



ALEXANDRE GUILMANT

ŒUVRES D'AUTEURS CLASSIQUES POUR ORGUE OU HARMONIUM

Eigendom
„de Nederlandsche Omroep”

CONCERT HISTORIQUE D'ORGUE

MORCEAUX D'AUTEURS DU XVI^e AU XIX^e SIÈCLE (1 Volume)

Contenu: Oeuvres de Gabrieli, Palestrina, Merulo, Byrd, Titelouze, Scheidt, Frescobaldi, Muffat, Froberger, Buxtehude, Pachelbel, Dandrieu, Clérambault, J. S. Bach, Böslly, Mendelssohn-Bartholdy, Lemmens.

separément:

Clérambault, Prélude

RÉPERTOIRE DES CONCERTS DU TROCADÉRO 4 LIVRAISONS

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| <p>1^{re} Livraison. Concerto en ré mineur, de Händel.
Gavotte en Fa, du Père Martini.</p> <p>2^e Livraison. Soeur Monique, rondeau, de F. Couperin. Concerto (liv. II, n^o 4), de Händel.</p> | <p>3^e Livraison. Sinfonia, de Bach. Préludio, de Corelli. Psaume, de Marcello. Sonatina, de Bach. Sarabande et Fugue, de Couperin.</p> <p>4^e Livraison. Gagliarda, de B. Schmid. Sinfonia de Saül, de Händel. Sarabande, de F. Couperin. Trois Pièces, de Rameau. Presto, de Bach.</p> |
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ÉCOLE CLASSIQUE DE L'ORGUE

- | | |
|---|---|
| <p>1 <i>Händel</i>, Onze Fugues, 1 volume</p> <p>2 <i>Buxtehude</i>, Prélude et Fugue en sol mineur</p> <p>3 <i>Brubns</i>, Choral</p> <p>4 <i>Walther</i>, Prélude et Fugue en La</p> <p>5 <i>Pachelbel</i>, Chant de Noël, (Chorals)</p> <p>6 <i>Sweelinck</i>, Fantaisie en ré mineur</p> <p>7 <i>Frescobaldi</i>, Fugue en Sol mineur</p> <p>8 <i>W. F. Bach</i>, Concerto</p> <p>9 <i>Zipoli</i>, Canzona en sol mineur</p> <p>10 <i>Krebs</i>, Deux Trios</p> <p>11 <i>G. Muffat</i>, Toccata, en Fa</p> <p>12 <i>Karl</i>, Canzona en sol mineur</p> <p>13 <i>J. Seeger</i>, Fugue en fa mineur</p> <p>14 <i>C. Kopriwa</i>, Fugues en La^b et en fa mineur</p> <p>14 <i>S. Scheidt</i>, Cantilena Angelica Fortunæ</p> <p>15 <i>J. L. Krebs</i>, Fugue en Sol</p> | <p>16 <i>F. X. A. Murräbsbauer</i>, Præambulum, Arpeggiata, Fuga</p> <p>17 <i>Frescobaldi</i>, Quatre Courantes</p> <p>18 <i>F. Roberday</i>,
<i>Le Père Czernohorsky</i>, Deux Fugues en ré min.</p> <p>19 <i>J. P. Kirnberger</i>, Deux Caprices, Fugue, Choral</p> <p>20 <i>C. P. E. Bach</i>, Fantaisie et Fugue en ut min.</p> <p>21 <i>J. Seeger</i>, Prélude en Ré</p> <p>22 <i>Buxtehude</i>, Fugue en Ut</p> <p>23 <i>Krebs-Bach</i>, Prélude-Choral (Wir glauben all' an einen Gott, Vater)</p> <p>24 <i>Le Père J. P. Martini</i>, Sonate en fa mineur</p> <p>25 <i>J. d'Anglebert</i>, Cinq Fugues et un Quatuor</p> <p>26 <i>Frescobaldi</i>, Quatre hymnes:
I. Iste Confessor
II. Lucis creator optime
III. Exsultet orbis gaudiis
IV. Ave maris Stella</p> |
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(1837—1911)

