

Zur Siedenfeier.

SONATE

A la fête de la paix.

SONATE

pour
l'orgue.

(N^o 20 en Fa_majeur.)

—für—

Orgel

(N^o 20 in F_dur)

To the peace-feast.

SONATA

for
organ.

(N^o 20 in F_major.)

componirt

von

Josef Rheinberger.

Op. 196.

Pr. 4 Mark.

Eigenthum des Verlegers für alle Länder.

Leipzig, Rob. Forberg.

Alle Arrangements, sowie Aufführungsrecht vorbehalten.

Männerchöre

mit Orchester-, Pianoforte- oder sonstiger Instrumentalbegleitung
(Blasinstrumenten, Orgel, Harmonium etc.)

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Bei den mit † bezeichneten Werken sind die Orchester Ausgaben beschriftlich zu haben.

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Heuser, Ernst.	
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Der Kederle von Ketsch. Gedicht von J. V. v. Scheffel. Für Bass-Solo und Chor mit Pianoforte. Clavierauszug und * Chorstimmen 1.50	
Dembaur, Josef.	
Op. 74. Todtengraberhochzeit. Ein Todtentanz von Robert Hamerling. Für Männerchor und grosses Orchester oder Pianoforte. † Orchesterpartitur netto 6.—	
Clavierauszug 3.—	
** Chorstimmen 1.—	
Rheinberger, Josef.	
Op. 91. Johannisnacht. Gedicht von F. A. Muth. (Middsummer-Night. English Words by John Bernhard.) Für vier Männerstimmen und Orchester oder Pianoforte. Text deutsch u. englisch. Orchester-Partitur netto 3.90	
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Clavierauszug 5.—	
Orchesterstimmen 11.50	
Chorstimmen (à 75 A) 3.—	
Op. 106. Zwei romantische Gesänge für vier Singstimmen mit Orchester oder Pianoforte.	
No. 1. Harald. Gedicht von L. Uhland. Ausgabe für Männerchor vom Componisten. Orchesterpartitur 4.—	
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Clavierauszug 2.50	
** Chorstimmen 1.—	
Op. 179. Hymnus an die Tonkunst. Gedicht von H. Lingg. Für Männerchor mit Orchester oder Pianoforte. Partitur m. unterlegtem Clavierauszug 3.—	
Orchesterstimmen 5.—	
** Chorstimmen 1.—	

Rietoch, Heinrich.	
Op. 15. Britische Werbung. Aus den Burliedern des Fr. Lienhard. Für Männerchor mit Orchester oder Pianoforte. † Orchesterpartitur mit unterlegtem Clavierauszug 2.50	
** Chorstimmen 1.—	
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No. 3. Schneiders Lust und Leid. Mit Gitarre. Partitur und Chorstimmen 2.60	
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No. 1. Der Gondelfahrer. Gedicht von Mayrhofer. Orchesterpartitur 2.—	
Orchesterstimmen 4.—	
Chorstimmen (Tenor I, II à 25 A, Bass I, II à 25 A) —.80	
No. 2. Nachthelle. Gedicht v. J. G. Seidl. Orchesterpartitur 3.—	
Orchesterstimmen 4.—	
** Chorstimmen 1.—	
No. 3. Widerspruch. Orchesterpartitur 2.—	
Orchesterstimmen 4.—	
* Chorstimmen —.60	

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* Chorstimmen —.60	
No. 2. Aus meinen Thränen sprissen. Gedicht von H. Heine. (Op. 48 No. 2.) Partitur mit unterlegtem Clavierauszug —.60	
Orchesterstimmen 1.80	
* Chorstimmen —.60	

Schwalm, Robert.	
Op. 56. Festgesang. Gedicht von Felix Dahn. Für Männerchor mit Orchester oder Pianoforte. † Partitur mit unterlegtem Clavierauszug 3.—	
** Chorstimmen 1.—	
Staeger, Alexander.	
Op. 4. Traunkönig und sein Lieb. Dichtung von E. Geibel. Für Männerchor und Solostimmen mit Pianoforte. Clavierauszug 4.—	
Chorstimmen (à 50 A) 2.—	
Bariton-Solostimme —.15	

