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GUILMANT

1823, 1911

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dans différents Styles

pour

ORGUE

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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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selected and arranged
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W. J. Westbrook

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by
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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 Noëls — 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* — Elévation *en la b* — Fugue *en ré*
- 9 Antienne *en sol* — 2^e Offertoire sur des Noëls — 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 $\flat$ majeur, (N $^{\circ}$ 2)

BOOK 3

Alexandre Guilmant, Op. 17

Lento ($\text{♩} = 72$)

Religioso con pieta

Manuale.

pp Récit
Sw. (Voix Célestes)

Bourdon 16 P.

Pedale.



DEUX AMEN

POUR LES HYMNES DU 4^e TON



29770

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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 & 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.

p

G.O.

Récit
Sw. ○ V V

G.O.

cells
KM

s. 9770

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Rec. sub. vcl. / flaut. bari 8 e 16 / II tutti meno 8 e 16

KI, II

29770

TRIO

First system of musical notation for the Trio section. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs and the same key signature. The music begins with a treble clef and a key signature of two flats. The middle staff has a double bar line and the text "Choir Pos." below it. The bottom staff has a double bar line and the text "Choir Pos." below it.

Second system of musical notation for the Trio section. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs and the same key signature. The music continues from the first system. The bottom staff has a double bar line and the text "(L. H. on Gt. *p* ad lib.)" below it.

Third system of musical notation for the Trio section. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs and the same key signature. The music continues from the second system. The bottom staff has a double bar line and the text "(sans Hautbois) (without Oboe)" below it.

Fourth system of musical notation for the Trio section. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs and the same key signature. The music continues from the third system. The bottom staff has a double bar line and the text "(Hautbois) (Oboe)" below it.

Handwritten musical score on page 7, featuring piano and choir parts. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of staves.

System 1: Piano part (treble and bass clef). Dynamics: *m. d.* (moderato). The bass line includes fingerings 1, 2, 3, 4, 5.

System 2: Piano part. Dynamics: *m. g.* (moderato), *p* (piano). The treble line includes fingerings 5, 1, 2, 3. The system ends with a *G.O.* (Grave) marking.

System 3: Piano and Choir parts. The piano part has a *Choir pp Pos.* marking. The choir part is marked *Choir Pos.* and *G.O.*.

System 4: Piano and Choir parts. The piano part has a *m. d.* marking. The choir part is marked *Choir Pos.*.

G.O.

Choir
Pos.

G.O.

Récit.
Sx.

fpp
m.d.

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

Tirasse
Ped. to Gt.

Récit. ajoutez Trompette
Sx. Add Cornopean

p

32 Flute



Gd. O. avec le Récit accouplé

Sw. to Gt.

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



cre - - - - - scen. - - - - - do *ff*

ff




Solo to Gt.

fff

fff



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.

Ped. uncoupled

pp

Flûtes et Bourdon de 16 et 8

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. & Vox humana. (Tremulant.)

CHANT SERAPHIQUE.- HYMN OF SERAPHS.

Andante
(♩ = 69)

The musical score is written for piano and includes several performance instructions. The tempo is marked 'Andante' with a quarter note equal to 69 beats per minute. The score begins with a piano (pp) dynamic and features complex, rapid passages in the right hand, often marked with fingerings like 11, 10, 9, and 8. The left hand provides a steady accompaniment. Key instructions include 'Gd. O. accoupez le Récit' and 'Gl. O Coupled to Sw.' in the first system, and 'ajoutez Vlle de 8, Flûte de 4.' and 'add Violoncello & Flute 4.' in the second system. The dynamics shift from pp to mp (mezzo-piano) with the instruction 'cantabile' in the third system. The score is divided into systems by double bar lines, and the key signature changes to one flat (B-flat) in the final system.

pp
Gd. O.
accoupez le Récit
Gl. O Coupled to Sw.
ajoutez Vlle de 8, Flûte de 4.
add Violoncello & Flute 4.

mp *cantabile*

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is characterized by rapid, repetitive patterns in the right hand, often marked with finger numbers 9, 10, and 11. The left hand provides a steady accompaniment with various rhythmic values and articulations. The notation includes many slurs, ties, and specific fingering instructions. The piece concludes on the right side of the page.