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- 4 *Waltzer*, Prélude et Fugue en La
- 5 *Pachelbel*, Chant de Noël, (Chorals)
- 6 *Sweelinck*, Fantaisie en ré mineur
- 7 *Frescobaldi*, Fugue en Sol mineur
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- 9 *Zipoli*, Canzona en sol mineur
- 10 *Krebs*, Deux Trios
- 11 *G. Muffat*, Toccata en Fa
- 12 *Kerl*, Canzona en sol mineur
- 13 *J. Seeger*, Fugue en fa mineur
- 13 *C. Kopriwa*, Fugues en La ♯ et en fa mineur
- 14 *S. Scheidt*, Cantilena Angelica Fortunæ
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BERNHARD SCHMID

XVI^e SIÈCLE.

XVIth CENTURY.

X GAGLIARDA *

TRANSCRITE pour l'ORGUE par

TRANSCRIBED for the ORGAN by

ALEX: GUILMANT.

DICATION
ES JEUX. { RÉCIT: Tous les jeux (Boîte fermée.)
G^d ORGUE: *f* Fonds de 16, 8 & 4 P.
ff Grand chœur (Récit accouplé.)
PÉDALE: *f* Fonds de 16, 8 & 4 P. - *ff* Anches.

PREPARE. { SWELL: Full. (Box. closed.)
GREAT: *f* 16, 8 & 4 F!
ff Full (with Sw. coupled.)
PEDAL: *f* 16 & 8 F! *ff* Reeds.

(Allegretto.)

MANUALE.

PÉDALE.

* Traduite de la tablature d'après le *Tabulatur-Buch* publié à Strasbourg en 1607, par Bernhard Schmid.

* Translated from the tablature and the "*Tabulatur Buch*" published by Bernhard Schmid at Strasbourg in 1607.

First system of musical notation, featuring a treble staff and two bass staves. The music consists of various note values and rests.

Second system of musical notation. The treble staff begins with a dynamic marking of *p* and the instruction *RÉCIT. SV.*. The music continues with notes and rests across the staves.

Third system of musical notation, continuing the piece with notes and rests in the treble and bass staves.

Fourth system of musical notation. The treble staff starts with a dynamic marking of *f* and the instruction *G.O.*. The system concludes with a double bar line and repeat dots.

Fifth system of musical notation. The treble staff begins with a dynamic marking of *ff* and the instruction *Grand chœur. Full.*. The word *Rall.* is written above the treble staff in the final measure. The system ends with a double bar line and repeat dots.

ff Anches.
Reeds.

(*) Au lieu de faire la reprise, on peut jouer ce qui suit

30144 Instead of making the repetition the following may be played.

G. F. HÄNDEL.
(1685 - 1759.)

SINFONIA DE SAÛL

ARRANGÉE pour l'ORGUE par

ARRANGED for the ORGAN by.

ALEX: GUILMANT.

INDICATION DES JEUX. $\left\{ \begin{array}{l} \text{RÉCIT: Grand chœur.} \\ \text{POSITIF: Flûtes de 8 et 4 P.} \\ \text{G^d ORGUE: } ff \text{ Grand chœur.} \\ \text{PEDALE: } ff \text{ Anches et Fonds, } f \text{ Fonds.} \end{array} \right.$

PREPARE. $\left\{ \begin{array}{l} \text{SWELL: Full.} \\ \text{GREAT: } ff \text{ Full.} \\ \text{CHOIR: 8 \& 4 F^t Flutes.} \\ \text{PEDAL: } ff \text{ Reeds. } f \text{ 16 \& 8 F^t} \end{array} \right.$

Largo.

Orch. & Orgue.

MANUALE.

(ff) 1^{re} Fois, G^d O. 2^{de} Fois, Récit, boîte fermée.
1st Time, G^t 2^d Time, Sw. closed.

PEDALE.

1ª Volta. 2ª Volta.

RÉCIT. SIV. (Dim.)

(f) (Fonds) (16 & 8 Ft)

RÉCIT: Cornet, Trompette, Bourdon de 8.
 G^d ORGUE: Fonds de 8 et 4 P. (Trompette ad libitum.)

SWELL: To Oboe.
 GREAT: 8 & 4 F^t (Trumpet ad libitum.)

Allegro.

Org. Orch. Org. Orch. Org.

