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ALEXANDRE GUILMANT

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PIECES

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pour

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48 GREAT MARLBOROUGH STREET
LONDON, W.

Printed in England

NEW

ORGAN ARRANGEMENTS

BY

W. J. WESTBROOK

No.

1. *Neukomm, Ch. S.* Chorus "Le Jour s'éteint", from Hymne de la Nuit.
2. *Rheinberger, J.* Agnus Dei, from Requiem, Op. 60.
3. *Kalkbrenner, F.* Andante.
4. *Neukomm, Ch. S.* "Solo: Ces flots d'or", from Hymne de la Nuit.
5. *Rheinberger, J.* "Requiem aeternam dona eis Domine", from Requiem, Op. 60.
6. *Raff, J.* Festival-March, Op. 139.
7. *Ascher, J.* The Queen's March, Op. 62.
8. *Gounod, Ch.* Elegy.
9. *Vieuxtemps, H.* Romance, Op. 40, No. 1.
10. *Ascher, J.* Contemplation, Op. 54, No. 1.
11. *Merkel, G.* Adagio, Op. 51.
12. *Wagner, R.* Walter's Price Song, from "The Mastersingers".
13. *Wagner, R.* Quintet from "The Mastersingers".
14. *Goltermann, G.* Heroic March, Op. 73.
15. *Schubert, Fr.* Ave Maria-Hymn to the Virgin.
16. *Leybach, J.* Meditation and Prayer.
17. *Leybach, J.* Pastorale and Idylle.
18. *Leybach, J.* Evening Prayer, Andante religioso.
19. *Leybach, J.* Andante con espressione.
20. *Donizetti, G.* Offertoire. Ave Maria.
21. *Beethoven, L.* Larghetto. Violin-Concerto.
22. *Mendelssohn, F.* Andante. Violin Concerto.
23. *Stradella, A.* Air d'Eglise. Pietà Signore.
24. *Viotti, J. B.* Adagio from 22nd Violin Concerto.
25. *Bach, J. S.* Cradle-Song, from Christmas Oratorio.
26. *Ascher, J.* Fanfare. Op. 40.
27. *Giordani, T.* Caro mio ben.
28. *Rossini, G.* La Charité.
29. *David, Fé.* Hymne à la Nuit. (Le Désert)
30. *Svendsen, J. S.* Romance, Op. 26
31. *Rubinstein, A.* Allegro moderato. Op. 10.

No.

32. *Mozart, W. A.* Un aura amorosa (Cosi fan tutte).
33. *Lachner, F.* Festival-March from "Catharina Cornaro".
34. *Rossini, G.* Quoniam.
35. *Wagner, R.* Huldigungsmarsch.
36. *Bordèse, L.* David singing before Saul.
37. *Mozart, W. A.* Non più di fiori (Tito).
38. *Goltermann, G.* Nocturne, Op. 48.
39. *Cherubini, L.* Lauda Sion.
40. *Cherubini, L.* O Deus, ego amo te.
41. *Ernst, H. W.* Elegie. Op. 10.
42. *Wagner, R.* Overture to: "The Mastersingers".
43. *Spontini, G.* Romance from "Milton."
44. *Goltermann, G.* Religioso, Op. 53, No. 2.
45. *Mozart, W. A.* Aria: Zeffiretti (Idomeneo).
46. *Righini.* Larghetto (Gerusalemme liberata).
47. *Wagner, R.* Charfreitagmusik (Parsifal).
48. *Goldmark, C.* Bridal Song (Wedding Symphony).
49. *Widor, Ch. M.* Allegro Cantabile.
50. *Widor, Ch. M.* Marche Nuptiale.
51. *Händel, G. F.* Air: Guardian Angel (Time and Truth).
52. *Mozart, W. A.* Dulcissimum convivium (Litany in E flat).
53. *Mozart, W. A.* Agnus Dei (Litany in E-flat).
54. *Widor, Ch. M.* Serenade.
55. *Widor, Ch. M.* Nocturne.
56. *Widor, Ch. M.* Scherzando.
57. *Mozart, W. A.* Andante cantab. (Concerto Op. 121).
58. *Ravina, H.* Concert-March, Op. 14.
59. *Mendelssohn, F.* Lied ohne Worte, Op. 119.
60. *Herz, H.* Grand national March, Op. 166.
61. *Bazzini, A.* Preghiera (Military Concerto, Op. 42).
62. *Merkel, G.* Romanze, Op. 66.
63. *Spohr, L.* Barcarolle, Op. 135, No. 1.

