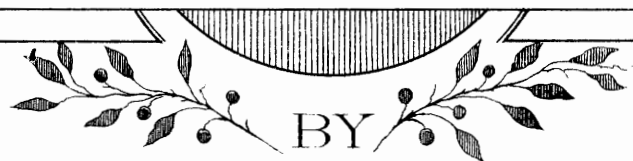


# ORGAN ARRANGEMENTS



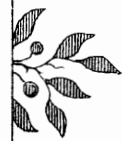
## W. J. WESTBROOK



- N<sup>o</sup>1. Neukomm .Ch. S. Chorus: „Le Jour s'éteint”, from Hymne de la Nuit.  
N<sup>o</sup>2. Rheinberger. J. Agnus Dei, from Requiem OP. 60. . . . .  
N<sup>o</sup>3. Kalkbrenner. F. Andante. . . . .  
N<sup>o</sup>4. Neukomm. Ch. S. „Solo: Ces flots d'or”, from Hymne de la Nuit . . . .  
N<sup>o</sup>5. Rheinberger. J. „Requiem aeternam dona eis Domine from Requiem OP. 60.



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# AGNUS DEI

from

REQUIEM Op:60.

Composed by  
J. RHEINBERGER.

Transcribed for the Organ  
by W. J. WESTBROOK.

Andante quasi Adagio (♩=56)

*pdol.*  
Ch. Dulc. Ged.  
Sw. Diaps.  
Ch.  
Soft 16' to Sw.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *pdol.* and contains a melodic line with various ornaments. The middle staff is in bass clef and contains a series of chords, with a registration marking of 'Ch. Dulc. Ged.' and a dynamic of *sf* at the end. The bottom staff is also in bass clef and contains a rhythmic accompaniment, with a registration marking of 'Soft 16' to Sw.' and a dynamic of *sf* at the end.

Ch. *mf*  
Gr. Op. Diap.  
Sw.

The second system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with a registration marking of 'Ch. *mf*' and a dynamic of *sf*. The middle staff is in bass clef and contains a series of chords, with a registration marking of 'Gr. Op. Diap.' and a dynamic of *mf*. The bottom staff is in bass clef and contains a rhythmic accompaniment, with a registration marking of 'Sw.' and a dynamic of *sf*.

Sw.  
*p*  
Ch. to Sw.  
*sf*  
*pp*  
*mf*  
Gr.

The third system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with a registration marking of 'Sw.' and a dynamic of *p*. The middle staff is in bass clef and contains a series of chords, with a registration marking of 'Ch. to Sw.' and dynamics of *sf* and *pp*. The bottom staff is in bass clef and contains a rhythmic accompaniment, with a registration marking of 'Gr.' and a dynamic of *mf*.

Gr. *mf* *pp* Ch. *sf*

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features complex textures with many beamed notes and rests. Dynamic markings include *mf*, *pp*, and *sf*. The word "Ch." appears above the upper staff in the third and fourth measures.

Gr. *mf* Gr.

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with complex textures. Dynamic markings include *mf*. The word "Gr." appears below the lower staff in the first measure.

Sw. *p* *pp* *sf* *pp* Ch.

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with complex textures. Dynamic markings include *p*, *pp*, *sf*, and *pp*. The word "Sw." appears above the upper staff in the first measure and below the lower staff in the first measure. The word "Ch." appears below the lower staff in the third measure.

Ch. Clarinet. Change to Flute, Ged. Dul. *sf* *sf* Sw. 3

This system contains the final two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with complex textures. Dynamic markings include *sf*. The word "Ch. Clarinet." appears above the upper staff in the first measure. The word "Change to Flute, Ged. Dul." appears above the upper staff in the fourth measure. The word "Sw." appears below the lower staff in the second measure. The number "3" is written above the lower staff in the second, third, and fourth measures, indicating triplets.

Gr.  
Gr. add Prin.

This system contains three staves of music. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a melodic line and includes a dynamic marking of *f* and a *Gr.* marking. The middle staff has a treble clef and contains two triplet markings (*3*). The bottom staff has a bass clef and contains a melodic line. A *Gr. add Prin.* marking is placed between the middle and bottom staves.

To Ch.

*f* Flute off Ch.  
*pp* Sw.  
Add Reed.  
*mf* Gr. Dns.

