



Organ Transcriptions

BY

A. HERBERT BREWER.

No. 14.

WALTER'S PREISLIED

(DIE MEISTERSINGER)

BY

Richard Wagner.

LONDON
Novello & Co., Ltd.

ORGAN TRANSCRIPTIONS

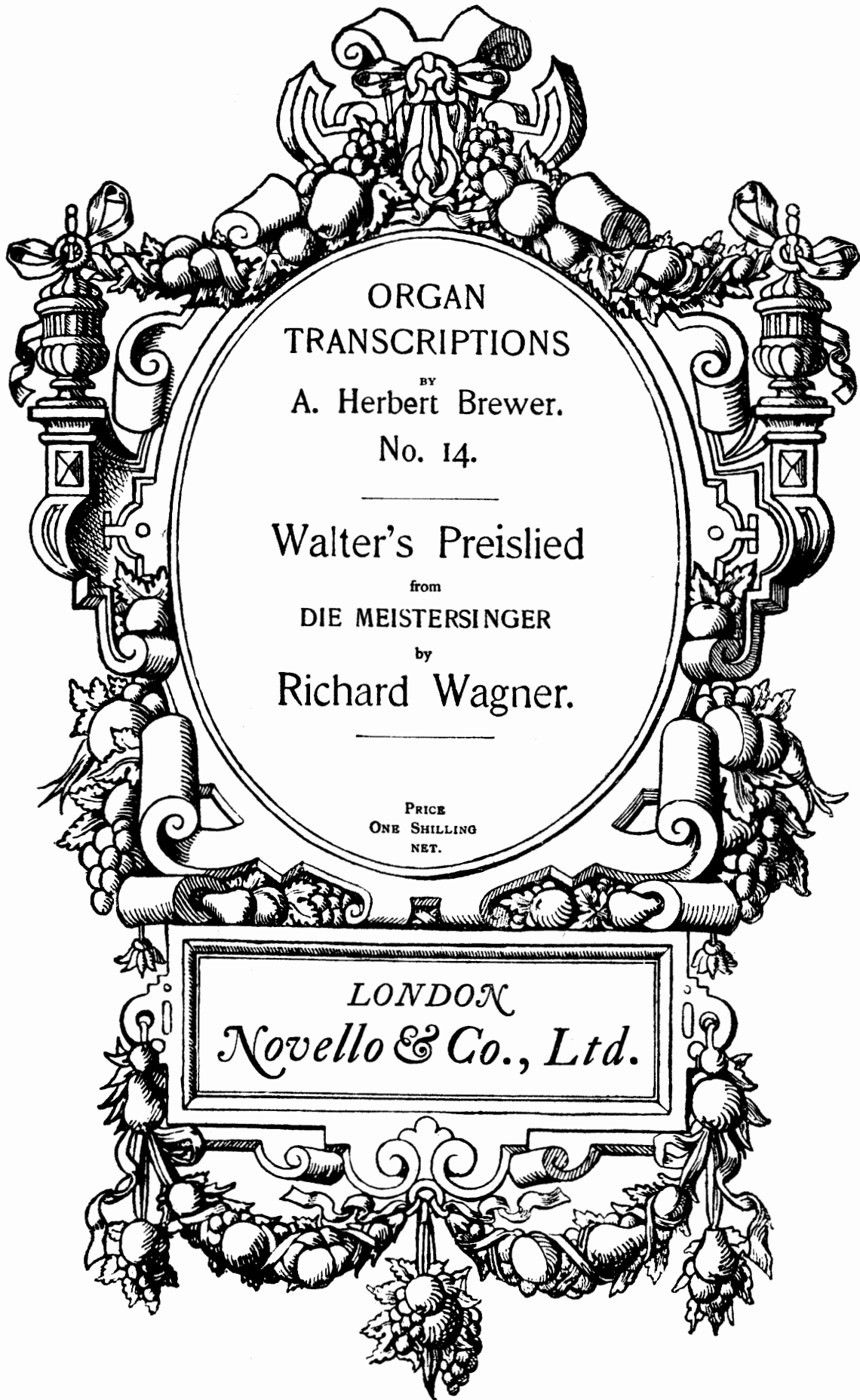
BY

A. HERBERT BREWER.

| No. | | S. | D. |
|-----|---|----|----|
| 1. | PRELUDE AND ANGEL'S FAREWELL ("Gerontius") | 2 | 0 |
| 2. | FUNERAL MARCH (From the Music to "Grania and Diarmid") | 2 | 0 |
| 3. | CHANSON DE NUIT | 2 | 0 |
| 4. | CHANSON DE MATIN | 2 | 0 |
| 5. | PASSACAGLIA (From "A Song of Judgment") | 2 | 0 |
| 6. | CANTO POPOLARE (From "In the South") | 2 | 0 |
| 7. | CANTIQUE D'AMOUR | 1 | 6 |
| 8. | AVE MARIA } IL LAMENTO } | 2 | 0 |
| 9. | PROCESSION TO THE MINSTER ("Lohengrin") | 1 | 0 |
| 10. | IN TE, DOMINE, SPERAVI | 2 | 0 |
| 11. | SOUVENIR DE PRINTEMPS | 1 | 6 |
| 12. | TANNHÄUSER'S PILGRIMAGE | 1 | 6 |
| 13. | AUF WIEDERSEHEN | 1 | 6 |

(To be continued.)

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ORGAN
TRANSCRIPTIONS
BY
A. Herbert Brewer.
No. 14.

Walter's Preislied
from
DIE MEISTERSINGER
by
Richard Wagner.

PRICE
ONE SHILLING
NET.

LONDON
Novello & Co., Ltd.

WALTHER'S PREISLIED.

FROM "DIE MEISTERSINGER."

Transcribed by
A. Herbert Brewer.

R. Wagner.

Moderato molto.

MANUAL.

Sw.

p

Ch. (Harp.)

PEDAL.

Sw. to Ped.

Ch. (Clarinet)

p dolce

cresc.

Sw.

Sw.

molto cresc.

f

tr

p dolce

Un poco più lento
Gt soft 8 ft
Sw. coupled

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music features a melodic line in the upper voice and a supporting bass line. Dynamics include *P* (piano) and *cresc.* (crescendo).

Second system of musical notation. It consists of three staves. The tempo marking *poco a poco più mosso* is present. Dynamics include *dim.* (diminuendo), *P cresc.* (piano crescendo), and *f* (forte).

Third system of musical notation. It consists of three staves. The woodwind part is labeled *Ch. (Wood Wind)*. Dynamics include *dim.*, *P tr* (piano with trill), *dolcissimo* (dolcissimo), and *pp* (pianissimo). The woodwind part is also labeled *Sw.* (Soprano Woodwind).

