

# Compositionen für Orgel

von

## Josef Rheinberger.

OEUVRES  
POUR  
L'ORGUE.

ORGAN-  
WORKS.

Eigentum des Verlegers für alle Länder. Eingetragen 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>Sonata 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 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 diés mineur. 16th sonata for organ in G sharp minor.</i> )	4
Nº 3. Salvete flores martyrum. ( <i>Ruch Myrtenblüthen, Grass!</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! Himmelkönigin.</i> )	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörner, Trompeten und Pauken. ( <i>2ème Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i> )	
Nº 5. Christus factus est. ( <i>Christus ward für uns geboren.</i> )	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)	4	(Duplirstimmen: Viol. I, II, Va., Vc. u. B. à 90 Pf. na.)	
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)	4 50
Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) ( <i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i> )	4	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie. Intermezzo. Introduction u. Fuge.) ( <i>Fantasia-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>Deux trios pour l'orgue. Twelve trios for organ.</i> )	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie. Pastorale, Introduction und Fuge.) ( <i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i> )	4	Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) ( <i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i> )	4	Op. 193. Sonate Nº 19 in G-moll (Präludium. 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 4 ms. For Piano-duet)	4	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium. Intermezzo. Pastorale. Finale.) ( <i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.</i> )	4
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium. Idylle, Toccata.) ( <i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i> )	4	Einzelsätze aus seinen Orgelsonaten. ( <i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i> )	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. ( <i>12 morceaux pour l'orgue. 12 organ-pieces.</i> )		Nº 2. Intermezzo	1
Nº 1. Entrata	1	Nº 3. Scherzoso	1
Nº 2. Agitato	1	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. ( <i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i> )	
Nº 3. Canzonetta	1	Nº 1. Intermezzo (aus Op. 132)	1
Nº 4. Andantino	1	Nº 2. Romanze (aus Op. 142)	1
Nº 5. Preludio	1	Nº 3. Thema mit Veränderungen (aus Op. 146) ( <i>Thème et variations.</i> )	1
Nº 6. Aria	1	Nº 4. Pastorale (aus Op. 154)	1
		Nº 5. Canzone (aus Op. 161)	1
		Nº 6. Idylle (aus Op. 165)	1

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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 Märtyrblüthen, Gruss!</i> )		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4
Heft 2. Nº 4. Salve regina. ( <i>Gruss! Himmelskönigin.</i> )	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. ( <i>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 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)	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. ( <i>Andantino amabile. Moderato. Allegretto. Quasi Adagio.</i> )	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. ( <i>Moderato. Allegretto. Moderato. Alla breve.</i> )	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Heft 3. ( <i>Con moto. Andantino. Adagio. Andantino.</i> )	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 4 ms. For Piano-duet)	4	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) ( <i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.</i> )	4
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) ( <i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i> )	4	Einzelsätze aus seinen Orgelsonaten. ( <i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i> )	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. ( <i>12 morceaux pour l'orgue. 12 organ-pieces.</i> )		Nº 2. Intermezzo	1
Nº 1. Entrata	1	Nº 3. Scherzoso	1
Nº 2. Agitato	1	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. ( <i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i> )	
Nº 3. Canzonetta	1	Nº 1. Intermezzo (aus Op. 132)	1
Nº 4. Andantino	1	Nº 2. Romanze (aus Op. 142)	1
Nº 5. Preludio	1	Nº 3. Thema mit Veränderungen (aus Op. 146) ( <i>Thème et variations.</i> )	1
Nº 6. Aria	1	Nº 4. Pastorale (aus Op. 154)	1
		Nº 5. Canzone (aus Op. 161)	1
		Nº 6. Idylle (aus Op. 165)	1



# I. AGITATO.

Josef Rheinberger, Op. 148.

Allegro.  $\text{♩} = 60.$

Manual.

Pedal.

The musical score is divided into two main sections: Manual and Pedal. The Manual part consists of two staves (treble and bass clef) with a grand staff bracket. It begins with a forte (f) dynamic and features a complex, chromatic texture with many chords and moving lines. The Pedal part is a single bass clef staff that provides a rhythmic and harmonic foundation for the Manual part, often playing sustained chords or simple melodic fragments. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 60 beats per minute. The piece is numbered 'I.' and 'AGITATO.'.



The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' above the notes) and a slur. The middle staff is in bass clef and contains a bass line with triplet markings and a slur. The bottom staff is in bass clef and contains a simple bass line with quarter notes and rests.

