

Nouvelle Édition  
avec texte Français et Anglais.

# PIÈCES

dans différents styles

POUR

## ORGUE

PAR

# ALEXANDRE GUILMANT

Organiste de la Trinité, à Paris.

### 1<sup>re</sup> LIVRAISON (Op.15).

Communion (n°1), *en sol*.  
Marche sur un thème de Händel.  
Cantilène pastorale *en si mineur*

### 2<sup>e</sup> LIVRAISON (Op.16)

Andante con moto *en mi*  
Prière (n°1), *en la*  
Verset et Amen sur l'Hymne de la Fête  
de l'Épiphanie.  
Scherzo *en fa*

### 3<sup>e</sup> LIVRAISON (Op.17).

**1<sup>re</sup> SÉRIE**  
Prière (n°2), *en mi b*.  
Deux Amen pour les hymnes du 4<sup>e</sup> ton.  
Marche funèbre et Chant séraphique.  
Mélodie *en la b*  
Antienne pour le Dimanche de Quasi-  
modo (Alleluia).

### 4<sup>e</sup> LIVRAISON (Op.18)

Grand Chœur *en ré* (Alla Händel).  
Allegro *en fa # mineur*  
Invocation *en si b*  
Deux Versets et Amen sur l'hymne: Iste  
Confessor.

### 5<sup>e</sup> LIVRAISON (Op.19).

Allegretto *en si mineur*.  
1<sup>re</sup> Offertoire sur deux Noëls.  
Fughetta sur l'Hymne du Dimanche de  
Quasimodo.  
Communion (n°2), *en sol*  
Verset *en fa*.

### 6<sup>e</sup> LIVRAISON (Op.20)

Première Méditation *en la*  
Deuxième Méditation *en fa # mineur*  
Caprice *en si b*

### 7<sup>e</sup> LIVRAISON (Op.24).

Morceau de Concert, Prélude, Thème.  
Variations et Final.

### 8<sup>e</sup> LIVRAISON (Op.25).

Marche nuptiale *en mi*.  
Élévation *en la b*.  
Fugue *en ré*.

### 9<sup>e</sup> LIVRAISON (Op.33).

**2<sup>e</sup> SÉRIE**  
Antienne *en sol*.  
2<sup>e</sup> Offertoire sur des Noëls.  
Verbum supernum, Strophes d'hymne.  
Andante *en sol*

### 10<sup>e</sup> LIVRAISON (Op.40).

Fugue *en la b*  
Canzone *en la mineur*  
Canon *en si b*  
Final, Grand Chœur *en mi b*

### 11<sup>e</sup> LIVRAISON (Op.44).

Adoration.  
Élégie-Fugue.  
Marche de procession *en fa*.

### 12<sup>e</sup> LIVRAISON (Op.45).

Lamentation.  
Mélodie *en ré*.  
Tempo di Minuetto *en ut*  
Communion (n°3), *en la mineur*  
Verset sur l'Hymne: Ave Maris stella.

### 13<sup>e</sup> LIVRAISON (Op.69).

Cantilena *en si b*.  
Postlude Nuptial.  
Prélude funèbre *en mi mineur*.  
Fugue *en sol*

### 14<sup>e</sup> LIVRAISON (Op.70).

Adagio d'Ariane (op.53).  
Introduction et Fugue *en re mineur*.  
Réverie *en sol*  
Offertoire *en mi b*.

### 15<sup>e</sup> LIVRAISON (Op.71).

**3<sup>e</sup> SÉRIE**  
Légende et Final symphonique.  
Invocation *en la mineur*  
Prière et Berceuse (op.27).

### 16<sup>e</sup> LIVRAISON (Op.72)

Marche d'Ariane (op.53)  
Fugue *en fa*  
Pastorale (op.26)

### 17<sup>e</sup> LIVRAISON (Op.74).

Marche élégiaque.  
Consolation.  
Andante Sostenuto ed allegro giocoso.  
Communion (N°4) *en la b*.