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W. J. Westbrook



ALEXANDRE GUILMANT

PIECES

DANS DIFFERENTS STYLES

pour

ORGUE

(Textes Français et Anglais)

Livr.

- 1 Communion (No. 1), *en sol* — Marche sur un thème de Händel — Cantilène pastorale *en si mineur*
- 2 Andante con moto *en mi* — Prière (No. 1), *en fa* — Verset et Amen sur l'Hymne de la Fête de l'Épiphanie — Scherzo *en fa*
- 3 Prière (No. 2), *en mi b* — Deux Amen pour les hymnes du 4^e ton — Marche funèbre et Chant séraphique — Mélodie *en la b* — Antienne pour le Dimanche de Quasimodo (Alleluia)
- 4 Grand Chœur *en ré* (Alla Händel) — Allegro *en fa # mineur* — Invocation *en si b* — Deux Versets et Amen sur l'hymne: *Iste Confessor*
- 5 Allegretto *en si mineur* — 1^{er} Offertoire sur deux Noël — Fughetta sur l'Hymne du Dimanche de Quasimodo — Communion (No. 2), *en sol* — Verset *en fa*
- 6 Première Méditation *en la* — Deuxième Méditation *en fa # mineur* — Caprice *en si b*
- 7 Morceau de Concert, Prélude, Thème — Variations et Final
- 8 Marche nuptiale *en mi* — Élévation *en la b* — Fugue *en ré*
- 9 Antienne *en sol* — 2^e Offertoire sur des Noël — Verbum supernum, Strophes d'hymne — Andante *en sol*
- 10 Fugue *en la b* — Canzone *en la mineur* — Canon *en si b* — Final, Grand Chœur *en mi b*
- 11 Adoration — Elégie-Fugue — Marche de procession *en fa*
- 12 Lamentation — Mélodie *en ré* — Tempo di Minuetto *en ut* — Communion (No. 3), *en la mineur* — Verset sur l'Hymne: *Ave Maris stella*
- 13 Cantilena *en si b* — Postlude nuptial — Prélude funèbre *en mi mineur* — Fugue *en sol*
- 14 Adagio d'*Ariane* (op. 53) — Introduction et Fugue *en ré mineur* — Rêverie *en sol* — Offertoire *en mi*
- 15 Légende et Final symphonique — Invocation *en la mineur* — Prière et Berceuse (op. 27)
- 16 Marche d'*Ariane* (op. 53) — Fugue *en fa* — Pastorale (op. 26)
- 17 Marche élégiaque — Consolation — Andante Sostenuto ed allegro giocoso — Communion (No. 4) *en la b*
- 18 Pièce Caractéristique dans le mode Phrygien — Morceau symphonique — Fugue *en fa mineur* — Offertoire *en si b*

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48 GREAT MARLBOROUGH STREET

LONDON, W.

Printed in England

à Monsieur Devroye
Chanoine de la Cathédrale de Liège

NEW EDITION
revised by
J. BONNET & A. EAGLEFIELD HULL

PRIÈRE

en Mi♭ majeur, (N° 2)

BOOK 3

Alexandre Guilmant, Op.17

Lento (♩=72)
Religioso con pieta

Manuale.

pp Récit
S^x. (Voix Célestes)

Bourdon 16 P.

Pedale.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with a *pp* dynamic marking in the middle.

Second system of musical notation, continuing the piece. It includes a *pp subito* dynamic marking and concludes with a fermata over the final notes.

DEUX AMEN

POUR LES HYMNES DU 4^e TON

AMEN

Third system of musical notation, starting with the word "AMEN". It includes the instruction *mf* Jeux de fonds 16, 8 and 4 ft. and ends with the marking *con Ped*.

Fourth system of musical notation, featuring a *rit.* (ritardando) marking and ending with a fermata.

AMEN

Fifth system of musical notation, starting with the word "AMEN". It includes a *mf* dynamic marking and ends with the marking *con Ped*.



à la Mémoire de ma Mère

NEW EDITION
Revised by J. BONNET & A. E. HULL

MARCHE FUNÈBRE et Chant Séraphique

FANTASIE POUR L'ORGUE

Alexandre Guilmant, Op. 17

Solo: Tubas
Sw: Flute, Gamba, Cornop. 8.
Gt: Gedackt Tone, 16. 8.
Ch: Ged. Dulc. Orch. Oboe
If the Choir be not boxed, play
these parts on the Swell
Ped: Bourdon 16. 8. Gt. to Ped

Bombarde Trompettes
Récit: Flûte Harm. Gamba Trompette 8
Gd.O. Bourdons 16 8 Salicional
Pos: Stop Diapason, Dulciana, Hautbois
Si le positif est *expressif*, sinon jouer les
passages indiqués le Pos. sur le Récit
Péd: Flutes et Bourdon 16. 8.