The second system of music consists of three staves. The top staff is in treble clef and contains a melodic line with triplet markings and a slur. The middle staff is in bass clef and contains a bass line with triplet markings and a slur. The bottom staff is in bass clef and contains a simple bass line with quarter notes and rests. The tempo marking 'rit.' is placed above the top staff, and 'a tempo' is placed above the middle staff.

The third system of music consists of three staves. The top staff is in treble clef and contains a melodic line with a slur. The middle staff is in bass clef and contains a bass line with a slur. The bottom staff is in bass clef and contains a simple bass line with quarter notes and rests.

The fourth system of music consists of three staves. The top staff is in treble clef and contains a melodic line with a slur. The middle staff is in bass clef and contains a bass line with a slur. The bottom staff is in bass clef and contains a simple bass line with quarter notes and rests.

The fifth system of music consists of three staves. The top staff is in treble clef and contains a melodic line with triplet markings and a slur. The middle staff is in bass clef and contains a bass line with triplet markings and a slur. The bottom staff is in bass clef and contains a simple bass line with quarter notes and rests.

First system of musical notation. It consists of three staves: a top treble staff with a melodic line featuring triplets and slurs, a middle bass staff with a complex accompaniment of chords and eighth notes, and a bottom bass staff with a simple harmonic line. The key signature has one flat.

Second system of musical notation. The top treble staff continues the melodic line with more triplets and slurs. The middle bass staff has a similar accompaniment pattern. The bottom bass staff continues the harmonic line. The key signature changes to two flats.

Third system of musical notation. The top treble staff features a dense texture of sixteenth-note runs. The middle bass staff has a steady accompaniment of chords. The bottom bass staff continues the harmonic line. The key signature has two flats.

Fourth system of musical notation. The top treble staff has a melodic line with slurs. The middle bass staff features a series of chords. The bottom bass staff continues the harmonic line. The key signature has two flats. Dynamics markings include *mf* and *mf*.

Fifth system of musical notation. The top treble staff has a melodic line with slurs and dynamics markings *p.* and *p*. The middle bass staff has a complex accompaniment. The bottom bass staff continues the harmonic line. The key signature has two flats. Dynamics markings include *p.*, *p*, and *rit.*

*a tempo*

The first system of music consists of six measures. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked as *a tempo*.

The second system contains six measures. The right hand continues the melodic development. The left hand has a more active role with some sixteenth-note patterns. A *pp* (pianissimo) dynamic marking is present in the third measure of this system.

The third system spans six measures. The right hand has a more complex texture with some sixteenth-note runs. The left hand features a prominent bass line with some sixteenth-note patterns. A *pp* dynamic marking is present in the second measure.

The fourth system consists of six measures. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment with chords and moving bass lines.

The fifth system contains six measures. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment with chords and moving bass lines. A *f* (forte) dynamic marking is present in the second measure.



First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a piano introduction with a 3/8 time signature, marked with a piano (*p*) dynamic. The music consists of several measures with complex rhythmic patterns and triplets.

Second system of musical notation, continuing the piano introduction. It features a grand staff with treble and bass clefs, maintaining the 3/8 time signature and piano (*p*) dynamic.

Third system of musical notation, continuing the piano introduction. It features a grand staff with treble and bass clefs, maintaining the 3/8 time signature and piano (*p*) dynamic.

Fourth system of musical notation, continuing the piano introduction. It features a grand staff with treble and bass clefs, maintaining the 3/8 time signature and piano (*p*) dynamic. The system concludes with a *rit.* (ritardando) marking.

Fifth system of musical notation, continuing the piano introduction. It features a grand staff with treble and bass clefs, maintaining the 3/8 time signature and piano (*p*) dynamic. The system includes dynamic markings for *pp* (pianissimo) and *ff* (fortissimo), and tempo markings for *a tempo* and *rit.* (ritardando).

First system of musical notation. It consists of two grand staves (treble and bass clefs). The music is marked with a forte dynamic (*ff*) and features a complex, rhythmic melody in the right hand with many slurs and ties. The left hand provides a steady accompaniment with chords and moving lines.

Second system of musical notation. Similar to the first system, it features a complex melody in the right hand with many slurs and ties. The left hand continues with accompaniment. The dynamics remain *ff*.

Third system of musical notation. The right hand melody continues with intricate phrasing and slurs. The left hand accompaniment is consistent. Dynamics are *ff*.