Weinwurm, Rud.	
Op. 35. O sage nicht! Gedicht nach H. Francke. Für Männerstimmen mit Hörnern oder Pianoforte. Partitur mit unterlegtem Clavierauszug 1.25	
Hornstimmen —.25	
** Chorstimmen 1.—	
Op. 51. Ständchen. Gedicht von A. v. Hermann. Für Männerstimmen (Chor u. Soli) mit Clavierbegleitung. Clavierauszug und * Chorstimmen 1.—	

Mulfftus, H.	
Op. 4. Sonntagsmorgen. Gedicht von v. d. Gruen. Für vierstimmigen Männerchor und Tenor-Solo mit Begleitung des Pianoforte. Clavierauszug und * Chorstimmen 1.—	
Zopff, Hermann.	
Op. 34. No. 3. Der Krieger Heimkehr. Für Männerchor mit Blasinstrumenten u. Trommel. † Gedicht von Ph. H. Wolff. Partitur und * Chorstimmen —.75	

Eigenthum des Verlegers für alle Länder.

*** LEIPZIG ***

ROB. FORBERG.

Compositionen für Orgel

VON

Josef Rheinberger.

OEUVRES
POUR
L'ORGUE.

ORGAN-
WORKS.

Eigenthum 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>Sonate pastorale pour l'orgue. En Sol maj. Pastorale sonata for organ. G maj.</i>)	4	Nº 9. Tema variato	1
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4ms. 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. (Vater unser.)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. (Schon weicht der Sonne Flammenstrahl.)	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. (Euch Martyrblüthen, Gruss!)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4
Heft 2. Nº 4. Salve regina. (Gruss! Himmelskönigin.)	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>)	6
Nº 5. Christus factus est. (Christus ward für uns geboren.)		Partitur	netto
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
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	(Duplirstimmen: Viol. I, II, Va., Ve. 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
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. (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

I.

Präludium.

Lento maestoso. ♩ = 63.

Jos. Rheinberger, Op. 196.

The musical score is written for piano and consists of four systems. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The tempo is 'Lento maestoso' with a quarter note equal to 63 beats per minute. The key signature has one sharp (F#). The dynamics are marked as *ff* (fortissimo), *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and articulation marks.

ff = volles Werk. *f* = volles Werk ohne Mixturen. *mf* = Principal 8' und Octav 4', oder volles zweites Manual. *p* = einige sanftere Register. *pp* Salicional 8' und Dolce 4'. Pedal in entsprechender Stärke.

Eigenthum des Verlegers für alle Länder.

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 music features a complex melodic line in the upper voice and a rhythmic accompaniment in the lower voices.

Second system of musical notation, consisting of three staves. The notation continues with intricate melodic and harmonic developments across the staves.

Third system of musical notation, consisting of three staves. The music shows further development of the themes established in the previous systems.

Fourth system of musical notation, consisting of three staves. The notation includes various rhythmic patterns and melodic fragments.

Fifth system of musical notation, consisting of three staves. This system concludes with a *ff* (fortissimo) dynamic marking in both the upper and lower staves.

II Man.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs. Dynamic markings include *mf* and *p*.

The second system continues the musical piece. The upper staff features a melodic line with slurs and accents. The lower staff contains a bass line with slurs. Dynamic markings include *mf*.

The third system continues the musical piece. The upper staff features a melodic line with slurs and accents. The lower staff contains a bass line with slurs. Dynamic markings include *mf* and *f*.

The fourth system continues the musical piece. The upper staff features a melodic line with slurs and accents. The lower staff contains a bass line with slurs. Dynamic markings include *ff*.

The fifth system continues the musical piece. The upper staff features a melodic line with slurs and accents. The lower staff contains a bass line with slurs. Dynamic markings include *sempre ff*.

First system of musical notation, consisting of three staves. The top two staves are grand staff notation (treble and bass clefs), and the bottom staff is a single bass clef. The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes.

Second system of musical notation, consisting of three staves. The top two staves are grand staff notation, and the bottom staff is a single bass clef. The music continues with complex rhythmic patterns. A dynamic marking *pp* is present above the top staff.