Fourth system of musical notation. It consists of three staves. The woodwind part is labeled *Ch. (Viole d'Orchestre)*. Dynamics include *P* and *P cresc.* (piano crescendo). The woodwind part is also labeled *Sw.*

Oboe

dim. *P* dim. *P* *ritenuto*

This system features an Oboe part with a melodic line and a piano accompaniment. The piano part includes dynamic markings: *dim.*, *P*, *dim.*, and *P*. The Oboe part includes a *ritenuto* marking and a triplet of eighth notes.

cresc. *più cresc.*

This system continues the Oboe and piano parts. The piano accompaniment features a *G♯* marking and dynamic markings *cresc.* and *più cresc.*. The Oboe part includes a *G♯* marking and a triplet of eighth notes.

dim. *cresc.* *f*

G♯ to Ped.

This system shows the Oboe and piano parts. The piano accompaniment has dynamic markings *dim.*, *cresc.*, and *f*. A *G♯ to Ped.* marking is present below the piano part.

dolce *cresc.*

p Sw.

Sw. to Ped.

This system concludes the Oboe and piano parts. The piano accompaniment includes dynamic markings *dolce* and *cresc.*, and a *p Sw.* marking. A *Sw. to Ped.* marking is present below the piano part.

con molto fuoco

Ch. (Viole d'Orchestre & Flute 8 ft) with Sub-Octave coupler

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The music is in 2/4 time. The first measure is marked *p*. The second measure is marked *f*. The third measure is marked *dim.*. The fourth measure is marked *p*. The fifth measure is marked *cresc.*. The bass line features a long, sweeping melodic line across the system.

Second system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The music is in 2/4 time. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *dolce*. The fourth measure is marked *cresc.*. The bass line features a long, sweeping melodic line across the system. There are annotations *Gt* above the first measure and *Gt to Ped.* below the second measure.

Third system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The music is in 2/4 time. The first measure is marked *p*. The second measure is marked *p*. The third measure is marked *p*. The fourth measure is marked *p dolce*. The bass line features a long, sweeping melodic line across the system.