### 18<sup>e</sup> LIVRAISON (Op.75).

Pièce caractéristique dans le mode Phrygien.  
Morceau Symphonique.  
Fugue *en la mineur*.  
Offertoire *en si b*.

7<sup>e</sup> Livraison.

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# PIÈCES D'ORGUE DANS DIFFÉRENTS STYLES

par ALEX GUILMANT.

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To  
W. T. BEST, Esq<sup>re</sup>

# MORCEAU DE CONCERT

PRÉLUDE, THÈME, VARIATIONS et FINAL  
pour l'Orgue par

# CONCERT PIECE

PRELUDE, THEME, VARIATIONS and FINALE  
for the Organ by

ALEX GUILMANT.

OP: 24.

(7<sup>e</sup> Livraison.)

(7<sup>th</sup> Book.)

## Prélude.

## Prelude.

All<sup>o</sup> moderato. (♩ = 72)

MANUALE.

Plein-jeu  
(Claviers accouplés.)  
*Full without Reeds.*

*Manuels couplés.*

Jeux de fonds de 32, 16, 8 et 4 P. (Tirasses)

PEDALE.

*Foundation stops 32, 16, 8 and 4 P<sup>t</sup> (Coupled)*

*f*

The musical score is written for organ and is divided into two systems: MANUALE (Upper Manual) and PEDALE (Pedal). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'All<sup>o</sup> moderato' with a quarter note equal to 72 beats per minute. The score begins with a forte (f) dynamic. The MANUALE part consists of a treble and bass staff, while the PEDALE part consists of a single bass staff. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece is titled 'Prélude' and is part of a larger work 'Morceau de Concert' by Alex Guilmant.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of intricate sixteenth-note passages in the upper voice and a more rhythmic accompaniment in the lower voice.

Second system of musical notation, continuing the complex sixteenth-note textures in the upper voice and the accompaniment in the lower voice.

Third system of musical notation, showing further development of the sixteenth-note patterns and the accompaniment.

Fourth system of musical notation, featuring dense sixteenth-note runs in the upper voice and a steady accompaniment in the lower voice.

Fifth system of musical notation, concluding with a *ritenuto* marking and a *Recit. Jeux doux.* section. The upper voice has a *Soft stops.* instruction, and the lower voice has a *p* (piano) dynamic marking.

# THÈME

# THEME

INDICATION DES JEUX. **RÉCIT:** Jeux doux de 8 P.  
**POSITIF:** Clarinette et Flûte de 8 P; ou Basson de 15 P.  
 en jouant une octave plus haut.  
**PÉDALE:** Jeux doux de 16 et 8 P.

PREPARE. **SWELL.** Diapasons 8 F<sup>t</sup>  
**CHOIR.** Clarionet and Fl. 8 F<sup>t</sup> or Basson 16 F<sup>t</sup> played  
 an octave higher  
**PEDAL.** Soft 16 and 8 F<sup>t</sup>

And<sup>te</sup> con moto. (♩ = 92)  
 Pos: Ch.

MANUALE. *p*

Récit. Sw.

PÉDALE. *p* Sw.

Pos: Ch.

Récit. Sw.

Ch. Pos:

# 1<sup>re</sup> VARIATION.

# 1<sup>st</sup> VARIATION.

INDICATION DES JEUX. {  
 RÉCIT: Trompette et Flûte.  
 POSITIF ou G<sup>d</sup> ORGUE: Jeux doux de 8 et 4 P.  
 PEDALE: Flûtes et Bourdons de 16, 8 et 4 P.

PREPARE. {  
 SWELL. Cornopean and Stop. Diap.  
 CHOIR or GREAT. Soft 8 and 4 F<sup>t</sup>  
 PEDAL. Soft 16 and 8 F<sup>t</sup> Coupled to Ch.

Allegretto. (♩ = 76)

MANUALE. {  
 Pos: Ch.  
 P Pos: Ch.  
 PEDALE.

Pos: Ch.  
 Récit. Sw.

Pos:  
Ch.