Third system of musical notation, consisting of three staves. The top two staves are grand staff notation, and the bottom staff is a single bass clef. The music continues with complex rhythmic patterns.

Fourth system of musical notation, consisting of three staves. The top two staves are grand staff notation, and the bottom staff is a single bass clef. The music continues with complex rhythmic patterns.

Fifth system of musical notation, consisting of three staves. The top two staves are grand staff notation, and the bottom staff is a single bass clef. The music concludes with a *rit.* (ritardando) marking followed by a *a tempo* marking.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in a key signature of one flat (B-flat). The music features a complex texture with many beamed notes and slurs, particularly in the upper staves.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in a key signature of one flat (B-flat). The music continues with intricate melodic lines and dense chordal textures.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in a key signature of one flat (B-flat). The notation includes various rhythmic values and articulation marks.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in a key signature of one flat (B-flat). The music shows a continuation of the complex harmonic and melodic material.

The fifth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in a key signature of one flat (B-flat). The system concludes with a final cadence in the lower staves.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex melodic line in the top staff with many slurs and ties, and a more rhythmic accompaniment in the lower staves.

The second system of musical notation consists of three staves. It continues the piece with similar melodic and rhythmic patterns. The middle staff shows some chromatic movement, and the bottom staff has a steady bass line.

The third system of musical notation consists of three staves. This system is characterized by a very dense and fast melodic line in the top staff, with many sixteenth notes and slurs. The accompaniment in the lower staves is also quite active.

The fourth system of musical notation consists of three staves. It features a prominent triplet of sixteenth notes in the top staff, marked with a '3' above it. The music continues with intricate melodic and rhythmic details.

The fifth and final system of musical notation on this page consists of three staves. It concludes the piece with a final melodic flourish in the top staff and a resolved bass line in the lower staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

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

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

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *ff*.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a complex melodic line in the upper voice and a dense, rhythmic accompaniment in the lower voices, with various articulations and slurs.

The second system of musical notation continues the piece with similar complexity. It features intricate melodic patterns and a highly textured accompaniment, maintaining the same three-staff layout.

The third system of musical notation shows further development of the musical themes. The melodic lines are highly active, and the accompaniment remains dense and rhythmic.

The fourth system of musical notation concludes the page. It includes a *rit.* (ritardando) marking above the top staff. The notation is dense and detailed, with many slurs and articulations.

più lento



First system of musical notation, featuring a grand staff with treble and bass clefs. The tempo marking *più lento* is written above the first staff. The music consists of several measures with complex chordal textures and melodic lines.



Second system of musical notation, continuing the piece with similar complex textures and melodic development.



Third system of musical notation, featuring a prominent triplet figure in the upper right portion of the first staff.

rit.



Fourth system of musical notation, concluding the piece with a *rit.* (ritardando) marking above the first staff. The music ends with sustained chords in the final measures.

II.

Intermezzo.

Adagio. ♩ = 56.

pp *p*

mf *p*

rit. - - *a tempo*
mf

f

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

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

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

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

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

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with three flats and a 3/4 time signature. The first system features complex chordal textures in the upper staves and a more rhythmic bass line. A dynamic marking of *p* (piano) is located at the bottom right of the system.

Second system of musical notation, continuing the piece. It features similar complex textures in the upper staves. A dynamic marking of *p* (piano) is placed above the middle staff towards the right side of the system.

Third system of musical notation. The upper staves show a more rhythmic, eighth-note pattern. The lower staves provide harmonic support. Dynamic markings include *rit.* (ritardando) and *a tempo* (return to tempo).

Fourth system of musical notation. The music continues with complex textures. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

Fifth system of musical notation. The music features a prominent *ff* (fortissimo) dynamic marking. The system concludes with a triplet of eighth notes in the upper staff.

rit.

p *mf*

p

mf

f

f

ff

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a complex melodic line with many accidentals and dynamic markings of *p* and *pp*. The separate bass staff has a simpler line with a *ff* marking at the beginning and a *pp* marking at the end.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The grand staff features a melodic line with dynamic markings of *mf* and *f*. The separate bass staff has a line with a *mf* marking.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The grand staff has a melodic line with dynamic markings of *mf* and *p*. The separate bass staff has a line with a *p* marking.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The grand staff has a melodic line with a *lento morendo* marking and a *pp* marking. The separate bass staff has a line with a *pp* marking.