This system contains three staves of music. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a melodic line and includes a dynamic marking of *f* and a *Flute off Ch.* marking. The middle staff has a treble clef and contains a melodic line with a dynamic marking of *pp* and a *Sw.* marking. The bottom staff has a bass clef and contains a melodic line with a dynamic marking of *mf* and a *Gr. Dns.* marking. A *Add Reed.* marking is placed between the middle and bottom staves.

Off Ch.

Ch.  
*p* Ch.  
*pp* Sw. Reed off

This system contains three staves of music. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a melodic line and includes a dynamic marking of *p* and a *Ch.* marking. The middle staff has a treble clef and contains a melodic line with a dynamic marking of *pp* and a *Ch.* marking. The bottom staff has a bass clef and contains a melodic line with a dynamic marking of *pp* and a *Sw. Reed off* marking.

Ch. Dule. only.  
*ppp* Ch.  
Sw.

This system contains three staves of music. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a melodic line and includes a dynamic marking of *ppp* and a *Ch. Dule. only.* marking. The middle staff has a treble clef and contains a melodic line with a dynamic marking of *ppp* and a *Ch.* marking. The bottom staff has a bass clef and contains a melodic line with a dynamic marking of *ppp* and a *Sw.* marking.

# Musique pour l'Orgue-Mélodium.

	M.	S.		M.	S.
<b>Benda, E. F.</b> Theoretisch-praktische Harmoniumschule	3	25	<b>Lemmens, J.</b> Morceaux de salon.		
— Méthode théorique et pratique	3	25	N° 1. Invocation	1	25
— 12 Morceaux caractéristiques. En 2 Cahiers, chaque	1	75	2. Nocturne	1	25
<b>Calonne, L. de.</b> Transcriptions faciles de morceaux célèbres de Pergolèse, Schubert, de Weber. Op. 101.			3. Fuguettes	1	—
En 2 Suites, chaque	1	25	4. Cantabile	1	25
<b>Daussoigne-Méhul.</b> Souvenirs dramatiques, Soirées musicales d'après de Bériot et Fauconier.			5. Romance sans paroles	—	75
1 <sup>r</sup> Livre. 6 Morceaux sur la Gazza Ladra, en 2 Suites	2	—	6. Fanfare	1	25
2 <sup>d</sup> Livre. 6 Morceaux sur le Freischütz, en 2 Suites	2	—	— 12 Morceaux-choisis	n.	3 —
3 <sup>m</sup> e Livre. 5 Morceaux sur Anna Bolena, en 2 Suites	2	—	<b>Leybach, J.</b> Méthode complète, théorique et pratique en 3 Parties. (Vollständige theoretisch-praktische Harmonium-Schule zum Gebrauche für Personen, welche mit den Elementen der Musik vertraut sind.)	12	50
<b>Deneffe, J.</b> 2 Prières	—	75	— Méditation et Prière, 2 Morceaux religieux	1	25
<b>Dubois, V.</b> 6 Compositions.			— Pastorale et Idylle, 2 Morceaux caractéristiques	1	50
1 <sup>re</sup> Suite { N° 1. Un Songe	1	50	— Ronde Villageoise, Fantaisie pastorale	1	50
2. Résignation			— Tyrolienne et Valse brillante. 2 Morceaux caractéristiques	1	50
3. Elégie			— Fantaisie brillante sur des motifs de l'opéra I Capuletti ed I Montecchi	2	—
4. Souvenir			— Dans les Montagnes, Idylle	1	50
5. Rêverie	1	50	— Freischütz (Robin des bois), Fantaisie brillante	1	50
6. Un jour de fête			— Sémiramide, Fantaisie brillante	1	75
<b>Gounod, Ch.</b> Méditation sur le 1 <sup>r</sup> Prélude, Transcription.	1	25	— Souvenir de Castelnau, Rêverie	1	75
— Nazareth (Jésus de Nazareth), a sacred song transcribed by W. J. Westbrook	1	50	— Balladine	1	50