Fourth system of musical notation. The right hand melody is highly technical with many slurs and ties. The left hand accompaniment is consistent. Dynamics are *ff*.

Fifth system of musical notation. This system begins with a *rit.* (ritardando) marking, followed by a *a tempo* marking. The right hand melody is more melodic and less technically demanding than the previous systems. The left hand accompaniment is consistent. Dynamics are *ff*.

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

Second system of musical notation, continuing the piece. It features a prominent triplet in the upper staff and various chordal textures in the lower staves.

Third system of musical notation, showing a continuation of the melodic and harmonic themes established in the previous systems.

Fourth system of musical notation, characterized by a more active bass line in the lower staves and a steady melodic flow in the upper staff.

Fifth system of musical notation, concluding the page. It includes the instruction *molto rit.* above the staff, indicating a significant deceleration in tempo.

*a tempo*

First system of musical notation, featuring a treble and bass staff with a grand staff. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The tempo is marked *a tempo*. The first measure is marked *mf*. The system contains six measures of music.

Second system of musical notation, continuing the piece. It features a treble and bass staff with a grand staff. The music is in the same key and time signature. The first measure is marked *f*. The system contains six measures of music.

*f*

Third system of musical notation, continuing the piece. It features a treble and bass staff with a grand staff. The music is in the same key and time signature. The system contains six measures of music.

Fourth system of musical notation, continuing the piece. It features a treble and bass staff with a grand staff. The music is in the same key and time signature. The first measure is marked *f*, and the fifth measure is marked *ff*. The system contains six measures of music.

*f*

*ff*

Fifth system of musical notation, continuing the piece. It features a treble and bass staff with a grand staff. The music is in the same key and time signature. The system contains six measures of music.

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

Second system of musical notation, including the tempo marking *rit. - a tempo* above the staff.

Third system of musical notation, continuing the piece with complex harmonic structures.

Fourth system of musical notation, characterized by intricate sixteenth-note passages in the upper staves.

Fifth system of musical notation, including the tempo marking *poco rit.* above the staff.

*a tempo*

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various note values and rests, including a triplet of eighth notes. The middle staff is a bass clef with a key signature of one flat, providing a piano accompaniment with chords and moving lines. The bottom staff is a bass clef with a key signature of one flat, containing a simple bass line.

The second system continues the musical piece with three staves. The top staff (treble clef, one flat) features a melodic line with a triplet of eighth notes. The middle staff (bass clef, one flat) provides a piano accompaniment with chords and moving lines. The bottom staff (bass clef, one flat) contains a simple bass line.

The third system is marked *Poco meno mosso*. It consists of three staves. The top staff (treble clef, one flat) has a melodic line with a triplet of eighth notes. The middle staff (bass clef, one flat) provides a piano accompaniment with chords and moving lines. The bottom staff (bass clef, one flat) contains a simple bass line.

The fourth system is marked *Adagio*. It consists of three staves. The top staff (treble clef, one flat) has a melodic line with a triplet of eighth notes. The middle staff (bass clef, one flat) provides a piano accompaniment with chords and moving lines. The bottom staff (bass clef, one flat) contains a simple bass line.



## II. CANTILENE.

Adagio. ♩ = 84.

*dolce*

I. Manual. *p*

II. Manual. *pp*

The musical score is written for two manuals. The first manual part (I. Manual) is in the treble clef and begins with a piano (*p*) dynamic. The second manual part (II. Manual) is in the bass clef and begins with a pianissimo (*pp*) dynamic. The tempo is marked Adagio with a quarter note equal to 84 beats per minute. The mood is indicated as *dolce*. The score consists of four systems of music, each with three staves. The first two staves of each system represent the two manuals, and the third staff is a continuation of the bass line. The music features intricate piano accompaniment with arpeggiated figures and sustained chords.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur over the first two measures. The middle staff is an alto clef with a key signature of one flat, containing a harmonic accompaniment of chords and single notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the harmonic accompaniment. The bottom staff continues the bass line. The notation includes various rhythmic values and slurs.

The third system of musical notation consists of three staves. The top staff has a tempo marking *rit.* above the first measure, followed by a dash, and then *a tempo* above the second measure. The musical notation continues with the same three-staff structure as the previous systems.

The fourth system of musical notation consists of three staves, continuing the piece. The top staff has a melodic line with slurs. The middle staff has a harmonic accompaniment. The bottom staff has a bass line. The notation includes various rhythmic values and slurs.