This system contains three staves. The top two staves are joined by a brace and contain piano accompaniment in G major. The top staff uses a treble clef, and the middle staff uses a bass clef. The bottom staff is a separate bass line in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes.

Récit.  
Su.

This system contains three staves. The top two staves are joined by a brace and contain piano accompaniment in G major. The bottom staff is a separate bass line in bass clef. The music continues with rhythmic patterns, including some rests and longer note values.

Pos:  
Ch.

This system contains three staves. The top two staves are joined by a brace and contain piano accompaniment in G major. The bottom staff is a separate bass line in bass clef. The music continues with rhythmic patterns, including some rests and longer note values.

This system contains four staves. The top two staves are joined by a brace and contain piano accompaniment in G major. The bottom two staves are joined by a brace and contain a separate bass line in bass clef. The music concludes with a final cadence.



2<sup>e</sup> VARIATION.

2<sup>nd</sup> VARIATION.

And<sup>te</sup> sost<sup>to</sup> (♩ = 63)

MANUALE.

*pp* Voix célestes.

PEDALE.

Jeux doux de 16 et 8 P.

*Soft 16 and 8 F!*

*pp*

First system of the musical score, featuring three staves (treble, bass, and a lower bass staff). The music is in G major and common time. It begins with a piano (*pp*) dynamic and includes various melodic and harmonic textures.

Second system of the musical score, continuing the piece. It features a crescendo (*Cresc.*) and a piano (*pp*) dynamic marking.

Third system of the musical score, featuring a decrescendo (*Dim.*) dynamic marking.

Fourth system of the musical score, featuring a crescendo (*Cresc.*), decrescendo (*Dim.*), and ritardando (*Rit.*) markings, ending with a piano (*pp*) dynamic.

3<sup>e</sup> VARIATION.

3<sup>rd</sup> VARIATION.

MANUALE.

12/8

All<sup>o</sup> (♩.=104)

*mf* G<sup>0</sup>. Fonds de 8 et 4 P.

8 and 4 F<sup>t</sup>

Sempre staccato.

PEDALE.

12/8

Fonds de 16, 8 et 4 P. et tirasses du G<sup>d</sup> 0.

16, 8 and 4 F<sup>t</sup> coupled to G<sup>t</sup>

First system of musical notation, featuring a grand staff with three staves (treble, middle, and bass clefs) and a key signature of one sharp (F#).

Second system of musical notation, continuing the piece with the same grand staff and key signature.

Third system of musical notation, showing more complex rhythmic patterns in the grand staff.

Fourth system of musical notation, featuring intricate melodic lines and harmonic support.

Fifth system of musical notation, concluding the page with a *Ritenu.* marking and a final cadence. The system includes a double bar line and a fermata over the final notes.

4<sup>e</sup> VARIATION.

INDICATION DES JEUX. (RÉCIT: Voix humaine, Bourdon de 8 avec Tremblant.  
 POSITIF ou G<sup>d</sup> ORGUE: Salicional ou Gambe de 8 P.  
 G<sup>d</sup> ORGUE ou POSITIF: Bourdon ou Fl: harm: de 8 P.  
 PÉDALE: Flûte, Bourdon ou Violoncelle de 8 P.  
 (Flûte de 4 P *ad lib.*)

4<sup>th</sup> VARIATION.

PREPARE. (SWELL: (3<sup>rd</sup> Key Board) *Vox humana and Stop. Diap. 8 F!*  
 GREAT: (2<sup>ds</sup> Key Board) *Salicional or Keraulophon.*  
 CHOIR: (1<sup>st</sup> Key Board) *Clarabella or Harmonic Fl. 8 F!*  
 PEDAL: *Flute 8 F! Coupled to G!*

Adagio. (♩ = 54)

MANUALE.

PÉDALE.

Ch. Pos: G 0. Ch. Pos: G 0. G 0. Ch. Pos: G 0. rit. Récit. Su. pp Ch. Pos: Pos: Ch. G 0. Pos: Ch.