Orch. RÉCIT. SIV. G.O. RÉCIT. SIV. G.O. RÉCIT. SIV. Orch. G.O.

(f) G.O. (f) SIV.

(f)

Org. solo.

(p) RÉCIT. SIV.

tr.

Musical score system 1, featuring treble, bass, and a lower bass staff. The treble staff begins with a *(pp)* dynamic marking. A first ending bracket in the treble staff is labeled "Pos: CH." with an arrow pointing to a specific measure. A second ending bracket in the treble staff is labeled "RÉCIT: SIV." with an arrow pointing to another measure. The bass staff contains a simple accompaniment.

Musical score system 2, continuing the previous system. The treble staff features a *(Cresc.)* marking. The bass staff continues with its accompaniment.

Musical score system 3, continuing the previous system. The treble staff features a *(f)* dynamic marking. The bass staff continues with its accompaniment.

Musical score system 4, continuing the previous system. The treble staff begins with the instruction "TUTTI." and a *(f)* dynamic marking. Below the first staff, the text "(f) G. O." is written. The bass staff continues with its accompaniment.

Orch. Orgue. Orch. Orch. Orch.

G.O. (f) RÉCIT. SVV. G.O. RÉCIT. SVV. G.O. RÉCIT. SVV. G.O.

Org. RÉCIT. SVV. (Dim.)

(p) Pos. CH. RÉCIT. SVV.

(Cresc.) tr.

TUTTI.

(f) G.O.

The first system consists of three staves. The top staff has a treble clef and contains several measures of music with notes and rests. The middle and bottom staves have bass clefs and also contain musical notation. The dynamic marking '(f) G.O.' is placed at the beginning of the first measure.

Org. Orch. (f) RÉCIT. SVV. G.O. RÉCIT. SVV. G.O.

The second system consists of three staves. The top staff has a treble clef and includes performance instructions 'Org.' and 'Orch.' above it. The middle staff has a bass clef and includes the dynamic marking '(f) RÉCIT. SVV.' and 'G.O.'. The bottom staff has a bass clef and includes 'RÉCIT. SVV.' and 'G.O.'.

Org. Orch. RÉCIT. SVV. G.O. (f) RÉCIT. SVV.

The third system consists of three staves. The top staff has a treble clef and includes performance instructions 'Org.' and 'Orch.'. The middle staff has a bass clef and includes 'RÉCIT. SVV.' and 'G.O.'. The bottom staff has a bass clef and includes '(f) RÉCIT. SVV.'.

(p) (Cresc.)

The fourth system consists of three staves. The top staff has a treble clef and includes the dynamic marking '(p)'. The middle and bottom staves have bass clefs. The dynamic marking '(Cresc.)' is placed at the end of the system.

tr

The fifth system consists of three staves. The top staff has a treble clef and includes a trill marking 'tr' at the end of the system. The middle and bottom staves have bass clefs.

TUTTI.
 (f) G.O.
 Org.
 RÉCIT. SW. (—)

(p)
 Pos. CH.
 RÉCIT. SW.

RÉCIT. SW.

(Cresc.) (f) (Rit.) (a tempo.)

ff la 2^{de} fois.
 ff 2nd Time.
 TUTTI.
 G.O.
 (Rit.)

FRANÇOIS COUPERIN.

(1668-1733.)

SARABANDE GRAVE

ARRANGÉE pour l'ORGUE par:

ARRANGED for the ORGAN by

ALEX: GUILMANT.*

INDICATION
DES JEUX.

RÉCIT: Gambe et Voix céleste.
G^d ORGUE: Bourdon, Fl. harm. de 8 P.
PÉDALE: Bourdons de 16 et de 8 P.

PREPARE.

SWELL: *Vox angelica.*
GREAT or CHOIR: *Stop. Diap. and Clarabella 8 F^t.*
PEDAL: *Soft 16 & 8 F^t.*

(Adagio ♩ = 50.)

(Sostenuto.)

MANUALE.

(P) 1^{re} fois G. O. 2^{de} fois Récit.
1st time G^t 2^d time Sw.

(Cresc.)

PÉDALE.

(P)

(Dim.)

(P)

(Cresc.)