III. Pastorale.

Andantino. ♩ = 76.

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music, each with a grand staff (treble and bass clefs) and a separate bass line. The first system begins with a *mf* dynamic. The second system features a *f* dynamic. The third system includes a *poco rit.* marking and a *p* dynamic. The fourth system starts with *pp* and *mf* dynamics, followed by an *a tempo* marking. The piece concludes with a *mf* dynamic.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is a bass clef with a similar melodic line. The bottom staff is a grand staff (treble and bass clefs) with a bass line consisting of quarter and eighth notes.

rit. - - - **Alternativo.**

The second system continues the music. It begins with a *rit.* (ritardando) marking. A double bar line is present. The top staff features a *f* (forte) dynamic marking. The middle staff has a *f* marking below it. The bottom staff continues the bass line. A note in the middle staff has a flat (b) above it.

(Die Wiederholung mit vollem Werk.)

The third system shows a change in the bass line of the middle staff, with notes marked with flats (b). The top staff continues with a melodic line. The bottom staff continues with a bass line.

The fourth system features a grand staff (treble and bass clefs) with a bass line. The top staff continues with a melodic line. The bottom staff continues with a bass line.

rit. - - -

The fifth system concludes the piece with a *rit.* (ritardando) marking. It features a grand staff (treble and bass clefs) with a bass line. The top staff continues with a melodic line. The bottom staff continues with a bass line. The system ends with a double bar line.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a series of eighth-note chords moving across the staff. The middle staff is a bass clef with a key signature of one flat, featuring a long melodic line with a slur and a fermata. The bottom staff is a bass clef with a key signature of one flat, containing a few notes and rests.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing eighth-note chords. The middle staff is a bass clef with a key signature of one flat, featuring a long melodic line with a slur and a fermata. The bottom staff is a bass clef with a key signature of one flat, containing a few notes and rests.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#), containing eighth-note chords. The middle staff is a bass clef with a key signature of two sharps, featuring a long melodic line with a slur and a fermata. The bottom staff is a bass clef with a key signature of two sharps, containing a few notes and rests.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two sharps, containing eighth-note chords. The middle staff is a bass clef with a key signature of two sharps, featuring a long melodic line with a slur and a fermata. The bottom staff is a bass clef with a key signature of two sharps, containing a few notes and rests. The word "rit." is written above the top staff.

mf

mf

rit.

a tempo

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 sharps (F# and C#). The music features a complex melodic line in the upper voice with many slurs and ties, and a more rhythmic accompaniment in the lower voices.

Second system of musical notation, consisting of three staves. The notation continues from the first system, showing further development of the melodic and harmonic material.

Third system of musical notation, consisting of three staves. The music continues with various melodic and harmonic textures.

Fourth system of musical notation, consisting of three staves. It begins with the tempo marking *rit.* followed by a series of dashes, and then the tempo marking **Adagio.** The music concludes with a final cadence.

Finale.

Con moto $\text{♩} = 84.$

The musical score is written for piano and bass. It consists of four systems of music. The first system includes a piano part with a *ff* dynamic marking and a bass part with a *ff* dynamic marking. The tempo is marked "Con moto" with a quarter note equal to 84 beats per minute. The time signature is 3/4. The key signature has one flat (B-flat). The score features numerous triplet markings (3) and slurs. The piano part has a complex texture with many chords and moving lines. The bass part has a more melodic line with some slurs. The second system continues the piano and bass parts. The third system also continues the piano and bass parts. The fourth system concludes the piece with a *mf* dynamic marking in the piano part.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff features a melody with slurs and triplets in the upper voice, and a bass line with triplets in the lower voice. The separate bass staff contains a simple bass line. A dynamic marking of *mf* is present below the separate bass staff.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, featuring a dynamic marking of *f* at the beginning and *p* towards the end.

Fourth system of musical notation, featuring a dynamic marking of *f* at the end.

Fifth system of musical notation, concluding the page with a final melodic phrase.

