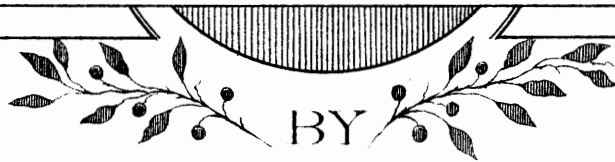


# ORGAN ARRANGEMENTS



BY

## W. J. WESTBROOK



- No. 1. **Neukomm, Ch. S.** Chorus „Le Jour s'éteint“, from Hymne de la nuit  
„ 2. **Rheinberger, J.** Agnus Dei, from Requiem, Op. 60 . . . . .  
„ 3. **Kalkbrenner, F.** Andante . . . . .  
„ 4. **Neukomm, Ch. S.** „Solo: Ces flots d'or“, from Hymne de la Nuit . . . . .  
„ 5. **Rheinberger, J.** „Requiem aeternam dona eis Domine“ from Requiem Op.60  
„ 6. **Raff, J.** Festival-March, Op. 139 . . . . .  
„ 7. **Ascher, J.** The Queen's March, Op. 62 . . . . .  
„ 8. **Gounod, Ch.** Elegy . . . . .  
„ 9. **Vieuxtemps, H.** Romance, Op. 40, No. 1 . . . . .  
„ 10. **Ascher, J.** Contemplation. Op. 54, No. 1 . . . . .  
„ 11. **Merkel, G.** Adagio, Op. 51 . . . . .  
„ 12. **Wagner, R.** Walther's Prize Song, from „The Mastersingers“ . . . . .  
„ 13. **Wagner, R.** Quintett of from „The Mastersingers“ . . . . .  
„ 14. **Goltermann, G.** Heroic March, Op. 73 . . . . .

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# Walter's Prize Song.

(Die Meistersinger.)

Composed by  
Richard Wagner.

Transcribed for the Organ  
by W. J. Westbrook.

Molto moderato.

Hptw. mit Rohrflöte und Gamba.  
Ch. Clarinet.

Obw. mit Oboe.  
Sw. with Oboe.

Oboe ab.  
Diaps only.

*p*

*p*

Soft 16'.  
Sanfte 16' Füß.

*cresc.*

*molto cresc.*

*f*

*un poco più lento*

*dolcissimo*

*Poco a poco più mosso*

*dim.*

*p*

*cresc.*

*f*

*dolce*  
*trium*

Sw. Obw.

First system of musical notation. It consists of three staves: a treble staff with a melodic line, a middle staff with chords, and a bass staff with a simple accompaniment. Dynamics include *p*, *p cresc.*, *f*, and *dim.*. There is a triplet of eighth notes in the first measure of the treble staff.

Second system of musical notation. It consists of three staves. Dynamics include *dim.*, *p*, *dolciss.*, *cresc.*, and *più cresc.*. There are triplet markings in the first measure of the treble staff and the last measure of the middle staff.

Third system of musical notation. It consists of three staves. Dynamics include *dim p*, *cresc.*, *pp*, *dolce*, *f*, and *p dol.*. A woodwind entry is marked with *Sw. Obs.* in the final measure of the system.

Fourth system of musical notation. It consists of three staves. Dynamics include *cresc.*, *p molto cresc.*, *dim.*, and *dol.*. The system concludes with a *dol.* marking in the final measure.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features a melodic line in the treble staff and a harmonic accompaniment in the grand and bass staves. Dynamics include *cresc.*, *f dim.*, and *p*.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The music continues with a melodic line and accompaniment. Dynamics include *dolce*, *p*, *p dolce*, and *cresc*.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The music continues with a melodic line and accompaniment. Dynamics include *p*, *dol.*, *trm*, and *p cresc. molto*. There is a triplet of eighth notes in the final measure of the treble staff.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The music continues with a melodic line and accompaniment. Dynamics include *poco ritard.*, *a tempo.*, *f*, *Sw. Obv.*, *dim.*, and *p*. There is a triplet of eighth notes in the first measure of the treble staff.

# Orgel-Compositionen

von

## Friedrich Lux.

	<i>M</i>	<i>S</i>
Op. 29. Fantaisie de Concert sur O <b>Sanctissima</b> . Chant religieux . . . . .	1	—
„ 32. Romance de l'op. <b>Casilda</b> . Transcription . . . . .	—	50
„ 33. Morceau de Concert sur la Prière de l'op. <b>Robin des bois</b> . . . . .	—	75
„ 52. Concert-Variationen über ein Thema (The Harmonious Blacksmith) v. <i>Händel</i>	1	—
„ 53. Concert-Fantaisie über Luther's Choral <b>Eine feste Burg</b> . . . . .	1	25
„ 55. Grosser religiöser Marsch zur Eröffnung von Kirchenfeierlichkeiten . . . . .	1	—
„ 56. Concert-Fuge . . . . .	1	50
„ 57. Lied ohne Worte (Canon) . . . . .	1	—
„ 60. Andante über die Chormelodie <b>Wie schön leucht' uns der Morgenstern</b> , mit Violoncell oder Horn . . . . .	1	75
„ 61. Concertstück mit 2 Hörnern & 3 Posaunen . . . . .	4	75
„ 63. Geistliches Lied ohne Worte . . . . .	—	75
„ 64. Fantaisie pastorale. Concertstück . . . . .	2	50
Concerto (D-dur) von <i>Händel</i> . . . . .	1	75
Drei Stücke aus <i>Händel's</i> <b>Messias</b> (Ehre sei Gott — Er weidet seine Heerde — Halleluja) in Form einer Sonate . . . . .	2	—
Adagio von <i>L. Spohr</i> . . . . .	1	—
Variationen aus dem Kaiserquartett von <i>Haydn</i> . . . . .	1	25
Drei Choral-Fantasien (Gott des Himmels und der Erden-Auferstehn, ja auferstehn wirst du — Allein Gott in der Höh' sei Ehr') . . . . .	1	75

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