



# ORGAN ARRANGEMENTS

BY  
**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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**MAYENCE, B. SCHOTT'S SÖHNE.**  
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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 *Andante molto* with a tempo of 63 quarter notes per minute. Dynamics include *p*, *sf*, and *p cresc.*. Performance instructions include "Sw. with a Reed." and "16' to Sw."

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 *pp*. Performance instructions include "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 *f* and *Gr. f*. Performance instructions include "Gr. Op. Dn. to Sw." and "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 and ends with another 'Off.' marking. A 'Gr.' marking with a dynamic of *mf* appears in the middle of the bottom staff.

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* dynamic, a 'Sw.' marking, and ends with an 'Off.' marking.

Gr. add 15<sup>th</sup>  
*f*  
On.

This system contains three staves. The top staff includes a 'Gr. add 15<sup>th</sup>' 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.' (Chords) 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.' (Chords) marking is present at the end of the system.

Fourth system of musical notation. Includes dynamic markings: *f*, *Gr.*, and *mf 15<sup>th</sup> off*. A 'Gr.' (Grass) marking is present in the middle of the system.

To Gr.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system consists of three staves. The top staff has a melodic line with slurs and ties. The middle staff has a bass line with a dynamic marking of *p* (piano) and a crescendo leading to a dynamic marking of *f* (forte). The bottom staff has a bass line with a dynamic marking of *p*.

Second system of musical notation. Treble clef, key signature of two sharps. The system consists of three staves. The top staff has a melodic line with slurs and ties, with dynamic markings of *p*, *pp* (pianissimo), and *p*. The middle staff has a bass line with a dynamic marking of *p* and a dynamic marking of *pp*. The bottom staff has a bass line with a dynamic marking of *p*. Pedal markings include "Sw." (Swell) and "Ch." (Chorus). The system ends with "Off." and "On." markings.

Third system of musical notation. Treble clef, key signature of two sharps. The system consists of three staves. The top staff has a melodic line with slurs and ties, with dynamic markings of *p*, *sf* (sforzando), *p*, and *sf*. The middle staff has a bass line with a dynamic marking of *p* and a dynamic marking of *sf*. The bottom staff has a bass line with a dynamic marking of *p*. Pedal markings include "Gr. Diaps." (Grand Diapason) and "Ch." (Chorus).

Fourth system of musical notation. Treble clef, key signature of two sharps. The system consists of three staves. The top staff has a melodic line with slurs and ties, with dynamic markings of *p*, *sf*, *sf*, and *Sw.* (Swell). The middle staff has a bass line with a dynamic marking of *p* and a dynamic marking of *sf*. The bottom staff has a bass line with a dynamic marking of *p*. Pedal markings include "Ch." (Chorus), "Sw." (Swell), and "Gr." (Grand Diapason). The system ends with a double bar line and a repeat sign.

# Musique pour l'Orgue-Mélodium.

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