



ORGAN ARRANGEMENTS

BY
W. J. WESTBROOK

- N^o1. Neukomm Ch. S. Chorus: „Le Jour s'éteint”, from Hymne de la Nuit.
N^o2. Rheinberger. J. Agnus Dei, from Requiem OP. 60.
N^o3. Kalkbrenner. F. Andante.
N^o4. Neukomm Ch. S. „Solo: Ces flots d'or”, from Hymne de la Nuit
N^o5. Rheinberger. J. „Requiem aeternam dona eis Domine from Requiem OP. 60.

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REQUIEM AETERNAM DONA EIS DOMINE

REQUIEM Op:60.

Composed by
J. RHEINBERGER.

Transcribed for the Organ
by W. J. WESTBROOK.

Andante molto (♩=63)

Musical score for the first system, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are in bass clef with the same key signature and time signature. The music is marked with dynamics *p*, *sf*, and *p*. A reed stop is indicated by the instruction "Sw. with a Reed." and a crescendo is marked "p cresc.". A registration change is noted as "16' to Sw." at the beginning of the system.

Musical score for the second system, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are in bass clef with the same key signature and time signature. The music is marked with dynamics *pp* and *f*. A registration change is indicated by the instruction "Ch. Diaps. to Sw.".

Musical score for the third system, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are in bass clef with the same key signature and time signature. The music is marked with dynamics *f* and *Gr. f*. A registration change is indicated by the instruction "Gr. Op. Dn. to Sw." and the system concludes with the instruction "To Gr."

Ch
p
Sw.
mf Gr.
Off. Off.

This system contains three staves. The top staff has a 'Ch' marking above the first measure. The middle staff begins with a piano (*p*) dynamic and includes a 'Sw.' marking. The bottom staff starts with an 'Off.' marking. The system concludes with an 'Off.' marking and a 'Gr.' marking above the final measure.

Gr.
p
cresc.

This system contains three staves. The top staff begins with a 'Gr.' marking. The middle staff starts with a piano (*p*) dynamic and includes a 'cresc.' marking. The bottom staff continues the melodic line.

f
Add Prin.
mf
Sw.
Off.

This system contains three staves. The top staff begins with a forte (*f*) dynamic. The middle staff includes an 'Add Prin.' marking. The bottom staff includes an 'mf' marking and a 'Sw.' marking. The system concludes with an 'Off.' marking.

Gr. add 15th
f
On.

This system contains three staves. The top staff includes a 'Gr. add 15th' marking. The middle staff begins with a forte (*f*) dynamic. The bottom staff starts with an 'On.' marking.

First system of musical notation, consisting of three staves (treble, bass, and a lower bass staff) with various notes and rests.

Second system of musical notation. Includes dynamic markings: *p dol.*, *Sw. Rd. off.*, *Off.*, and *p*. A triplet of eighth notes is marked with a '3'. A 'Ch.' marking is present at the end of the system.

Third system of musical notation. Includes dynamic markings: *p*, *Sw. add Oboe*, and *mf*. A triplet of eighth notes is marked with a '3'. A 'Ch.' marking is present at the end of the system.

Fourth system of musical notation. Includes dynamic markings: *f*, *Gr.*, and *mf*. A '15th off' marking is present at the end of the system.

To Gr.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains three staves. The top staff has a melodic line with various ornaments and dynamics. The middle staff has a bass line with a dynamic marking of *p*. The bottom staff has a bass line with a dynamic marking of *f*.

Second system of musical notation. Treble clef, key signature of two sharps. The system contains three staves. The top staff has a melodic line with dynamics *p*, *pp*, and *p*. The middle staff has a bass line with a dynamic marking of *Sw.* and a section marked *Off.* followed by *On.*. The bottom staff has a bass line with a dynamic marking of *Ch.*.

Third system of musical notation. Treble clef, key signature of two sharps. The system contains three staves. The top staff has a melodic line with dynamics *p*, *sf*, *p*, and *sf*. The middle staff has a bass line with a dynamic marking of *Gr. Diaps.* and a section marked *Ch.*. The bottom staff has a bass line with a dynamic marking of *Gr.*.

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains three staves. The top staff has a melodic line with dynamics *p*, *sf*, *sf*, and *Sw.*. The middle staff has a bass line with a dynamic marking of *Ch.* and a section marked *Sw.*. The bottom staff has a bass line with a dynamic marking of *Gr.*. The system concludes with a double bar line.

Musique pour l'Orgue-Mélodium.

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

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