(Dim.)

(P)

(Cresc.)

(Cresc.)

(f)

(Dim.)

(P)

(Dim. e rall.)

(pp)

* Voir les notes page 56, 3^e Livraison.

* See notes page 56, Book 3.

JEAN-PHILIPPE RAMEAU

(1685-1764.)

3 PIÈCES

ARRANGÉES pour l'ORGUE par

ARRANGED for the ORGAN by.

ALEX: GUILMANT.

I. PRÉLUDE.

(DARDANUS.)

MANUALE.

(Andante.)

(mf) G.O. Fonds de 8 P.
8 F!

(mf) 16 et 8 P.
Ped. 16 & 8 F!

(Rit.)

II. MUSETTE EN RONDEAU

(LES INDES GALANTES.)

INDICATION DES JEUX: **RÉCIT:** Hautbois, (Flûte de 4 préparée.)
POSITIF: Flûtes de 8 et de 4 P.
G^d ORGUE: Bourdon ou Salicional de 8 P.
PÉDALE: Bourdons de 16 et de 8 P.

PREPARE: **(SWELL or SOLO ORGAN:)** *Orchestral Oboe 8 F!*
GREAT: *Stop. Diap. or Dulciana 8 F!*
CHOIR: *Flutes 8 & 4 F!*
PEDAL: *Bourdons 16 & 8 F!*

(Allegretto.) **RÉCIT.**
SW.

MANUALE.

1^{re} fois *f*, 2^e fois *p* avec Fl. de 4.
 1st time *f*, 2^d time *p* with 4 F! Fl.

G.O.

PÉDALE.

Les passages en petits caractères ne sont pas de Rameau.

(*) The passages in small notes are not by Rameau.

Pos: (CH.) (mf)

This system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has one sharp (F#). The tempo is marked *(mf)*. A bracket above the first two measures indicates a position change for the clarinet, labeled "Pos: (CH.)".

RÉCIT. aj. Fl. 4.
SW. add 4 Fl. Fl.

(f) G.O.

This system continues the musical piece. The treble clef staff has a melodic line with a fermata over the final measure. The bass clef staff has a rhythmic accompaniment. The key signature has one sharp. The tempo is marked *(f)*. A bracket above the final measure indicates a woodwind change: "RÉCIT. aj. Fl. 4. SW. add 4 Fl. Fl.". The letters "G.O." are written in the bass clef staff.

(Dim.) (p)

This system continues the musical piece. The treble clef staff has a melodic line with a fermata over the final measure. The bass clef staff has a rhythmic accompaniment. The key signature has one sharp. The tempo is marked *(p)*. The word "Dim." is written above the first measure.

ôtez Fl. 4.
4 Fl. in.

(pp) Dim.

PPP Dulciana.

PPP

This system continues the musical piece. The treble clef staff has a melodic line with a fermata over the final measure. The bass clef staff has a rhythmic accompaniment. The key signature has one sharp. The tempo is marked *(pp)*. The word "Dim." is written above the final measure. The instruction "ôtez Fl. 4. 4 Fl. in." is written above the first measure. The word "Dulciana." is written in the bass clef staff, with "PPP" written below it.

PPP Rall. Perdendosi.

This system continues the musical piece. The treble clef staff has a melodic line with a fermata over the final measure. The bass clef staff has a rhythmic accompaniment. The key signature has one sharp. The tempo is marked *PPP*. The word "Rall." is written above the final measure. The word "Perdendosi." is written above the final measure.

III. AIR MAJESTUEUX

(ZOROASTRE.)

(Andante maestoso.)

MANUALE.

Grand chœur. (1^{re} fois *ff*, 2^{de} fois *p*, Récit.)
 (*ff*) G. O. Full. (1st time *ff*, 2^d time, *Sw. p.*)

PEDALE.

(*ff*)
 (1^{re} fois, Anches, 2^{de} fois, Fonds.)
 (1st time, Reeds, 2^d time, 16 & 8 F[!])

(1^{re} fois *ff*, G. O, 2^{de} fois *p*, Récit.)
 (1st time *ff*, G[!] 2^d time, *Sw. p.*)

(1^{re} fois, Anches, 2^{de} fois, Fonds.)
 (1st time, Reeds, 2^d time 16 & 8 F[!])