Andante maestoso (♩ = 63)

Manuale.

Pedale.

29770

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inc. sub. v. d. / fl. horn b. d. 8 e 16 / II tutti meno mosso KI, II

ok
2

Musical score system 1, featuring piano accompaniment and vocal lines. The piano part includes chords and arpeggios. The vocal line is marked "Récit. Sæ." and includes a first ending bracket.

Musical score system 2, continuing the piano and vocal parts. The piano part has a "m.g." marking. The vocal line is marked "Récit. Sæ." and includes a "G.O." marking.

Musical score system 3, primarily piano accompaniment with complex chordal textures and arpeggios.

Musical score system 4, piano accompaniment with lyrics: "cre- - scen- - do". The piano part includes a "non legato" marking and a dynamic "f".

Musical score system 5, piano accompaniment with dynamics "dim." and "p". Includes performance instructions: "Otez la Trompette mettez le Hautbois" and "Choir Pos.". Instrumentation notes: "Cornopean in draw Oboe" and "G.O.".

TRIO

Choir
Pos.

This system contains the first system of music. It features a grand staff with three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The music is in a key with two flats and a 3/4 time signature. The first measure is marked with a repeat sign. The second measure includes the instruction 'Choir Pos.'.

(L. H. on Gt. *p ad lib.*)

This system contains the second system of music. It features a grand staff with three staves. The music continues from the previous system. The instruction '(L. H. on Gt. *p ad lib.*)' is placed in the lower right of the system.

1
p
(sans Hautbois)
(without Oboe)

This system contains the third system of music. It features a grand staff with three staves. The first measure is marked with a first ending bracket and the number '1'. The instruction '(sans Hautbois) (without Oboe)' is placed in the middle of the system. A dynamic marking '*p*' is present in the first measure.

2
(Hautbois)
(Oboe)

This system contains the fourth system of music. It features a grand staff with three staves. The first measure is marked with a second ending bracket and the number '2'. The instruction '(Hautbois) (Oboe)' is placed in the middle of the system. The music includes various fingerings and articulations, such as slurs and accents.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a treble clef and a bass clef. The first staff has a dynamic marking *m. d.* and a first ending bracket. The second staff has a *1* marking. The third staff has several *V* markings above notes and *o* markings below notes.

Second system of musical notation. It consists of three staves. The grand staff has a treble clef and a bass clef. The first staff has a *m. g.* marking and a *G.O.* marking at the end. The second staff has a *p* marking. The third staff has a *p* marking. There are also some numerical markings like 5, 1, 2, 3 above notes in the first staff.

Third system of musical notation. It consists of three staves. The grand staff has a treble clef and a bass clef. The first staff has a *Choir Pos.* marking and a *G.O.* marking at the end. The second staff has a *Choir pp Pos.* marking. The third staff has a *pp* marking. There are also some numerical markings like 1, 2, 3 above notes in the first staff.

Fourth system of musical notation. It consists of three staves. The grand staff has a treble clef and a bass clef. The first staff has a *Choir Pos.* marking. The second staff has a *m. d.* marking. The third staff has a *p* marking. There are also some numerical markings like 1, 2, 3 above notes in the first staff.

G.O.

Choir
Pos.

G.O.

Récit.
Sw.

fpp
m.d.

G.O. ajoutez Montre de 8
add Open Diapason 8 ft

Tirasse
Ped. to Gt.

Récit. ajoutez Trompette
Sw. Add Cornopean

p

32 Flute

Gd. O. avec le Récit accouplé

Sol. to Gt.

ajoutez les Jeux de fonds du Gd. O.
add foundation Stops to Gt. O.

This system contains the first system of a musical score. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key and includes various rhythmic patterns and dynamic markings. The text 'Gd. O. avec le Récit accouplé' is written above the grand staff, 'Sol. to Gt.' is written below the grand staff, and 'ajoutez les Jeux de fonds du Gd. O. add foundation Stops to Gt. O.' is written to the right of the grand staff.

cre - - - scen - - - do ff

ff

This system contains the second system of the musical score. It features three staves: a grand staff and a separate bass staff. The music continues with various rhythmic patterns and dynamic markings. The text 'cre - - - scen - - - do ff' is written above the grand staff, and 'ff' is written below the grand staff.

This system contains the third system of the musical score. It features three staves: a grand staff and a separate bass staff. The music continues with various rhythmic patterns and dynamic markings.