<b>Grégoir, E.</b> 4 Morceaux (Dernière Pensée de Weber. — Air irlandais. — Le désir de Beethoven. — Thème de Beethoven)	1	75	— Canzonetta Napolitana	1	75
<b>Kastner, E.</b> Paraphrase über Motive der Oper: Die Meistersinger von Nürnberg von R. Wagner, Op. 5	1	25	— Harmonie du Soir, Caprice	2	—
— Die Walküre von R. Wagner, Reminiscenzen, Op. 6	1	50	— Prière du Soir, Andante religioso	1	25
<b>Lachner, F.</b> Andante favori de la 2 <sup>m</sup> e Suite, Op. 115, arr. par R. Schaab	—	75	— Idylle pastorale	1	25
<b>Lebeau, A.</b> Les Adieux de Marie Stuart, de Niedermeyer. Op. 112.	1	—	— Marche funèbre de Chopin, Transcription	1	25
— La Mandolinata de Paladilhe, Transcription	1	25	— Le soir. Transcription brillante	1	25
— Souvenirs des grands Maîtres, 6 Fantaisies de Salon.			<b>Maily, A.</b> 2 Prières. Op. 2.	1	25
N° 1. Souvenirs de Bellini. Op. 60	1	50	— 6 Morceaux caractéristiques. Op. 3.		
2. Souvenirs de Bellini. Op. 61	1	50	N° 1. La Rêverie	1	25
3. Souvenirs de Weber. Op. 62	1	50	2. Le Badinage	1	25
4. Souvenirs de Rossini. Op. 63	1	50	3. Le Crépuscule	1	25
5. Souvenirs de Grétry. Op. 64	1	50	4. La Pastorale	1	25
6. Souvenirs de Donizetti. Op. 65	1	50	5. L'Angelus	1	—
— L'Orgue des Salons. 10 Morceaux.			6. La Fête villageoise	1	75
N° 1. Sérénade de Gounod	—	50	<b>Maton, L.</b> 3 Pièces.		
2. Rêverie	—	75	N° 1. Le Soir	—	50
3. Une Plainte, Elégie	—	75	2. Ballade	—	50
4. Ronde du Guet, Marche	—	75	3. Berceuse	—	50
5. Au Bord de la mer, Romance	—	75	<b>Markull, F. W.</b> Album pour Orgue-Mélodium ou Physharmonica, contenant 12 Morceaux caractéristiques. Op. 82	4	25
6. Marche des Hallebardiers	—	75	En 2 Suites, chaque	2	—
7. Nocturne	—	75	<b>Merkel, G.</b> 4 Morceaux mélodiques. (Chant du matin, Chant du berger, Idylle, Hymne du soir). Op. 88	1	25
8. Villanelle	—	75	— Lyrische Blätter, 2 Stücke	1	75
9. Danse des Karigans, Légende bretonne	—	75	<b>Moreaux, E.</b> Messe solennelle de Rossini, Kyrie, Sanctus et Domine. Op. 94	1	25
10. A la chapelle, Prière	—	75	<b>Rinek, Ch. H.</b> 70 Morceaux pour Orgue, choisis et arrangés, classés selon le caractère et la tonalité et pourvus de doigts par F. Lux	n.	3 —
<b>Léfébure-Wely.</b> Leçons méthodiques. Op. 19	1	75	<b>Rivenell, Fr.</b> 3 Morceaux (Romance, Caprice, Nocturne)	2	—
— Romance sans paroles. Op. 92	1	—	<b>Rossini, G.</b> Messe solennelle N° 6. Prélude religieux	—	75
<b>Lebeau, A.</b> Heures de loisir, Collection de Morceaux de Salon.			<b>Schulhoff, J.</b> Valse brillante arr.	1	50
N° 1. Adam. Cantique de Noël, Transcription	1	—	<b>Stapf, E.</b> Morceaux-choisis de l'opéra Guillaume Tell. Op. 14	2	—
2. Massé. Souvenirs, Romance, Transcription	1	—	— Album von 30 der beliebtesten Arien, Gesängen u. Liedern ohne Worte v. Mendelssohn-Bartholdy	n.	3 —
3. Venite adoremus, Chant de Noël	1	—	<b>Streabog, L.</b> Les Chefs d'Oeuvres de tous les Ays. Collection de petits Morceaux choisis. En 8 Cahiers, chaque	2	75
— La Sainte Chapelle. (Vade-Mecum de l'Organiste). Entrées et Sorties de Chœur, Versets, Préludes pour Amen, Elévations et Communions, Offertoires, Marches brillantes pour Processions. En 2 Livraisons,	6	—	<b>Trutschel, A.</b> 12 Poèmes élégiaques. Op. 28. En 2 Suites	1	50
	chaque n.	6 —	<b>Wolff, E.</b> 6 Préludes. Op. 224	1	75
			— 6 Méditations. Op. 225. En 2 Suites, chaque	1	50
			— Barcarolle. Op. 228	1	—

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