

Frans Bleckmolen  
dirigent - organist



# ALEXANDRE GUILMANT

## ŒUVRES D'AUTEURS CLASSIQUES POUR ORGUE OU HARMONIUM

### CONCERT HISTORIQUE D'ORGUE

MORCEAUX D'AUTEURS DU XVI<sup>e</sup> AU XIX<sup>e</sup> SIÈCLE (1 Volume)

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

separément:

*Clérambault, Prélude*

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# ALEXANDRE GUILMANT

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- |   |  |
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- |   |   |
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|   | 3 <sup>e</sup> Livraison. Deux variantes sur Puer nobis. Offertoire (n° 5), sur trois Noëls. Communion.   |
|   | 4 <sup>e</sup> Livraison. Offertoire (n° 6). Noël espagnol. Élévation (n° 6), en Mi b. Chant du roi René.                                       |

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# ALEXANDRE GUILMANT

⟨1837—1911⟩

## Repertoire des Concerts du Trocadéro

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Liv.

1. HÄNDEL . . . Concerto en ré mineur  
MARTINI . . . Gavotte en fa
2. COUPERIN . Soeur Monique, rondeau  
HANDEL . . . Concerto
3. BACH . . . Sinfonia  
CORELLI . . . Preludio  
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# J. S. BACH

(1685-1750)

## SINFONIA

DE LA CANTATE (N° 29.)

FROM THE CANTATA (N° 29.)

Wir danken dir, Gott, wir danken dir.

ARRANGÉE pour l'ORGUE par

ARRANGED for the ORGAN by

**ALEX: GUILMANT.**

INDICATION  
DES JEUX:

{ Grand-Chœur sans 16 P. à tous les claviers. Pos. ou  
Récit accouplé au G<sup>d</sup> O.  
PÉDALE: Fonds de 16, 8 et 4 P. Tirasse du Récit  
et du Pos. (Anches préparées)

PREPARE:

{ GREAT & SWELL: Full. without 16 F!  
PEDAL: 16 & 8 F! Sw. to Ped.

Presto. (♩ = 116.)

MANUALE.

PEDALE.

MANUALE.

PEDALE.

G. O.

Presto. (♩ = 116.)



(Staccato.)

Musical score for the first system, marked (Staccato.). It consists of three staves: a treble staff with a melodic line of eighth notes, a middle treble staff with chords, and a bass staff with a simple bass line. The key signature has one sharp (F#) and the time signature is 4/4.

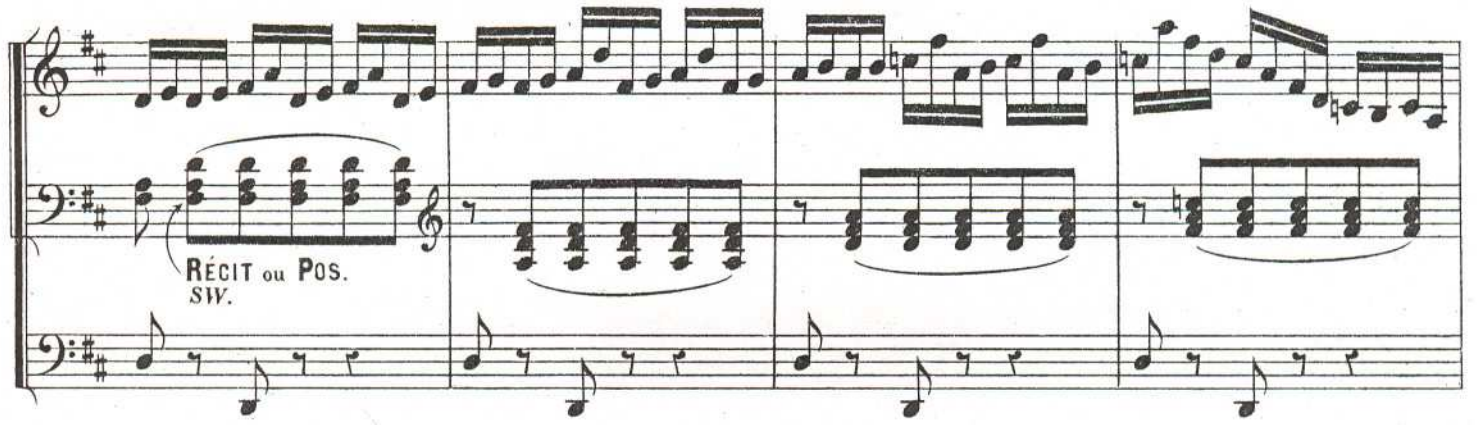
(Legato.)