First system of musical notation, featuring a treble clef staff with a melodic line and two bass clef staves providing harmonic support. The key signature is one sharp (F#).

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

Third system of musical notation, including performance markings: *(Cresc.)* in the first measure, *tr* above a note in the fifth measure, and *(ff) G.O. Les 2 fois both time.* in the sixth measure.

Fourth system of musical notation, concluding the piece with a *(Rit.)* marking in the fifth measure and a *(ff)* marking in the first measure.

J. S. BACH (1685-1750)

PRESTO

DE LA CANTATE (N° 35)

FROM THE CANTATA (N° 35)

Geist und Seele wird verwirret.

ARRANGÉ pour l'ORGUE par

ARRANGED for the ORGAN by

ALEX: GUILMANT.

INDICATION (RÉCIT et G¹ ORGUE accouplés; G¹ Chœur sans 16 P.
DES JEUX: PÉDALE: Fonds de 16, 8 et 4 P. Tirasse du G¹ O.

PREPARE: (SWELL & GREAT: Full, without 16 F¹ Sw. to G¹
PEDAL: 16 & 8 F¹ Fluework, G¹ to Ped.

Presto. (♩ = 72.)

MANUALE. (f) G. O.

PÉDALE. (f)

RÉCIT. SW. p

Otez la Tirasse. p

Ped. Uncoupled.

f G. O.

Tirasse. f

G¹ to Ped.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth notes and some slurs. The middle staff is in bass clef and contains a simpler line with quarter and eighth notes. The bottom staff is also in bass clef and contains a line with quarter notes and rests.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue their respective parts, with some changes in rhythm and pitch.

The third system of musical notation consists of three staves. The top staff features a more active melodic line with many sixteenth notes. The middle and bottom staves continue with their parts, showing some chromatic movement.

The fourth system of musical notation consists of three staves. The top staff has a melodic line with some slurs and ties. The middle and bottom staves continue with their parts, including some longer note values.

The fifth system of musical notation consists of three staves. The top staff has a melodic line with some slurs and ties. The middle and bottom staves continue with their parts, including some longer note values.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The middle staff is in bass clef with a key signature of one flat, featuring a bass line with eighth notes and a 7th fret barre. The bottom staff is also in bass clef with a key signature of one flat, containing a bass line with eighth notes and a 7th fret barre.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat, showing a melodic line with eighth notes and a triplet. The middle staff is in bass clef with a key signature of one flat, featuring a bass line with eighth notes and a 7th fret barre. The bottom staff is in bass clef with a key signature of one flat, containing a bass line with eighth notes and a 7th fret barre.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat, showing a melodic line with eighth notes and a triplet. The middle staff is in bass clef with a key signature of one flat, featuring a bass line with eighth notes and a 7th fret barre. The bottom staff is in bass clef with a key signature of one flat, containing a bass line with eighth notes and a 7th fret barre.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat, showing a melodic line with eighth notes and a triplet. The middle staff is in bass clef with a key signature of one flat, featuring a bass line with eighth notes and a 7th fret barre. The bottom staff is in bass clef with a key signature of one flat, containing a bass line with eighth notes and a 7th fret barre.

The fifth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat, showing a melodic line with eighth notes and a triplet. The middle staff is in bass clef with a key signature of one flat, featuring a bass line with eighth notes and a 7th fret barre. The bottom staff is in bass clef with a key signature of one flat, containing a bass line with eighth notes and a 7th fret barre.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some triplets. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a melodic line with a prominent triplet of eighth notes. The lower staff has a bass line with a steady eighth-note accompaniment.

The third system shows a change in the upper staff's melodic pattern, with more complex rhythmic groupings. The bass line continues with a consistent eighth-note accompaniment.

The fourth system features a melodic line in the upper staff with a mix of eighth and sixteenth notes. The bass line includes a triplet of eighth notes and continues with a steady accompaniment.

The fifth system concludes the page with a melodic line in the upper staff that includes a triplet. The bass line provides a final accompaniment with chords and moving lines.