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

The second system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in treble clef and contains a harmonic accompaniment with chords and moving lines. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. The system is divided into four measures.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in treble clef and contains a harmonic accompaniment with chords and moving lines. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. The system is divided into four measures.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in treble clef and contains a harmonic accompaniment with chords and moving lines. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. The system is divided into four measures.

# III. INTERMEZZO.

Moderato. ♩ = 66.

The musical score is written for piano and consists of four systems of music. Each system contains three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The first system begins with a fortissimo (*ff*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The music is characterized by flowing sixteenth-note passages, often grouped with slurs, and includes various articulations such as accents and slurs. The second system continues the melodic and harmonic development. The third system features a prominent sixteenth-note run in the right hand. The fourth system concludes the piece with a final cadence in the right hand and a sustained bass line.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The first measure of the top staff contains a half note chord. The middle staff begins with a forte (*f*) dynamic and features a complex, rhythmic pattern of eighth and sixteenth notes. The bottom staff starts with a forte (*f*) dynamic and contains a single half note.

The second system continues the piece with three staves. The top staff has a melodic line with eighth notes and rests. The middle staff has a rhythmic accompaniment with eighth notes. The bottom staff has a bass line with eighth notes and rests.

The third system of the musical score consists of three staves. The top staff features a melodic line with eighth notes and rests. The middle staff has a rhythmic accompaniment with eighth notes. The bottom staff has a bass line with eighth notes and rests.

The fourth system of the musical score consists of three staves. The top staff features a melodic line with eighth notes and rests. The middle staff has a rhythmic accompaniment with eighth notes. The bottom staff has a bass line with eighth notes and rests.

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

Second system of musical notation, featuring a grand staff with three staves. The tempo marking "Adagio." is present above the top staff. The dynamic marking "ff" (fortissimo) is placed below the top staff. The music includes triplets and various note values.

Third system of musical notation, featuring a grand staff with three staves. The music includes triplets and various note values.

Fourth system of musical notation, featuring a grand staff with three staves. The music includes various note values and rests.



Tempo I.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass. The key signature has two sharps (F# and C#).

The second system continues the musical piece with similar notation. The treble staff has a highly active melodic line with frequent slurs. The bass staff provides a steady accompaniment. The key signature remains two sharps.

The third system shows the continuation of the piece. The treble staff features a melodic line with many slurs and ties. The bass staff has a more active accompaniment with many slurs. The key signature remains two sharps.

The fourth system concludes the piece on this page. The treble staff has a melodic line with many slurs and ties. The bass staff has a more active accompaniment with many slurs. The key signature remains two sharps.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in the upper voice and a more rhythmic accompaniment in the lower voice.

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking above the staff, indicating a gradual deceleration of the tempo.

Third system of musical notation, marked **Adagio.** This system features a prominent triplet of eighth notes in the upper voice and a more static accompaniment in the lower voice.

Fourth system of musical notation, concluding the page. It features a final melodic flourish in the upper voice and a sustained chordal accompaniment in the lower voice.

# IV. FUGE.

Con moto.  $\text{♩} = 76.$

The musical score consists of four systems of three staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Con moto' with a quarter note equal to 76 beats per minute. The first measure of the first system is marked with a forte dynamic (*ff*). The music is a fugue, featuring a complex interplay of voices across the staves. The second system continues the piece, showing the development of the fugue's themes. The third system features a second forte dynamic (*ff*) marking. The fourth system concludes the page's music with various melodic and harmonic developments.

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

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

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

Fourth system of musical notation, featuring more complex rhythmic patterns and phrasing.

Fifth system of musical notation, concluding the page with a final cadence and key signature change.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The system contains four measures of music with various note values and rests.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats. The system contains four measures of music with various note values and rests.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats. The system contains four measures of music with various note values and rests.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats. The system contains four measures of music with various note values and rests.

Fifth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F-sharp, C-sharp, G-sharp). The system contains four measures of music with various note values and rests.

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

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

Third system of musical notation, showing more complex rhythmic patterns and melodic lines.

Fourth system of musical notation, featuring intricate fingerings and dynamic changes.

Fifth system of musical notation, concluding the page with sustained chords and melodic fragments.



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter and eighth notes.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter and eighth notes.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter and eighth notes.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter and eighth notes.

The fifth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter and eighth notes.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music consists of flowing eighth and sixteenth notes with various accidentals.