Fourth system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The music is in 2/4 time. The first measure is marked *cresc.*. The second measure is marked *cresc.*. The third measure is marked *cresc.*. The fourth measure is marked *tr*. The bass line features a long, sweeping melodic line across the system.

First system of musical notation. The upper staff (treble clef) contains a complex melodic line with many beamed notes. The lower staff (bass clef) contains a simpler accompaniment. Dynamics include *f*, *p dolce*, and *cresc.*

Second system of musical notation. The upper staff features a melodic line with a triplet of eighth notes. Dynamics include *p molto cresc.*, *f dim.*, *p³*, *mf Sw.*, and *più f*. Performance markings include *poco rit.* and *a tempo*. A *Sw. to Ped.* instruction is located below the lower staff.

Third system of musical notation. The upper staff begins with a *G!* marking. Dynamics include *f*, *dim.*, and *p*. A *Sw.* marking is present above the staff. The system concludes with a double bar line.

Compositions for the Organ

BY

E. SILAS.

| | S. | D. | | S. | D. |
|-----------------------------|------|------|------|----------------------------------|----------|
| ALLEGRO MODERATO IN F | | | I 0 | SONATA IN F | 2 6 |
| ANDANTE IN D | | | I 0 | MINUETTO IN F | 1 0 |
| PRELUDE IN F MINOR | | | I 0 | FANTASIA ON "ST. ANN'S" TUNE | 1 6 |
| ANDANTE IN A FLAT | | | I 0 | MELODY IN E MINOR | 1 0 |
| FANTASIA IN E MINOR | | | I 6 | FANTASIA IN D MINOR. OP. 117 | 2 0 |
| PASTORALE IN G | | | I 0 | FANTASIA IN F MINOR. OP. 118 | 2 6 |
| CANZONETTA IN E | | | I 0 | ANTIPHON AND INTERLUDE. OP. | |
| ANDANTE IN C | } | | | 119 | 1 6 |
| MELODY IN C | | | | | |
| INTRODUCTION AND FUGUE IN D | | | I 0 | PRELUDE AND FUGUE IN D MINOR. | |
| PRELUDE IN D | } | | | OP. 120 | 1 6 |
| FUGUE IN C MINOR | | | | | |
| MARCH IN B FLAT | | | I 0 | CAPRICCIO. OP. 121 | 1 6 |
| | | | | ELEGY ON THEMES BY HENRY PURCELL | 1 0 |
| | | | | GRAND FUNERAL MARCH (SCHUBERT). | |
| | | | | Arranged ... | 1 0 |

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ORGAN TRANSCRIPTIONS

BY

GEORGE J. BENNETT,

MUS. DOC.

ORGANIST, LINCOLN CATHEDRAL.

| | s. | d. |
|---|-----------------|-----------------------|
| 1. INTRODUCTION AND MELODRAMA.—“THE DREAM OF JUBAL” | | |
| | A. C. MACKENZIE | 1 6 |
| 2. PRELUDE.—“LOHENGRIN” | ..... | ..... WAGNER |
| | | 1 0 |
| 3. ANDANTINO.—SYMPHONY (No. 4) in F minor | ..... | ..... TSCHAIKOWSKY |
| | | 2 0 |
| 4. SLOW MOVEMENT.—PIANOFORTE CONCERTO in B flat minor | ..... | ..... |
|  | ..... | 1 6 |
| 5. CORONATION MARCH | ..... | ..... |
|  | ..... | 2 0 |
| 6. THREE MINUETS.—SYMPHONIES in C, G minor, and E flat | ..... | ..... MOZART |
| | | 2 0 |
| 7. MINUET.—SONATA in E flat (Op. 31, III.) | ..... | ..... BEETHOVEN |
| | | 1 0 |
| 8. PRELUDE.—“COLOMBA” | ..... | ..... A. C. MACKENZIE |
| | | 1 6 |
| 9. FINALE (“O MAY WE SOON AGAIN”).—“BLEST PAIR OF SIRENS” | | C. H. H. PARRY |
| | | 1 0 |
| 10. NOTTURNO.—“A MIDSUMMER NIGHT’S DREAM” | | MENDELSSOHN |
| | | 1 6 |

(To be continued.)