Musical score for the second system, marked (Legato.). It consists of three staves: a treble staff with a melodic line of eighth notes, a middle treble staff with chords, and a bass staff with a simple bass line. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for the third system, marked (Legato.). It consists of three staves: a treble staff with a melodic line of eighth notes, a middle treble staff with chords, and a bass staff with a simple bass line. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for the fourth system, marked (Legato.). It consists of three staves: a treble staff with a melodic line of eighth notes, a middle treble staff with chords, and a bass staff with a simple bass line. The key signature has one sharp (F#) and the time signature is 4/4.





Musical score system 1, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in bass clef with a key signature of one sharp (F#) and contains the instruction "RÉCIT ou POS. SIV." below it. The bottom staff is in bass clef with a key signature of one sharp (F#). The system contains four measures of music.



Musical score system 2, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#) and contains a long melodic line with a slur. The bottom staff is in bass clef with a key signature of one sharp (F#). The system contains four measures of music.



Musical score system 3, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with a slur. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a melodic line with a slur. The system contains four measures of music, with the instruction "G. O." appearing in the second measure of the middle staff.



Musical score system 4, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in bass clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The system contains four measures of music.



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 7/8 time signature. It features a complex melodic line with many beamed eighth and sixteenth notes. The middle staff is in bass clef and contains block chords and some moving lines. The bottom staff is also in bass clef and provides a steady bass line with eighth and sixteenth notes.

The second system continues the piece with three staves. The top staff has a melodic line with some rests and beamed notes. The middle staff features block chords and some melodic fragments. The bottom staff continues the bass line with eighth and sixteenth notes.

The third system of musical notation consists of three staves. The top staff has a melodic line with some rests and beamed notes. The middle staff features block chords and some melodic fragments. The bottom staff continues the bass line with eighth and sixteenth notes.

The fourth system of musical notation consists of three staves. The top staff has a melodic line with some rests and beamed notes. The middle staff features block chords and some melodic fragments. The bottom staff continues the bass line with eighth and sixteenth notes.



(Stacc.)

(Leg.)

RÉCIT ou POS:  
SIV.



System 1: Treble clef with a melodic line of eighth notes. Bass clef with a chordal accompaniment of eighth notes. A third bass clef line with a simple eighth-note bass line.

System 2: Treble clef with a melodic line of eighth notes. Bass clef with a chordal accompaniment of eighth notes. A third bass clef line with a simple eighth-note bass line.

System 3: Treble clef with a melodic line of eighth notes. Middle clef with a sustained chordal accompaniment. Bass clef with a simple eighth-note bass line.

System 4: Treble clef with a melodic line of eighth notes. Middle clef with a simple eighth-note accompaniment. Bass clef with a simple eighth-note bass line.

System 5: Treble clef with a melodic line of eighth notes. Middle clef with a simple eighth-note accompaniment. Bass clef with a simple eighth-note bass line.



First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature has two sharps (F# and C#). The top staff contains a complex melodic line with many sixteenth notes. The middle staff contains chords and some melodic fragments. The bottom staff contains a simple bass line. There are markings "G.O." in the first measure and "RECIT ou POS: SW." in the fourth measure.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The melodic line in the top staff continues with similar rhythmic patterns. The bottom staff has a few notes with a small asterisk (\*) below them.

Third system of musical notation. The top staff features a dense texture of sixteenth-note runs. The middle staff has a series of chords, some with a "G.O." marking. The bottom staff continues the bass line with a small asterisk (\*) below a note.

Fourth system of musical notation. The top staff continues with intricate sixteenth-note passages. The middle staff has chords and some melodic lines. The bottom staff has a steady bass line.

(\*) Ces petites notes ne doivent servir que pour les pédaliers ne montant que jusqu'au Ré.

(\*) These small notes ought to be played only upon Pedals which do not go above D.



First system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music consists of a melodic line in the treble and a bass line in the bass clef, with various rhythmic values and accidentals.

Second system of musical notation, continuing the piece. It includes a treble clef staff and a bass clef staff. The text "Anches." and "Reeds." is written below the bass staff in the latter part of the system.

Third system of musical notation, featuring a treble clef staff and a bass clef staff. The text "Aj: 16 P." and "Add. 16 F!" is written above the middle staff.

Fourth system of musical notation, featuring a treble clef staff and a bass clef staff. The text "tr" is written above the treble staff.