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking above the staff. The notation features complex rhythmic patterns and chromatic movement.

Third system of musical notation, marked *a tempo* and *molto legato*. The music is characterized by long, sweeping lines and a sense of continuous flow.

Fourth system of musical notation, concluding the page. It maintains the *molto legato* character with intricate melodic and harmonic details.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with some notes marked with accents and slurs.

Second system of musical notation, continuing the piece. It features complex chordal textures and melodic passages, with some notes marked with accents and slurs.

Third system of musical notation, showing further development of the musical themes. It includes intricate chordal structures and melodic lines.

Fourth system of musical notation, concluding the page. It features a *rit.* (ritardando) marking above the staff. The system ends with a double bar line and repeat signs.

# Orgel-Musik.

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

### I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

#### Rheinberger, Josef.

- Op. 177. Concert für Orgel (No. II in G moll) mit Begl. des Streichorchesters, 2 Hörnern, Trompeten u. Pauken. (2<sup>ème</sup> concert pour l'orgue avec orchestre en sol-mineur. 2nd organ-concert with orchestra in g-minor.)
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|------------------|-------|---|
| Partitur         | netto | 8 |
| Orchesterstimmen |       | 6 |
| Orgelstimme      |       | 3 |

### II. Für Orgel und Violine.

(Orgue et Violon. Organ and violin.)

#### Bach, Joh. Seb.

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

#### Beethoven, L. van.

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

#### Rheinberger, Josef.

- Op. 150. Sechs Stücke für Violine und Orgel. (6 morceaux pour violon et l'orgue. 6 pieces for violin and organ.)
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|---|------|
| No. 1. Thema mit Veränderungen. (Th. et variations) | 2 40 |
| No. 2. Abendlied. (Chant du soir. Evening song)     | 1 20 |
| No. 3. Gigue  | 2 40 |
| No. 4. Pastorale                                    | 1 50 |
| No. 5. Elegie                                       | 1 20 |
| No. 6. Ouverture                                    | 3    |

### III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

#### Rheinberger, Josef.

- Drei Stücke aus Op. 150 für Violoncello und Orgel. (3 morceaux pour violoncelle et l'orgue. 3 pieces for violoncello and organ.)
- |   |      |
|---|------|
| 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.

- Transkriptionen für Horn mit Begleitung der Orgel (oder des Pianoforte). (Duo pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)
- |   |      |
|---|------|
| (Heft 18.) Bach, Air. Aus d. Orchestersuite. D dur. (Rémaj. D maj.)                                       | 1    |
| (Heft 20.) Händel, Andante. Largo. Adagio   | 1 25 |
| (Heft 22.) Weber, Adagio  | 1    |
| (Heft 25.) Leclair, J. M., Largo  | 75   |
| (Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn)  | 1    |
| (Heft 31.) Bach, Sarabande  | 1    |
| (Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song)                                       | 1    |
| (Heft 35.) Schumann, Rob., Stille Thräne. (Larmes silencieuses. Silent tears)                             | 1 25 |
| (Heft 36.) Schumann, Rob., Stüb' Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy) | 1 25 |

#### Rheinberger, Josef.

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

#### Schubert, Louis.

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

### V. Für Orgel solo.

(Orgue seul. Organ solo.)

#### Bach, Joh. Seb.

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

#### Beethoven, Ludwig v.

- Op. 48. Sechs Lieder von Gellert. (Bitte. Die Liebe des Nächsten. Vom Tode. Die Ehre Gottes in der Natur. Gottes Rath und Vorsehung. 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 D moll. (1<sup>re</sup> sonate pour l'orgue en Ré min. 1st sonata for organ in D min.) 3

#### Boslet, L.

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

#### Buxtehude, Dietrich.

- Drei grosse Orgelstücke. Revidirt und zum Concert- und Schulgebrauch herausgegeben v. Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.)
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|-------------------------------------|------|
| No. 1. E moll. (Mi mineur. E minor) | 1 80 |
| No. 2. E dur. (Mi majeur. E major)  | 1    |
| No. 3. D dur. (Ré majeur. D major)  | 1 30 |

#### Haas, J. de.

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

#### Händel, G. F.

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

#### Kretzschmar, Hermann.

- Op. 4. Drei Postludien für Orgel zum Gebrauche bei Trauungen u. Concerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts.) 2
- Op. 8. Technische Étuden für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)
- |        |      |
|--------|------|
| Heft 1 | 1 80 |
| Heft 2 | 1 80 |
- Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ.) 2