SCHOTT'S ORGEL-ALBUMS

<p>Ed. Schott Nr. 431 rot</p> <p style="text-align: center;">I</p> <p>ELGAR, Salut d'Amour . . . <i>Grey</i> WIDOR, Sérénade . . . <i>Westbrook</i> SCHYTTTE, Berceuse . . . <i>Lemare</i> GOUNOD, Berceuse . . . <i>Westbrook</i> LACHNER, Marche célèbre . . . <i>Lux</i> BRAGA, Serenata . . . <i>Best</i> FAULKES, Berceuse . . . * MERKEL, Pastorale . . . * TSCHAIKOWSKY, Chants sans paroles . . . <i>Shinn</i> RACHMANINOFF, Prélude . . . <i>Shinn</i> etc. ca. 20 Nos.</p>	<p>Ed. Schott Nr. 432 blau</p> <p style="text-align: center;">II</p> <p>GOUNOD, Méditation (Ave Maria) . . . <i>King Hall</i> LEMMENS, Marche triomphale . . . <i>Lemare</i> ELGAR, Sarum corda . . . <i>Lemare</i> FAULKES, Postlude nuptiale in F * . . . * MERKEL, Idylle . . . <i>Westbrook</i> LEYBACH, Pastorale . . . <i>Westbrook</i> BEETHOVEN, Adagio . . . <i>Best</i> ERNST, Elegie . . . <i>Westbrook</i> HUMPERDINCK, Hänsel und Gretel (Engel-Szene) . . . <i>Lemare</i> etc. ca. 20 Nos.</p>	<p>Ed. Schott Nr. 433 grün</p> <p style="text-align: center;">III</p> <p>ARENSKY, Près de la mer . . . <i>Pollitt</i> GOLDMARK, Brautlied . . . <i>Westbrook</i> ELGAR, Gavotte A — La . . . <i>Lemare</i> LEMMENS, Fanfare . . . * WAGNER, Lohengrin Vorspiel . . . <i>Lemare</i> SCHUBERT, Ave Maria . . . <i>Westbrook</i> GOUNOD, Nazareth . . . <i>Best</i> WIDOR, Allegro cantabile . . . <i>Westbrook</i> etc. ca. 20 Nos.</p>
<p>Ed. Schott Nr. 434 gelb</p> <p style="text-align: center;">IV</p> <p>WAGNER, Meistersing. Vorsp. . . <i>Westbrook</i> GUILMANT, Chant de Matin . . . * COUPERIN, Sérabande grave . . . <i>Guilmant</i> LEMMENS, Prière . . . * ADAM, Cantique de Noël . . . <i>Westbrook</i> ELGAR, Romance . . . <i>Faulkes</i> MERKEL, Romanza Op. 66 . . . <i>Westbrook</i> GOUNOD, Hymne à Ste. Cécile . . . <i>Westbrook</i> FAULKES, Méditation D—Ré . . . * WIDOR, Marche nuptiale . . . * SCHUMANN, Romance Op. 84 . . . <i>Best</i> etc. ca. 20 Nos.</p>	<p>Ed. Schott Nr. 435 braun</p> <p style="text-align: center;">V</p> <p>WAGNER, Walthers Preislied <i>Goss-Custard</i> RUBINSTEIN, Mélodie F—Fa . . . <i>Faulkes</i> SPOHR, Barcarolle, Op. 135 . . . <i>Westbrook</i> FAULKES, Intermezzo . . . * MENDELSSOHN, Romanze . . . <i>Westbrook</i> LUX, O Sanctissima, Fantasie . . . <i>Peace</i> WIDOR, Nocturne . . . <i>Westbrook</i> STOJOWSKI, Mélodie Op. 1 . . . <i>Goss-Custard</i> GOUNOD, Elegie . . . <i>Westbrook</i> BEETHOVEN, Adagio cantabile a. d. Sonata Pathétique . . . <i>Fraser</i> etc. ca. 20 Nos.</p>	<p>Ed. Schott Nr. 436 golden</p> <p style="text-align: center;">VI</p> <p>GUILMANT, Prière et Berceuse, Op. 71 . . . <i>Hull</i> WIDOR, Scherzando . . . <i>Westbrook</i> MOSZKOWSKI, Mélodie . . . <i>Pollitt</i> RAMEAU, Rigaudon (Dardanus) . . . <i>Best</i> GUILMANT, Pastorale, Op. 26 . . . <i>Hull</i> LISZT, Consolation in Des . . . <i>Faulkes</i> RUBINSTEIN, Romance . . . <i>Faulkes</i> WAGNER, Am stillen Herd (Meistersinger) . . . <i>Goss-Custard</i> HENSELT, La Gondola . . . <i>Faulkes</i> etc. ca. 20 Nos.</p>