Solo to Gt.

fff

fff

This system contains the fourth system of the musical score. It features three staves: a grand staff and a separate bass staff. The music continues with various rhythmic patterns and dynamic markings. The text 'Solo to Gt.' is written below the grand staff, and 'fff' is written below the grand staff twice.

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 key signature has two flats. The music features a complex rhythmic pattern with many eighth notes and some triplets. There are fermatas over some notes in the top staff.

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. The key signature has two flats. The music continues with similar rhythmic patterns and includes some triplets and fermatas.

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. The key signature has two flats. The music features a dense texture with many notes and some triplets.

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. The key signature has two flats. The music features a dense texture with many notes and some triplets.

Solo to Gt. in.

Recit Sw. ff

32 in.

Otez tous les jeux du Gd. O excepté le Bourdon de 16

G. O. Bourdon de 16 seul
Bourdon or Ch. 16 Ft. only (or 8 Ft. gva bassa)

Reduce Gt. O (or Ch.) to Bourdon 16 Ft. only uncoupled

Otez l'accouplement au Récit et la Tirasse.

pp Flûtes et Bourdon de 16 et 8

Ped. uncoupled

pp 16 & 8 Ft.

Otez tous les jeux du Récit excepté. Bourdon, Voix célestes, Gambe de 8 et Voix humaine. (Tremblant)

Reduce Sw. to Gedacht, Celeste, Gamba 8 Ft. & Vcx humana. (Tremulant.)

CHANT SERAPHIQUE. - HYMN OF SERAPHS.

Andante
(♩ = 69)

pp

Gd. O.
accouplez le Récit
Gt. O Coupled to Sax.

ajoutez Vlle de 8, Flûte de 4.

mp cantabile

add Violoncello & Flute 4.

The image displays a musical score for guitar, consisting of five systems of two staves each (treble and bass clef). The score is written in a key with one sharp (F#) and a 3/4 time signature. The music is characterized by complex, multi-measure chords and arpeggiated patterns. Fingerings are indicated by numbers 1-4 and 7-9. The systems contain the following measures and chordal structures:

- System 1: Measures 1-8. Chords: 11, 10, 10, 10, 11, 10, 10, 13.
- System 2: Measures 9-16. Chords: 10, 10, 10, 10, 11, 10, 11, 11.
- System 3: Measures 17-24. Chords: 10, 7, 7, 7, 11, 9, 9.
- System 4: Measures 25-32. Chords: 9, 9, 10, 10, 9, 9, 11, 11.
- System 5: Measures 33-40. Chords: 10, 10, 9, 10, 11, 11.

Below the bass staff of each system, there are rhythmic markings and some additional notes, including a 'VI' marking in the first system and a 'VI' with a '2' in the second system.

This musical score is for a piano piece, consisting of five systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The notation is characterized by complex, multi-measure chords, often indicated by numbers 9, 10, and 11 above the notes, suggesting 9th, 10th, and 11th chords. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line often contains long, sustained notes or simple rhythmic accompaniment. The overall style is that of a classical or early 20th-century piano work.

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with fingerings 7, 9, and 11. The bass staff contains a single eighth-note pattern with a fingering of 7.

Musical notation for the second system, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with fingerings 9 and 7. The bass staff contains a series of eighth-note patterns with a fingering of 9.

Musical notation for the third system, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with fingerings 9 and 7. The bass staff contains a series of eighth-note patterns with a fingering of 9.

Musical notation for the fourth system, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with 'Récit. Sw.' and 'G.O.' markings. The bass staff contains a series of eighth-note patterns with a fingering of 9.

Musical notation for the fifth system, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with 'G.O.' and 'Bourdon seul, ou Dulciana' markings. The bass staff contains a series of eighth-note patterns with 'Lento' and '16 Ft. only' markings. The system also includes 'PPP' and 'Ged. only or Dulciana' markings.

à Mademoiselle Kennedy

MÉLODIE

BOOK 3

NEW EDITION

Revised by J. BONNET & A. E. HULL

Alexandre Guilmant, Op. 17

Sax. *Vox angelica*

Gt. *Stopped Diap. & Salicional 8 Ft.*

Ped. *Soft 16 & 8 Ft.*

Récit. *Voix célestes*

Gd. Orgue: *Bourdon et Salicional de 8 P*

Péd. *Jeux doux de 16 et 8 P*

Andante cantabile (♩ = 96)

Manuale

Pedale

29770

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First system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features various note values, including eighth and sixteenth notes, and rests.

Second system of musical notation, consisting of three staves. It continues the musical piece with similar notation to the first system.

Third system of musical notation, consisting of three staves. The notation includes slurs and dynamic markings.