First system of musical notation, consisting of three staves. The top two staves are joined by a brace and contain a complex melodic line with many beamed notes and slurs. The bottom staff contains a simpler bass line with fewer notes.

Second system of musical notation, consisting of three staves. The top two staves continue the complex melodic line. The bottom staff has a few notes, including a triplet. The dynamic marking *ff* is present at the end of the system.

Third system of musical notation, consisting of three staves. The top two staves feature a complex melodic line with many triplets. The bottom staff has a few notes.

Fourth system of musical notation, consisting of three staves. The top two staves continue the complex melodic line with many beamed notes. The bottom staff has a few notes.

Fifth system of musical notation, consisting of three staves. The top two staves continue the complex melodic line. The bottom staff has a few notes. The dynamic marking *p* is present at the end of the system. The text "II. Man." is written above the top staff.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with three flats and a 3/4 time signature. The first two staves of the grand staff contain melodic lines with slurs and ties. The third staff contains a bass line with a *p* dynamic marking. The word *dolce* is written above the second staff.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures across the three staves.

Third system of musical notation. The *mf* dynamic marking appears in the first and third staves.

Fourth system of musical notation. The *p* dynamic marking is present in the first staff.

Fifth system of musical notation. The *p* dynamic marking is in the first staff, and the *pp* dynamic marking is in the third staff. The system concludes with a series of five slurred notes in the bass line.

poco rit. - - - a tempo

mf

mf

This system contains the first system of music. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have bass clefs. The music consists of flowing eighth-note passages in the upper staves and a more rhythmic accompaniment in the lower staves. A dynamic marking of *mf* is present in the middle staff.

I. Man.

f

f

This system contains the second system of music. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have bass clefs. The music continues with similar rhythmic patterns. A dynamic marking of *f* is present in the middle staff. The instruction "I. Man." is written above the middle staff.

ff

ff

This system contains the third system of music. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have bass clefs. The music continues with similar rhythmic patterns. A dynamic marking of *ff* is present in the middle staff.

This system contains the fourth system of music. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have bass clefs. The music continues with similar rhythmic patterns.

rit. - - -

This system contains the fifth system of music. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have bass clefs. The music concludes with a final cadence. A dynamic marking of *rit.* is present above the top staff.

a tempo

The musical score is arranged in six systems, each containing two staves (treble and bass clef). The first system begins with a forte (*ff*) dynamic. The second system also features a forte (*ff*) dynamic. The third system includes a triplet of eighth notes in the right hand. The fourth system is marked mezzo-forte (*mf*). The fifth system is marked forte (*f*). The sixth system concludes with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, consisting of a grand staff with two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and a few notes.

Second system of musical notation, continuing the piece with similar melodic and bass line development.

Third system of musical notation, featuring more complex melodic patterns and bass line accompaniment.

Fourth system of musical notation, marked "II. Man." (Second Man). It includes dynamic markings *mf* and *p*. The notation shows a change in the melodic and bass line textures.

Fifth system of musical notation, concluding the page with a *rit.* (ritardando) marking. The melodic line features a final flourish.

a tempo
I. Man.

First system of musical notation, featuring a treble and bass clef staff with a grand staff below. The music includes various rhythmic patterns and dynamics, with a *ff* marking.

Second system of musical notation, continuing the piece with complex rhythmic figures and a *ff* dynamic marking.

Third system of musical notation, showing a *rit.* (ritardando) marking and concluding with a double bar line.

Fourth system of musical notation, starting with the tempo marking *Lento.* and a *ff* dynamic marking. It features a prominent triplet in the treble staff.

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

Orgel-Musik.

Musique pour l'orgue. Organ-Music.

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.

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

II. Für Orgel und Violine.

(Orgue et Violon. Organ and violin.)

Bach, Joh. Seb.

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

Beethoven, L. van.

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

Rheinberger, Josef.

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

III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef.

- Drei Stücke aus Op. 150 für Violoncello und Orgel. (3 morceaux pour violoncelle et l'orgue. 3 pieces for violoncello and organ.)
- | | |
|---|------|
| No. 1. Abendlied. (Chant du soir. Evening song) | 1 20 |
| No. 2. Pastorale | 1 20 |
| No. 3. Elegie | 1 50 |

IV. Für Orgel und Blasinstrumente.

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

Gumbert, Friedrich.