#### Lachner, Franz.

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

#### Mendelssohn-Bartholdy, F.

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

#### Merkel, Gustav.

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

#### Papperitz, Robert.

- (Organist u. 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 |

#### Plutti, Carl.

- Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.)
- |   |      |
|---|------|
| Heft 1. (Ach bleib' mit deiner Gnade. Ein' feste Burg ist unser Gott. Herzlich lieb hab' ich dich, o Herr. Lobt Gott, ihr Christen. O Haupt voll Blut und Wunden. Schmücke dich, o liebe Seele) | 1 30 |
| Heft 2. (Sei Lob' und Ehr, dem höchsten Gut. Sollt' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wachet auf! ruft uns die Stimme)   | 1 30 |

#### Reinecke, Carl.

- Op. 128. In Memoriam. Introduction und Fuge mit Choral für grosses Orchester. Arrangement für Orgel von Rob. Schaab. (En 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.)
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|--------|---|
| Heft 1 | 1 |
| Heft 2 | 1 |
- Op. 88. Pastoral-Sonate in G dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.) 4
- Op. 98. Sonate No. 4 in A moll für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.) 4
- Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour chœur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.)
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|--|------|
| Heft I. (No. 1. Pater noster. (Vater unser.) No. 2. Jam sol recedit. (Schon weicht der Sonne Flammenstrahl.) No. 3. Salve flores martyrum. (Euch Martyrblüthen, Gruss!)) | 1 25 |
| Heft II. (No. 4. Salve regina. (Gruss! Himmelskönigin.) No. 5. Christus factus est. (Christus ward für uns geboren))   | 1 25 |

#### Rheinberger, Josef.

- Op. 132. Sonate No. 8 in E moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4
- Op. 142. Sonate No. 9 in B moll f. Orgel. (Präludium, Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si béat. min. 9th sonata for organ. B flat maj.) 4
- Op. 146. Sonate No. 10 in H moll für Orgel. (Präludium, Fuge, Fantasie und Finales.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4
- Op. 148. Sonate No. 11 in D moll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4
- Op. 154. Sonate No. 12 in Des dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré béat. maj. 12th sonata for organ. D flat maj.) 4
- Op. 161. Sonate No. 13 in Es dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate p. l'orgue. En Mi béat. maj. 13th sonata for organ. E flat maj.) 4
- Op. 165. Sonate No. 14 in C dur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) 4
- Op. 167. Meditationen. Zwölf Orgelvortrüge. (12 morceaux pour l'orgue. 12 organ-pieces.)
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|----------------------|---|
| No. 1. Entrata       | 1 |
| No. 2. Agitato       | 1 |
| No. 3. Canzonetta    | 1 |
| No. 4. Andantino     | 1 |
| No. 5. Präludium     | 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. Finales      | 1 |
- Op. 168. Sonate No. 15 in D dur f. Orgel. (Phantasie, Adagio, Introduction und Récitativo.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4
- Op. 175. Sonate No. 16 in G moll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièze mineur. 16th sonata for organ in G sharp minor.) 4
- Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (Fantaisie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in B maj.) 4
- Op. 188. Sonate No. 18 in A dur für Orgel. (18ième sonate en La maj. pour l'orgue. 18th sonata for organ in A maj.) 4
- Op. 189. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.)
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|--------|------|
| Heft 1 | 1 50 |
| Heft 2 | 1 50 |
| Heft 3 | 1 50 |
- Einzelsätze aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.)
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|-----------------------|------|
| No. 1. Fuga cromatica | 1 25 |
| No. 2. Intermezzo     | 1    |
| No. 3. Scherzoso      | 1    |

#### Schaab, Rob.

- Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)
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|-----------------|------|
| 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'oratorio 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.)
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|--|----|
| No. 1. Chor (Chœur. Choir): „Unsere Harfe ist zur Klage geworden“      | 75 |
| No. 2. Chor (Chœur. Choir): „Ich habe dich einen Augenblick verlassen“ | 50 |
| No. 3. Schlusschor (Chœur. Choir): „Würdig ist das Lamm“               | 75 |

#### Wolf, Alexander.

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

#### Woysch, Felix.

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

#### Tschalkowsky, P.

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

#### Wolf, Alexander.

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

#### Woysch, Felix.

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

### Nachtrag.

- 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 C maj.) 2

#### Rheinberger, Josef.

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

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

# ROB. FORBERG, LEIPZIG.