

Josef Rheinberger

1839 – 1901

Zwölf Meditationen

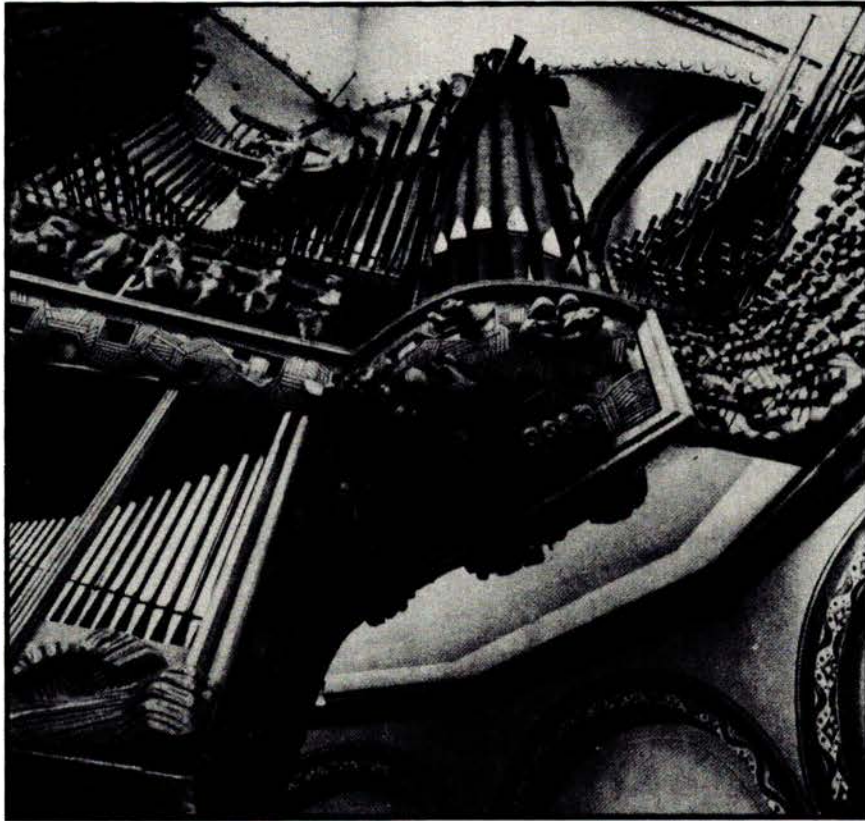
für Orgel

Op. 167

Band II (7 – 12.)

herausgegeben von

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Dr. J. Butz · Musikverlag · Sankt Augustin

Verl. - Nr. 901

Orgel in Vaduz *(Steinmayer)*

I. Manual:

Prinzipal	8'
Bordun	16'
Tibia	8'
Gamba	8'
Gedackt	8'
Trompete	8'
Quintflöte	5 1/3'
Octav	4'
Gemshorn	4'
Octav	2'
Mixtur	5 f. 2 2/3'

II. Manual:

Prinzipalflöte	8'
Salizional	16'
Aeoline	8'
Fagottclarinette	8'
Lieblich Gedackt	8'
Fugara	4'
Flöte traversa	4'
Cornet	5 f. 8'
Flageolett	2'

III. Manual:

Geigenprinzipal	8'
Wienerflöte	8'
Dolce	8'
Viola	4'
Flautino	2'

Pedal:

Prinzipalbass	16'
Violon	16'
Subbass	16'
Quintbass	10 2/3'
Posaune	16'
Octavbass	8'
Violoncello	8'
Flötenbass	4'

Finale

Con moto $\text{♩} = 69$

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 key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music begins with a *ff* dynamic marking. The top staff features a melodic line with a long slur over the first two measures. The middle staff has a complex rhythmic pattern with many sixteenth notes, also slurred. The bottom staff contains a few notes, including a half note and a quarter note.

The second system continues the musical piece. The top staff has a melodic line with a slur. The middle staff features a dense texture of sixteenth notes with a slur. The bottom staff has a few notes, including a half note and a quarter note.

The third system continues the musical piece. The top staff has a melodic line with a slur. The middle staff features a dense texture of sixteenth notes with a slur. The bottom staff has a few notes, including a half note and a quarter note.

The fourth system continues the musical piece. The top staff has a melodic line with a slur. The middle staff features a dense texture of sixteenth notes with a slur. The bottom staff has a few notes, including a half note and a quarter note.