The musical score is divided into three systems. The first system is for the Manual and Pedal, with a tempo of Adagio (♩ = 54). It features a treble and bass staff for the Manual and a single bass staff for the Pedal. The music is in G major and common time. The second system continues the Manual and Pedal parts, with a 'Récit. Su.' section marked 'pp'. The third system also continues the Manual and Pedal parts, with various performance instructions and dynamics.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features complex rhythmic patterns with many beamed notes. Annotations include "G 0." above the first staff and below the second staff, and "Ch. Pos." above the first staff and below the second staff. A "Ch. Pos:" annotation is also present above the second staff in the third measure.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns and beamed notes across the three staves.

Third system of musical notation. It includes the annotation "Rall." in the second measure of the second staff and "Su: Récit." in the third measure of the second staff. The notation continues with complex rhythmic patterns.

Fourth system of musical notation. It includes the annotation "Ch. Pos:" above the first staff and below the second staff, and "G 0." above the first staff and below the second staff. The first measure of the first staff is marked "a tempo." and the final measure of the first staff is marked "pp".

The musical score consists of four systems of three staves each (treble, middle, and bass clefs). The key signature is one sharp (F#). The first system features a complex melodic line in the treble clef with many beamed notes and slurs, while the bass clef provides a steady accompaniment. The second system includes a dynamic marking 'p' and a fingering instruction 'Pos: Ch' with an arrow pointing to a specific note. The third system has a fingering instruction 'G 0.' with an arrow. The fourth system begins with the instruction 'Su. Récit.' and ends with 'Ch. ritenuto. Pos: M.G.L.H.' and a detailed fingering chart for the right hand.

Pos: Ch

p

G 0.

Su. Récit.

Ch. ritenuto.  
Pos: M.G.L.H.

13	1
34	2
5	3
7	4
2	5
4	6
6	7

**FINAL**  
**GRAND CHŒUR.**

All.<sup>o</sup> assai. (♩. = 112)

**FINALE**  
**GRAND CHORUS.**

MANUALE.

*ff* 0.

PEDALE.

(Tirasse.)

*Ped. Couplée.*

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a forte (*ff*) dynamic and a '0' marking. The middle and bottom staves are in bass clef with the same key signature and time signature. The music features a complex rhythmic pattern with many beamed notes.

The second system continues the musical notation with three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. A forte (*ff*) dynamic marking is present in the bottom staff. The notation includes various note values and rests.

The third system consists of three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The music continues with intricate rhythmic patterns and some longer note values.

The fourth system consists of three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. A forte (*f*) dynamic marking is present in the top staff. The text 'Récit Sw. ou Pos.' is written in the top staff. The notation includes various note values and rests.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The middle and bottom staves are in bass clef with the same key signature. They provide a harmonic accompaniment with chords and moving lines. There are two instances of the marking "G 0." with arrows pointing to specific notes in the bass staves.

The second system continues the piece with similar complexity. The top staff features intricate melodic patterns, while the middle and bottom staves provide a steady accompaniment. The notation includes various rhythmic values and accidentals.

The third system shows further development of the musical themes. The top staff has a more active melodic line, and the accompaniment in the lower staves becomes more rhythmic and textured.

The fourth system continues the piece, maintaining the intricate melodic and harmonic textures. The notation is dense with many notes and accidentals.

The fifth and final system on the page. It concludes with a series of chords and melodic fragments. At the bottom of this system, there is a text instruction: "Otez les Jeux d'anches de la Pédale, et la tirasse." Below this text, the notation continues for a few measures.



*Su. Récit.*

*f dim.* *p*

*Récit. Su.* *p*

*Ped. Uncovered Reeds in*

*G 0. ou Pos:*

*G 0. ou Pos:*

*G 0. ou Pos:*

*Récit. Su.* *f*

*Dim.* *p*

*Récit. Su.*

*G 0. ou Pos:*

*G 0. ou Pos:*

*G 0. ou Pos:*

*f Su. Récit.*

*p* *ff*

*Récit Su.* *ff Anches et tirasse.*

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in G major and 4/4 time. The tempo marking *Più animato.* is centered above the staff. The system contains 12 measures of music.