9 9 9 11 10 11 10 10

10 10 10 10 11 10 11

11 11 10 11 11 10 10 10

11 9 9 9 9 9 9 9

9 9 9 9 10 9 10

The musical score on page 15 consists of five systems of music, primarily for piano with organ accompaniment. The first four systems are in 2/4 time and feature complex piano passages with many beamed sixteenth and thirty-second notes, often marked with fingerings (7, 9, 11). The organ part is typically a simple harmonic accompaniment. The fifth system is marked *Lento* and includes specific performance instructions for the organ: *Bourdon seul, ou Dulciana*, *Ged. only or Dulciana*, *16 P. seul*, and *16 Ft. only*. The organ part in this system is more melodic and sustained.

Performance instructions and markings include:

- Récit. Sw.* (Recitativo Swell) in the fourth system.
- G.O.* (Grand Organo) in the fourth and fifth systems.
- Lento* (Slow) in the fifth system.
- ppp* (pianissimo) in the fifth system.
- Bourdon seul, ou Dulciana* in the fifth system.
- Ged. only or Dulciana* in the fifth system.
- 16 P. seul* in the fifth system.
- 16 Ft. only* in the fifth system.

MÉLODIE

BOOK 3

NEW EDITION

Revised by J. BONNET & A. E. HULL

Alexandre Guilmant, Op. 17

Sw. *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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Handwritten musical score on aged paper, page 17. The score is written in a single system with three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including foxing and staining.

Dynamic markings: *rallent.* (rallentando) and *a tempo*.

Handwritten annotations: Several checkmarks (✓) are visible in the bottom staff, indicating specific measures or notes.

rit.

a tempo

poco marc.

rall.

Récit. Sa.

ppp

ôtez le 8 P.

ppp

8 ft. in

rit.

rall.

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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6. Offertoire in B minor	1 6	41. Barcarolle in G	1 6
7. Allegretto cantabile	1 6	42. Nuptial Postlude in F	1 6
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12. Mélodie in A flat	1 6	47. Sombre March in C minor	2 0
13. Concert Fugue in E flat	2 0	48. Serenata in C	1 6
14. Communion in F	1 6	49. Prelude and Fugue in G minor	2 0
15. Processional March in F	2 0	50. Finale Concertante in F	2 0
16. Sonata in D minor	3 0	51. Nocturne in F	1 6
17. Offertoire in F	1 6	52. Barcarolle in E minor	1 6
18. Marche Religieuse in B minor	1 6	53. Minuet and Trio in D minor	1 6
19. Élévation in B minor	1 0	54. Meditation in A	1 6
20. Pastorale in E	1 6	55. Fugal Fantasy in B flat	2 0
21. Toccata in D minor	2 0	56. Romance, Op. 1 E. Elgar,	2 0
22. Cantilène in A	1 6	57. Spring Song in D	1 6
23. Offertoire in E minor	1 6	58. Carillon	1 6
24. Communion in G	1 0	59. Wiegenlied (H. Kjerulf)	1 0
25. Andante affettuoso in B flat	1 6	60. Prelude in B flat (Chopin)	1 6
26. Élégie in F minor	1 6	61. Canzonet (W. Taubert)	1 6
27. Scherzo in A	2 0	62. 1 st Nocturne (Chopin)	2 0
28. Méditation in E flat	1 0	63. On wings of Music (Mendelssohn)	1 6
29. Grand Chœur in D	1 6	64. 2 ^d Nocturne (Chopin)	1 6
30. March in C	2 0	65. Mélodie in F Op. 3 (Rubinstein)	1 6
31. Cantilène Pastorale in A minor	1 6	66. Grand Chœur Op. 136 No. 1	2 0
32. Caprice in B flat	1 6	67. Chanson Op. 136 No. 2	2 0
33. Marriage Benediction 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		

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ALEXANDRE GUILMANT

COMPOSITIONS FOR ORGAN

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

No.		NET
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. 28.	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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