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

Rheinberger, Josef.

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

Schubert, Louis.

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

V. Für Orgel solo.

(Orgue seul. Organ solo.)

Bach, Joh. Seb.

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

Beethoven, Ludwig v.

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

Boslet, L.

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

Buxtehude, Dietrich.

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

Haas, J. de.

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

Händel, G. F.

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

Kretzschmar, Hermann.

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

Lachner, Franz.

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

Mendelssohn-Bartholdy, F.

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

Merkel, Gustav.

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

Papperitz, Robert.

- (Organist zu St. Nicolai und Lehrer am Königl. Conservatorium der Musik.)
- Op. 15. Choralstudien für die Orgel. (Zunächst für die Schüler des Kgl. Conservatoriums der Musik zu Leipzig.) (Études de l'orgue pour les élèves du Conservatoire de musique de Leipzig. Organ-studies for the pupils of the roy. Conserv. 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. Soll' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wachet auf! ruft uns die Stimme) 1 30

Reinecke, Carl.

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

Rheinberger, Josef.

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

Rheinberger, Josef.

- Op. 132. Sonate No. 8 in E moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4 —
- Op. 142. Sonate No. 9 in B moll f. Orgel. (Prälud., Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat. maj.) 4 —
- Op. 146. Sonate No. 10 in H moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4 —
- Op. 148. Sonate No. 11 in D moll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4 —
- Op. 154. Sonate No. 12 in Des dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat. maj.) 4 —
- Op. 161. Sonate No. 13 in Es dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate p. l'orgue. En Mi bém. maj. 13th sonata for organ. E flat. maj.) 4 —
- Op. 165. Sonate No. 14 in C dur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) 4 —
- Op. 167. Meditationen. Zwölf Orgelvortrüge. (19 morceaux pour l'orgue. 12 organ-pieces.)
- | | |
|----------------------|-----|
| No. 1. Entrata | 1 — |
| No. 2. Agitato | 1 — |
| No. 3. Canzonetta | 1 — |
| No. 4. Andantino | 1 — |
| No. 5. Préludio | 1 — |
| No. 6. Aria | 1 — |
| No. 7. Intermezzo | 1 — |
| No. 8. Alla marcia | 1 — |
| No. 9. Thema variato | 1 — |
| No. 10. Passacaglia | 1 — |
| No. 11. Fugato | 1 — |
| No. 12. Finale | 1 — |
- Op. 168. Sonate No. 15 in D dur f. Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4 —
- Op. 175. Sonate No. 16 in G moll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor) 4 —
- Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (Fantasie-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. (18^{ième} sonate en La maj. pour l'orgue. 18th sonata for organ in A maj.) 4 —
- Op. 189. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.)
- | | |
|--------|------|
| Heft 1 | 1 50 |
| Heft 2 | 1 50 |
| Heft 3 | 1 50 |
- Einzelstücke 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.)
- | | |
|-----------------|------|
| Op. 118. Heft 1 | 2 — |
| Op. 119. Heft 2 | 2 50 |
| Op. 121. Heft 3 | 2 50 |

Schneider, Friedrich.

- Drei Stücke aus dem Charfreitags-Oratorium: Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. (Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio Gethsemane and Golgatha. Arranged for organ by R. Schaab.)
- | | |
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| No. 1. Chor (Chœur. Choir): „Unser Harfe ist zur Klage geworden“ | 75 |
| No. 2. Chor (Chœur. Choir): „Ich habe dich einen Augenblick verlassen“ | 50 |
| No. 3. Schlußchor (Chœur. Choir): „Würdig ist das Lamm“ | 75 |

Wolf, Alexander.

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

Woyrsch, Felix.

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

Tschalkowsky, P.

- Allegro con grazia aus der Symphonie pathétique (No. 7D). Für Orgel arrangirt von Frederick G. Shinn 1 50

Wolf, Alexander.

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

Woyrsch, Felix.

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

Nachtrag.

Birn, Max.

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

Reger, Max.

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

Rheinberger, Josef.

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

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

ROB. FORBERG, LEIPZIG.