Musical score system 2, continuing the piece with 12 measures of music in the grand staff.

Musical score system 3, featuring 12 measures of music with some complex chordal textures in the grand staff.

Musical score system 4, continuing the piece with 12 measures of music in the grand staff.

Musical score system 5, the final system on the page, containing 12 measures of music. It includes vocal lines with the lyrics *ri - te - nu - to.* written below the notes. The system concludes with a double bar line and a common time signature 'C'.

*fff* *tutta la forza.*

*fff*

*rit.*

*Adagiosissimo.*

New Edition  
on three Staves.

# ALEXANDRE GUILMANT

## L'ORGANISTE PRATIQUE

Collection de Pièces  
POUR LE  
GRAND ORGUE

## THE PRACTICAL ORGANIST

a Collection of Pieces  
FOR THE  
GRAND ORGAN

### 1<sup>re</sup> LIVRAISON (Op.39)

Communion *en mi mineur.*  
Marche *en ré majeur.*  
Offertoire *en la majeur.*  
Élévation *en fa majeur.*  
Deux Antiennes.

### 2<sup>e</sup> LIVRAISON (Op.41)

Offertoire *en ut sur des Noëls.*  
Élévation *en mi mineur.*  
Magnificat, six versets *en sol majeur.*  
Marche de procession *en la majeur.*  
Prélude *en mi b.*

### 3<sup>e</sup> LIVRAISON (Op.46)

2<sup>e</sup> Marche funèbre *en ut mineur.*  
Mélodie *en sol majeur.*  
Marche *en fa majeur.*  
Prière *en si b.*  
Communion *en ré majeur.*  
Strophe pour l'Hymne *Iste confessor.*  
Cantabile *en fa majeur.*

### 4<sup>e</sup> LIVRAISON (Op.47)

Canzona *en fa mineur.*  
Offertoire *en mi b.*  
Sortie *en fa majeur.*  
Absoute *en mi mineur.*

### 5<sup>e</sup> LIVRAISON (Op.49)

Grand chœur triomphal *en la majeur.*  
Choral *en sol majeur.*  
Ite missa est.  
Offertoire *en ut mineur.*

### 6<sup>e</sup> LIVRAISON (Op.50)

Offertoire sur «O filii» pour la Fête de Pâques.  
Invocation *en mi b.*  
Quatre versets.  
Madrigal *en mi b.*

### 7<sup>e</sup> LIVRAISON (Op.52)

Grand chœur dans la tonalité grégorienne.  
Offertoire *en ré majeur.*  
Andante con moto *en fa majeur.*  
Verset *en mi b.*  
Sortie pour la fête de l'Assomption.

### 8<sup>e</sup> LIVRAISON (Op.55)

Fuga alla Hændel *en fa majeur.*  
Allegretto *en si majeur.*  
Prière *en la b.*  
Allegro non troppo *en la mineur.*

### 9<sup>e</sup> LIVRAISON (Op.56)

Scherzo symphonique *en ut majeur.*  
La Crèche, pastorale et adoration.  
Chant élégiaque *en fa mineur.*

### 10<sup>e</sup> LIVRAISON (Op.57)

Allegro moderato e pastorale *en mi majeur.*  
Marche *en ré majeur.*  
Strophes pour l'Hymne de l'Ascension.  
Méditation *en si mineur.*

### 11<sup>e</sup> LIVRAISON (Op.58)

Prélude et Fugue *en mi mineur.*  
Epithalame.  
Andante con moto *en mi b.*

### 12<sup>e</sup> LIVRAISON (Op.59)

Marche aux Flambeaux.  
O salutaris Hostia, Élévation.  
Communion sur *Ecce panis.*

Livrais on.

En 12 Livraisons

Paris, A. DURAND & Fils

4, Place de la Madeleine

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