<p>Ed. Schott Nr. 437 grau</p> <p style="text-align: center;">VII</p> <p>CHOPIN, Nocturne in Es Op. 9 No. 2 . . . <i>Faulkes</i> BACH, Air et Sicilienne . . . <i>Best</i> WAGNER, Albumblatt C—Ut . . . <i>Westbrook</i> SCHÜTT, Romance, Op. 38 No. 2 . . . <i>Pollitt</i> LUCAS, Méditation, Op. 27 No. 1 . . . * BEETHOVEN, Larghetto a. d. Vi lin Concerto . . . <i>Westbrook</i> CROOKES, Berceuse . . . * GREY, Prière à la Vierge . . . * RUBINSTEIN, Rêve angélique . . . <i>Lemare</i> etc. ca. 20 Nos.</p>	<p>Ed. Schott No. 1128 silber</p> <p style="text-align: center;">VIII</p> <p>TSCHAIKOWSKY, Casse noisette, Ouverture . . . <i>Goss-Custard</i> CARSE, Meditation . . . <i>Goss-Custard</i> RUBINSTEIN, Barcarolle, Op. 30 . . . <i>Faulkes</i> GUILMANT, Mélodie, Op. 17 . . . * GREY, Marche triomphale . . . * MOZART, Andante cantabile . . . <i>Westbrook</i> FAULKES, Grand Choeur D—Ré . . . * MARTINI, Gavotte . . . <i>Guilmant</i> RICKMAN, Mélodie lyrique . . . * etc. ca. 20 Nos.</p>	<p>Ed. Schott No. 1129 orange</p> <p style="text-align: center;">IX</p> <p>BERLIOZ, Ballet des Sylphes (Faust) . . . <i>Goss-Custard</i> MOUSSORGSKY, Intermezzo . . . <i>Walter</i> SAMMARTINI, Canto amoroso . . . <i>Pollitt</i> POZNANSKI, Invocation . . . <i>Pollitt</i> HÄNDEL, Menuett (Berenice) . . . <i>Portier</i> VERACINI, Arioso . . . <i>Pollitt</i> VIVALDI, Largo (Concerto a moll — la mineur) . . . <i>Goss-Custard</i> BACH, Fuge c moll — ut min. . . <i>Pollitt</i> MOZART, Menuett D—Ré . . . <i>Collman</i> etc. ca. 20 Nos.</p>

GUILMANT, ORGEL-ALBUMS

<p>Ed. Schott No. 1121</p> <p style="text-align: center;">I</p> <p>Communion As dur — La b majeur, op. 74 Ave Maria fmoll — fa mineur Prélude Es dur — Mi b majeur, op. 41 No. 1 Madrigal Es dur — Mi b majeur, op. 52 No. 3 Impression Grégorienne Pastorale A dur — La majeur etc. 15 Nos.</p>	<p>Ed. Schott No. 1122</p> <p style="text-align: center;">II</p> <p>Élévation (Communion) As dur — La b maj. Lamento e moll — ut mineur Andante con moto, op. 25 No. 5 Invocation Es dur — Mi b maj. op. 50 No. 2 Réverie G dur — Sol majeur, op. 70 Élévation F dur — Fa majeur Offertoire G dur — Sol majeur, op. 56 No. 1 etc. 15 Nos.</p>	<p>Ed. Schott No. 1123</p> <p style="text-align: center;">III</p> <p>Allegretto tranquillo Intermezzo Méditation — Prière Tempo di Minuetto, op. 45 Larghetto aus der II. Sonate Caprice B dur — Sib majeur, op. 20 Mélodie As dur — La b majeur etc. 19 Nos.</p>
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