# ARCANGELO CORELLI

(1653-1713)

## PRELUDIO

DE LA 9<sup>e</sup> SONATE POUR LE VIOLON

FROM THE 9<sup>th</sup> SONATA FOR THE VIOLIN

ARRANGE pour l'ORGUE par

ARRANGED for the ORGAN by

**ALEX: GUILMANT.**

INDICATION DES JEUX:   
 RÉCIT: Voix céleste et Gambe de 8 P.   
 POSITIF: Clarinette et Bourdon de 8 P. ou Hautbois.   
 G<sup>d</sup> ORGUE: Jeux doux de 8 P.   
 PÉDALE: Bourdons de 16 et de 8 P.

PREPARE:   
 SWELL: Vox angelica 8 F<sup>t</sup>   
 GREAT: Soft stops 8 F<sup>t</sup>   
 CHOIR: Clarinet & Stop. Diap. 8 F<sup>t</sup> or Oboe.   
 PEDAL: Bourdons 16 & 8 F<sup>t</sup>

*Largo.* (♩ = 72.)

MANUALE.   
 (p Legato e sostenuto.)   
 Pos: CH.   
 (\*)

PÉDALE.   
 G. O.   
 (p e staccato.) (\*\*)

(\*) Cette partie d'accompagnement n'est pas de Corelli   
 (\*\*) Ces petites notes ne doivent servir que pour les pédaliers ne montant que jusqu'au Ré.

(\*) This accompaniment is not by Corelli.   
 (\*\*) These small notes ought to be played only upon Pedals which do not go above D.



First system of musical notation, featuring a treble clef and two bass clefs. The key signature is two sharps (F# and C#). The music consists of a vocal line in the treble and two piano accompaniment lines in the bass.

Second system of musical notation, continuing the piece with the same instrumentation and key signature. It includes a vocal line and two piano accompaniment lines.

Third system of musical notation, featuring a treble clef and two bass clefs. The key signature is two sharps. The music includes a vocal line and two piano accompaniment lines.

Fourth system of musical notation, featuring a treble clef and two bass clefs. The key signature is two sharps. The music includes a vocal line and two piano accompaniment lines. The system contains two instances of the instruction "RÉCIT SW." with arrows pointing to specific notes in the vocal line. The system concludes with the instruction "ten." at the end of the piano accompaniment line.



# BENEDETTO MARCELLO.

(1686-1739)

## SALMO XIX.

(1<sup>er</sup> MORCEAU)

ARRANGÉ pour l'ORGUE par

(1<sup>st</sup> MOVEMENT)

ARRANGED for the ORGAN by

ALEX: GUILMANT.

Grave. (♩ = 50)

MANUALE. *(ff)* G. O. G<sup>d</sup> Chœur. Full.

PEDALE. *(ff)* Tirasse du G<sup>d</sup> O. G<sup>d</sup> to Ped.

*(f)* RÉCIT. SV. G. O.

RÉCIT. SV. G. O.

RÉCIT. SV. G. O.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines.

Second system of musical notation. Includes the instruction "RÉCIT. SW." in the right-hand part of the score.

Third system of musical notation. Includes the instruction "G.O." in the middle of the system and "RÉCIT. SW." in the right-hand part.

Fourth system of musical notation. Includes the instruction "G.O." in the middle of the system.

Fifth system of musical notation. Includes the instruction "(Rall.)" in the right-hand part of the score.



## J. S. BACH

(1685-1750)

## SONATINA

DE LA CANTATE (N° 106.)

FROM THE CANTATA (N° 106.)

Gottes Zeit ist die allerbeste Zeit.

ARRANGÉE pour l'ORGUE par

ARRANGED for the ORGAN by

ALEX: GUILMANT.

INDICATION  
DES JEUX: { RÉCIT: Gambe et Bourdon de 8 P. ou Salicional  
de 8 P. seul,  
G<sup>d</sup> ORGUE ou POS: Flûte harm. de 8 P.  
PÉDALE: Soubasse de 16 P. avec Tirasse du Récit.

PREPARE: { SWELL: Gamba & Stop. Diap. 8 F<sup>t</sup> or Salicional 8 F<sup>t</sup>  
only.  
GREAT or CHOIR: Harmonic Flute 8 F<sup>t</sup>  
PEDAL: Subbass 16 F<sup>t</sup> with Sw. to Ped.

Molto adagio. (♩ = 66.)

MANUALE.

PEDALE.

The musical score is written for organ and is divided into three systems. The first system is labeled "MANUALE." and "PEDALE." and includes a "RÉCIT. SW." section. The second system is labeled "G<sup>d</sup> O. ou Pos: G<sup>t</sup> or CH." and the third system continues the piece. The key signature is B-flat major and the time signature is common time (C). The tempo is "Molto adagio" with a quarter note equal to 66 beats per minute. The score includes dynamic markings such as (p) and (Sostenuto).