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Original Compositions for the Organ

BY

EDWIN H. LEMARE.

| | | | | | | | S. | D. |
|-------|--|-------|------|------|-------|------|----|----|
| 1. | PASTORALE, No. 1, in E | | | | | | 1 | 6 |
| 2. | ANDANTINO, in D flat | .... | .... | .... | .... | .... | 1 | 6 |
| 3. | ELEGY in G | .... | .... | .... | .... | .... | 1 | 6 |
| 4. | CONCERT FANTASIA on the tune "Hanover" | .... | .... | .... | .... | .... | 3 | 0 |
| 5. | GAVOTTE MODERNE in A flat | .... | .... | .... | .... | .... | 1 | 6 |
| 6. | REVERIE in E flat | .... | .... | .... | .... | .... | 2 | 0 |
| 7. | SYMPHONY, No. 1, in G minor | .... | .... | .... | .... | .... | 5 | 0 |
| 8. | INTERMEZZO in B flat | .... | .... | .... | .... | .... | 1 | 6 |
| 9. | ANDANTE CANTABILE in F | .... | .... | .... | .... | .... | 1 | 6 |
| 10. | MEDITATION in D flat | .... | .... | .... | .... | .... | 1 | 6 |
| 11. | NOCTURNE in B minor | .... | .... | .... | .... | .... | 2 | 0 |
| 12. | CONTEMPLATION | .... | .... | .... | .... | .... | 2 | 0 |
| 13. | BERCEUSE in D | .... | .... | .... | .... | .... | 1 | 6 |
| 14. | RHAPSODY in C minor | .... | .... | .... | .... | .... | 2 | 0 |
| 15. | CHANSON D'ÉTÉ | .... | .... | .... | .... | .... | 1 | 6 |
| 16. | CAPRICE ORIENTALE | .... | .... | .... | .... | .... | 1 | 6 |
| 17. | CANTIQUE D'AMOUR | .... | .... | .... | .... | .... | 1 | 6 |
| 18. | FANTAISIE FUGUE | .... | .... | .... | .... | .... | 2 | 0 |
| 19. | MADRIGAL | .... | .... | .... | .... | .... | 1 | 6 |
| 20. | IMPROMPTU IN A | .... | .... | .... | .... | .... | 1 | 6 |
| 21. | SYMPHONY, No. 2, in D Minor | .... | .... | .... | .... | .... | 4 | 6 |
| 22. | ARCADIAN IDYLL | .... | .... | .... | .... | .... | 2 | 0 |
| 23. | OVERTURE in F minor ("The Schenley") | .... | .... | .... | .... | .... | 3 | 0 |
| 24. | PASTORAL POEM | .... | .... | .... | .... | .... | 2 | 0 |
| 25. | LIEBESTRAUM | .... | .... | .... | .... | .... | 2 | 0 |
| 26. | SPRING SONG ("From the South") | .... | .... | .... | .... | .... | 1 | 6 |
| 27. | SOUTENIR | .... | .... | .... | .... | .... | 1 | 6 |
| 28. | TRAUMLIED | .... | .... | .... | .... | .... | 1 | 6 |
| 29. | RONDO CAPRICCIO (A Study in Accents) | .... | .... | .... | .... | .... | 2 | 0 |
| 30. | GRAND CORTÈGE (Finale) | .... | .... | .... | .... | .... | 2 | 0 |
| 31. | THE QUEST | .... | .... | .... | .... | .... | 1 | 6 |
| 32. | RUSTIC SCENE | .... | .... | .... | .... | .... | 2 | 0 |
| 33. | CARILLON | .... | .... | .... | .... | .... | 1 | 6 |
| 34. | CHANT SERAPHIQUE | .... | .... | .... | .... | .... | 1 | 6 |
| 35. | COMMUNION ("Peace") | .... | .... | .... | .... | .... | 1 | 6 |
| <hr/> | | | | | | | | |
| | ROMANCE in D flat (in the RECITAL SERIES edited by E. H. LEMARE) | .... |  |  |  |  | 2 | 0 |
| | MARCHE SOLENNELLE | ditto | | | ditto | | 2 | 6 |
| | ALLEGRETTO in B minor | ditto | | | ditto | | 2 | 0 |
| | CHANT SANS PAROLES | ditto | | | ditto | | 2 | 0 |
| | SECOND ANDANTINO in D flat | ditto | | | ditto | | 1 | 6 |
| | TOCCATA DI CONCERTO | ditto | | | ditto | | 2 | 0 |
| | SUMMER SKETCHES | ditto | | | ditto | | 2 | 6 |

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