Revidiert und mit einer Kanzen versehen von Ferdinand David. Mit Begleitung des Pianoforte bearbeitet von Carl Reinecke. (Concert pour le cor et piano, publ. par F. David et C. Reinecke. Concert for horn and piano, ed. by F. David and C. Reinecke.) . . . no. 3.—

Quintett für zwei Violinen, zwei Violoncello. Ein Satz in Es dur. Nach einer im Archiv des Mozarteums zu Salzburg befindlichen Original-Skizze Mozarts ausgeführt von O. Bach, artist. Direktor am Mozarteum. (Quintette pour 2 viol., 2 altos, et violoncelle. Mi bém. maj. Quintet for string-instruments. E flat maj.) . . . no. 1.75

Partitur. (Partition. Score.) . . . no. 1.75

Stimmen. (Parties. Stringparts.) . . . no. 2.75

Item. Für Pianoforte zu vier Händen bearb. von Aug. Horn. (Le même, arr. p. le piano à 4 mains. The same, arr. for piano-duet.) . . . no. 2.50

Rath, Felix vom.
Op. 2. Quartett für Pianoforte, Violine, Viola und Violoncello. F moll. (Quatuor pour piano, violon, alto et violoncelle. Fa min. Quartet for piano, violin, alto, and cello. F min.) . . . no. 15.—

Reinecke, Carl.
Op. 132. Quartett für zwei Violinen, Viola und Violoncello. C dur. (Quatuor pour 2 violons, alto, et violoncelle. Ut maj. Quartet for string-instruments. C maj.)
Partitur. (Partition. Score.) . . . no. 3.—
Stimmen. (Parties. Stringparts.) . . . no. 7.—

Op. 132. Item. Für Pianoforte zu vier Händen bearbeitet vom Komponisten. (Le même, transcr. pour le piano à 4 mains. The same, transcr. pour le piano-duet.) . . . no. 6.—

Op. 167. Undine. Sonate für Pianoforte und Flöte. E moll. (Ondine. Sonate pour la flûte et piano. Mi min. Undine. Sonata for flute and piano. E min.) . . . no. 6.—

Op. 167. Item. Für Violine und Pianoforte bearbeitet vom Komponisten. (La même, arrangée pour le violon et piano. The same, arranged for violin and piano.) . . . no. 6.—

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