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. It features a complex melodic line with many sixteenth and thirty-second notes, including slurs and accents. The middle staff is in treble clef with the same key signature, containing a series of chords and some moving lines. The bottom staff is in bass clef with the same key signature, featuring a steady eighth-note accompaniment.

The second system of musical notation consists of three staves. The top staff continues the complex melodic line from the first system, with a trill (tr) and a fermata (w) over a note. The middle staff continues with chords and some moving lines. The bottom staff continues with the eighth-note accompaniment.

The third system of musical notation consists of three staves. The top staff continues the complex melodic line. The middle staff continues with chords and some moving lines. The bottom staff continues with the eighth-note accompaniment.

The fourth system of musical notation consists of three staves. The top staff continues the complex melodic line, ending with a trill (tr) and a fermata (w). Below the first staff, the instruction *(Dim. e rall.)* is written. The middle staff continues with chords and some moving lines. The bottom staff continues with the eighth-note accompaniment. At the end of the system, the dynamic marking *(pp)* is written.



## FRANÇOIS COUPERIN

(1668-1733)

## SARABANDE ET FUGUETTE

(FUGATO)

ARRANGÉES pour l'ORGUE par

ARRANGED for the ORGAN by

ALEX: GUILMANT.

Ces pièces sont tirées de l'ouvrage intitulé: *Les Goûts réunis, ou nouveaux Concerts à l'usage de toutes sortes d'instrumens de musique, & Paris, 1724.*

F. Couperin n'a écrit que le Chant et la Basse chiffrée qui nous a servi pour la réalisation de l'Harmonie. Nous avons cru devoir supprimer pour l'orgue, une partie des nombreux ornements qui se trouvent dans ces morceaux, et indiquer les mouvements ainsi que les nuances.

ALEX: G.

Meudon, 2 Juillet 1892.

*These pieces are selected from a work entitled: Les Goûts réunis, ou nouveaux Concerts à l'usage de toutes sortes d'instrumens de musique, & Paris, 1724. (The united Tastes, or Concerts for the use of all kinds of musical instruments, etc. Paris, 1724.)*

*F. Couperin only wrote the Melodie and Bass parts from which we filled up the Harmony.*

*We thought it justified to suppress for the Organ a portion of the numerous ornaments which are in these pieces, and to add the time and phrasing.*

ALEX: G.

Meudon, July 2<sup>nd</sup> 1892.

INDICATION DES JEUX: **RÉCIT:** Grand Chœur.  
**G<sup>d</sup> ORGUE:** Tous les fonds (G<sup>d</sup> Ch. n<sup>o</sup>ép.) Réc. accouplé.  
**PÉDALE:** Fonds de 16 et 8 P. (Anches préparées.)

PREPARE: **(SWELL: Full.**  
**GREAT: 16, 8 & 4 F<sup>t</sup> Fluework, with Sw. coupled.**  
**PEDAL: 16 & 8 F<sup>t</sup> Fluework.**

(Adagio,  $\text{♩} = 63$ )

**MANUALE.**

1<sup>re</sup> Fois **f** G<sup>d</sup> O Récit. ouvert. 2<sup>e</sup> Fois **p** Récit. boîte fermée.  
1<sup>st</sup> Time **f** G<sup>d</sup> Sw. fixed open. 2<sup>nd</sup> Time **p** SW. closed.

**PÉDALE.**

1<sup>re</sup> Fois **f** Tirasse du G<sup>d</sup> O. 2<sup>e</sup> Fois **p** sans Tirasse.  
1<sup>st</sup> Time **f** G<sup>d</sup> to Ped. 2<sup>nd</sup> Time **p** Ped. Uncoupled.

(Legato)

(\*) Ce signe ' indique la terminaison des phrases qu'il faut séparer par un court silence, sans altérer le mouvement.

(\*) This sign ' indicates the termination of the phrases which must be separated by a short rest, without changing time.



Edition originale  
Original edition

First system of musical notation, including a small prelude at the top and the beginning of the main piece. It features a treble and bass staff with various musical notations such as notes, rests, and accidentals.

Second system of musical notation. Includes the instruction: **G<sup>d</sup> O. les deux fois.** *f* **G<sup>d</sup> Organ both times.** Below the bass staff, it says: **Tirasse du G<sup>d</sup> O. les deux fois.** *f* **G<sup>d</sup> to Ped. both times.**

Third system of musical notation. Includes the tempo marking: **(Allegro, ♩=160)**. Below the bass staff, it says: **(ff) G<sup>d</sup> O. G<sup>d</sup> Chœur.** *G<sup>d</sup> Full.*

Fourth system of musical notation. Includes the dynamic marking **(ff)** at the beginning and the instruction **Anches.** *Reeds.* at the end of the system.