Fourth system of musical notation, consisting of three staves. It includes the tempo markings *rallent.* and *a tempo*.

Fifth system of musical notation, consisting of three staves. It features slurs and dynamic markings, including *v* and *mf*.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two flats. The first staff has a *rit.* marking. The second staff has a *poco marc.* marking. The third staff has a *p* marking.

Second system of musical notation. It consists of three staves. The first staff has a *a tempo* marking. The second staff has a *poco marc.* marking. The third staff has a *p* marking.

Third system of musical notation. It consists of three staves. The first staff has a *rall.* marking. The second staff has a *Réclt. Sz.* marking and a *ppp* dynamic. The third staff has a *ppp* dynamic and the instruction *ôtez le 8 P.* with *8 ft.in* below it.

Fourth system of musical notation. It consists of three staves. The first staff has a *rit.* marking. The second staff has a *rit.* marking. The third staff has a *rit.* marking.

Fifth system of musical notation. It consists of three staves. The first staff has a *rall.* marking. The second staff has a *rall.* marking. The third staff has a *rall.* marking.

ANTIENNE

Pour le dimanche de Quasimodo
(Alleluia)

Alexandre Guilmant, Op.17

Sw: Cornopean and Gedackt 8mf.
Gt: 8 & 4 mp.
Ped: 16 & 8 mp. or 16 to Gt.

Récit. Trompette harmonique et Flûte de 8 P.
Gd.Orgue. Jeux de fonds de 8 et 4 P.
Pédale. Flûtes de 16 et 8 P.

Allegro (♩ = 100)

Manuale

mf G.O.

Pedale

Récit.
Sw.

Plain chant
Gregorian chant

dim.

ritard.





ALEXANDRE GUILMANT

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18. Marohe Religieuse in B minor	1 6	53. Mlnuot and Trio in D minor	1 6
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33. Marriage Benedlction in D flat	1 0	68. Autumn Song	1 6
34. Romance in D	1 0	69. Marche militaire	1 6
35. Offertoire in C minor	2 0		

SCHOTT & CO

48 GREAT MARLBOROUGH STREET
LONDON, W.

ALEXANDRE GUILMANT

COMPOSITIONS FOR ORGAN

New Edition revised by A. E. HULL, W. C. CARL, J. BONNET, A. W. POLLITT and E. H. LEMARE

		NET
No. 1	COMMUNION in G	1 -
2	MARCH ON A THEME, by HANDEL in F	1 6
3	CANTILENA PASTORALE in B minor	1 6
4	ANDANTE CON MOTO in E	1 6
5	PRIERE No. 1 in F	1 6
6	SCHERZO in F	1 6
7	MARCHE FUNEBRE & CHANT SERAPHIQUE	2 -
8	MELODIE in A flat	1 6
9	GRAND CHŒUR in D	2 -
10	ALLEGRO in F sharp minor	1 6
11	ALLEGRETTO in B minor	1 6
12	OFFERTOIRE SUR DEUX NOËLS	1 6
13	COMMUNION No. 2 in G	1 6
14	PREMIERE MEDITATION in A	2 -
15	DEUXIEME MEDITATION in F sharp minor	1 6
16	CAPRICE in B flat	1 6
17	MARCHE NUPTIALE in E	2 -
18	ELEVATION in A flat	1 6
19	FUGUE in D	1 6
20	DEUXIEME OFFERTOIRE SUR DEUX NOËLS in D	1 6
21	ANDANTE in G	1 6
22	CANZONE in A minor	1 6
23	FINALE, GRAND CHŒUR in E flat	2 -
24	ADORATION in E	1 6
25	ELEGIE-FUGUE in F minor	1 6
26	MARCHE DE PROCESSION in F	2 -
27	LAMENTATION in D	1 6
28	MELODIE in D	1 6
29	TEMPO DI MINUETTO in C	1 6
30	COMMUNION No. 3 in D minor	1 6
31	CANTILENA in B flat	1 6
32	NUPTIAL POSTLUDE	1 6
33	OFFERTOIRE in E flat	1 6
34	LEGEND & SYMPHONIC FINALE	1 6
35	PRIERE & BERCEUSE. Op. 27	1 6
36	PASTORALE. Op. 26.	1 6
37	MARCHE ELEGIAQUE in C minor	1 6
38	PASTORALE, from Op. 42	2 -
39	CONSOLATION in E	1 6
40	ANDANTE SOSTENUTO & ALLEGRO GIOCO	1 6
41	MARCHE TRIOMPHALE Op. 34	2 -
42	CHANT DE MATIN	1 6

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