

M^e
3412

MORCEAUX POUR HARMONIUM

N ^o 1	PRIÈRE BERGEUSE.....	OP. 27	Pr.....	5 ^t
2	CANZONETTA	28	.....	6 ^t
3	FUGHETTA	29	.....	5 ^t
4	ASPIRATION RELIGIEUSE.....	30	.....	5 ^t
5	SCHERZO	31	.....	9 ^t
6	VILLAGEOISE	32	.....	4 ^t
7	GAVOTTE, AIR & MENUETS de J.S. BACH <i>Transcriptions</i>			6 ^t

PAR

Alex. GUILMANT

ORGANISTE du GRAND ORGUE de la TRINITÉ à PARIS

du même Auteur :

Deux Morceaux. 1^o Recueillement 2^o Valse
Pastorale, Duo. pour Piano et Harmonium

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MP 17
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à Madame CHARLES THOMAS.

SCHERZO

POUR HARMONIUM

PAR ALEX: GUILMANT.

OP: 51.

All^o vivace. (♩. = 65)

HARMONIUM.

0 4 3 1

0 4 3 1

f *sf*

sf *sf*

p

Cresc. *f*

(A. G. 8.)

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a common time signature. It features a complex, rhythmic melody in the treble staff and a more active bass line in the bass staff. A forte dynamic marking (**f**) is present in the first measure.

Second system of musical notation, consisting of two staves. The treble staff continues the melodic line with various ornaments and slurs. The bass staff features a dense, chordal accompaniment with many beamed notes. A forte dynamic marking (**f**) is present in the third measure.

Third system of musical notation, consisting of two staves. The treble staff has a melodic line with many slurs and ornaments. The bass staff continues with a complex accompaniment. A forte dynamic marking (**f**) is present in the first measure.

Fourth system of musical notation, consisting of two staves. The treble staff features a melodic line with many slurs and ornaments. The bass staff continues with a complex accompaniment. A forte dynamic marking (**f**) is present in the first measure.

Fifth system of musical notation, consisting of two staves. The treble staff features a melodic line with many slurs and ornaments. The bass staff continues with a complex accompaniment. A forte dynamic marking (**f**) is present in the first measure.

(A. G. 8.)

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various dynamics: *p* (piano), *pp* (pianissimo), *f* (forte), *sf* (sforzando), and *Cresc.* (crescendo). There are also accents and slurs throughout the piece. The music is characterized by intricate rhythmic patterns and dense harmonic textures.

(A. G. 8.)

5

The musical score is arranged in five systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The second system continues with similar intensity. The third system features a fortissimo (*ff*) dynamic in the bass line and a piano (*p*) dynamic in the treble line. The fourth system is marked fortissimo (*ff*). The fifth system starts with a piano (*p*) dynamic and ends with a circled number 2, indicating a repeat or a specific fingering.

(A. G. 8.)

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *pp*, *p*. Includes slurs and fingerings.

Second system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *p*. Includes slurs and fingerings.

Third system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *pp*. Includes slurs and fingerings.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *ppp*. Includes slurs, fingerings, and circled numbers 3, 4, 5, 7.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *pp*. Includes slurs, fingerings, circled numbers 2, 5, and an 8^a octave sign.

(A. G. 8.)

8^a

8^a

8^a

loco.

p

8^a

8^a

pp

8^a

Cresc.

8^a

Dim.

pp

8^a

8^a

loco.

p

pp

8^a

p

Rall.

(A. G. 8.)

8^{va} 7 4 2 1 3 loco.

len - tan - do. pp 1^o tempo.

pp

Cresc.

f

fz

(A. G. 8.)

The image displays a musical score for piano, consisting of five systems of staves. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a *sf* marking, followed by a *ff* marking. A circled number '5' is present in the bass staff of the first system. The second system also features *sf* and *ff* markings. The third system includes *sf* and *ff* markings. The fourth system has *sf* and *ff* markings. The fifth system is marked *Sempre ff*. The score is characterized by dense chordal textures and melodic lines in both hands, with frequent use of slurs and accents.

(A. G. 8.)

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff has a more rhythmic accompaniment. A circled number '7' is placed above the treble staff in the fourth measure. The dynamic marking *fff* is located in the fourth measure of the bass staff.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures in both staves.

Third system of musical notation, showing a change in texture with more chords in the treble staff. The dynamic marking *ff* is in the third measure of the bass staff, and *sfz* is in the fifth measure of the bass staff.

Fourth system of musical notation, characterized by dense chordal textures in the treble staff. The dynamic marking *sfz* appears in the first, second, fourth, and fifth measures of the bass staff.

Fifth system of musical notation, concluding the page with a final melodic flourish in the treble staff and a strong accompaniment in the bass staff. The dynamic marking *fff* is in the fifth measure of the bass staff.

L. Badet grav:

(A. G. 8.)

Imp: Salme, 20, r. du Renard.

CATALOGUE
DES
COMPOSITIONS POUR ORGUE, HARMONIUM et PIANO
de
ALEXANDRE GUILMANT

Organiste du G^d Orgue de l'Eglise de la Trinité, à Paris.

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MARCHÉ	Mib majeur.
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SONATE	Ré mineur.

MORCEAUX POUR HARMONIUM.

PRIÈRE et BERCEUSE	Op: 27	5 ^f »
CANZONETTA	Op: 28	6 ^f »
FUGHETTA	Op: 29	5 ^f »
SCHERZO	Op: 30	9 ^f »
ASPIRATION RELIGIEUSE	Op: 31	5 ^f »
VILLAGEOISE	Op: 32	4 ^f »
AIR, GAVOTTE et MENUETS de J.S. BACH (transcriptions).		6 ^f »

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