Fifth system of musical notation. Includes the instruction **M.G.** *L.H.* in the middle of the system.



First system of musical notation, featuring a treble clef staff with a melodic line and two bass clef staves providing harmonic support. The music is in a minor key and includes various rhythmic patterns.

Second system of musical notation. The treble clef staff continues the melody, while the bass clef staves provide accompaniment. A marking "RÉCIT. SIV." is present in the middle of the system.

Third system of musical notation. The treble clef staff features a melodic line with a wavy hairpin (w) and a fermata. The bass clef staves provide accompaniment. A marking "G. O." is present in the middle of the system.

Fourth system of musical notation. The treble clef staff features a melodic line with a wavy hairpin (w) and a trill (tr) at the end. The bass clef staves provide accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with a trill (tr) at the end. The bass clef staves provide accompaniment. A marking "RÉCIT. SIV." is present at the beginning of the system.



First system of musical notation. It consists of three staves: a treble staff with a melodic line featuring a trill (tr) at the end, a bass staff with a rhythmic accompaniment, and a lower bass staff with a simple bass line. The key signature has one flat.

Second system of musical notation. It consists of three staves. The treble staff has a melodic line with a 'G.O.' marking. The middle bass staff has a simple bass line. The lower bass staff has a rhythmic accompaniment with accents (^) and a fermata. The key signature has one flat.

Third system of musical notation. It consists of three staves. The treble staff has a melodic line with a 'RECIT. SIV.' marking. The middle bass staff has a simple bass line. The lower bass staff has a rhythmic accompaniment. The key signature has one flat.

Fourth system of musical notation. It consists of three staves. The treble staff has a melodic line with a trill (tr) and a '(Rit.)' marking. The middle bass staff has a simple bass line. The lower bass staff has a rhythmic accompaniment. The key signature has one flat.





# ALEXANDRE GUILMANT

## ŒUVRES POUR LE GRAND ORGUE AVEC PÉDALE OBLIGÉE

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# SCHOTT'S ORGEL-ALBUMS

<p>Ed. Schott Nr. 431 <span style="float: right;">rot</span></p> <p style="text-align: center;"><b>I</b></p> <p>ELGAR, Salut d'Amour . . . <i>Grey</i>            WIDOR, Sérénade . . . <i>Westbrook</i>            SCHYTTE, 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, Chant sans paroles . . . <i>Shinn</i>            RACHMANINOFF, Prélude . . . <i>Shinn</i>            etc. ca. 20 Nos.</p>	<p>Ed. Schott Nr. 432 <span style="float: right;">blau</span></p> <p style="text-align: center;"><b>II</b></p> <p>GOUNOD, Méditation (Ave Maria) . . . <i>King Hall</i>            LEMMENS, Marche triomphale * * *            ELGAR, Sursum 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, Hängel und Gretel (Engel-Szene) . . . <i>Lemare</i>            etc. ca. 20 Nos.</p>	<p>Ed. Schott Nr. 433 <span style="float: right;">grün</span></p> <p style="text-align: center;"><b>III</b></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 <span style="float: right;">gelb</span></p> <p style="text-align: center;"><b>IV</b></p> <p>WAGNER, Meistersing. Vorsp. <i>Westbrook</i>            GUILMANT, Chant de Matin * * *            COUPERIN, Sarabande 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 <span style="float: right;">braun</span></p> <p style="text-align: center;"><b>V</b></p> <p>WAGNER, WalthersPreislied <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, Elégie . . . <i>Westbrook</i>            BEETHOVEN, Adagio cantabile a. d. Sonata Pathétique <i>Fraser</i>            etc. ca. 20 Nos.</p>	<p>Ed. Schott Nr. 436 <span style="float: right;">golden</span></p> <p style="text-align: center;"><b>VI</b></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 <span style="float: right;">grau</span></p> <p style="text-align: center;"><b>VII</b></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 <span style="float: right;">silber</span></p> <p style="text-align: center;"><b>VIII</b></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 <span style="float: right;">orange</span></p> <p style="text-align: center;"><b>IX</b></p> <p>BERLIOZ, Ballet des Sylphes (Faust) . . . <i>Goss-Custard</i>            MOUSSORGSKY, Intermezzo <i>Walfer</i>            SAMMARTINI, Canto amoroso <i>Pollitt</i>            POZNANSKI, Invocation . . . <i>Pollitt</i>            HÄNDEL, Menuett (Berenice) <i>Porter</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>

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