



Organ Transcriptions

BY

A. HERBERT BREWER.

No. 16.

PRELUDE TO ACT III.

(DIE MEISTERSINGER)

BY

Richard Wagner.

LONDON  
Novello & Co., Ltd.

# ORGAN TRANSCRIPTIONS

BY

A. HERBERT BREWER.

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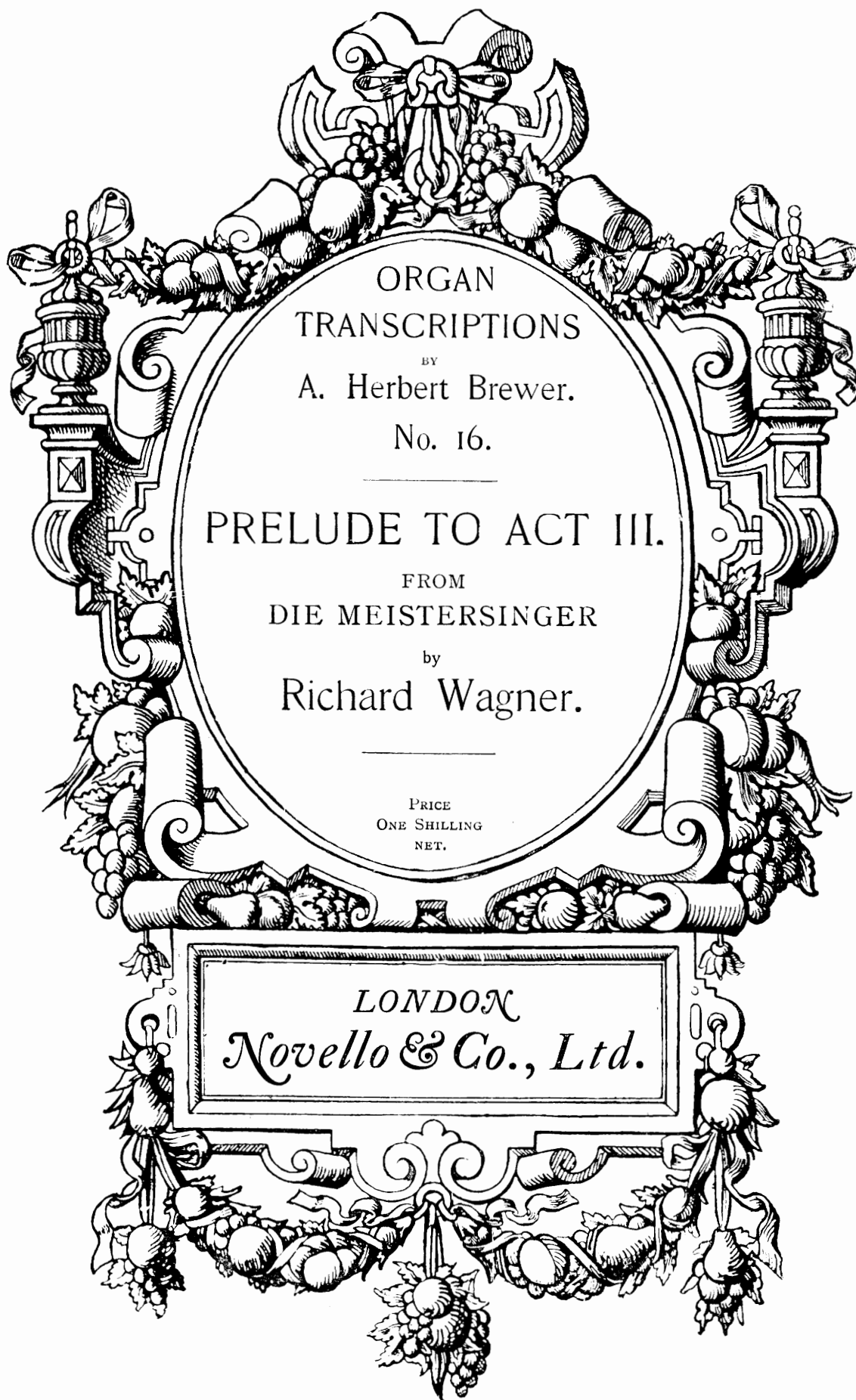
| No. |  |        |      |      |      | S.                | D.         |
|-----|--|--------|------|------|------|-------------------|------------|
| 1.  | PRELUDE AND ANGEL'S FAREWELL             |        |      |      |      |                   |            |
|     | (“Gerontius”)                            | ....   | .... | .... | .... | EDWARD ELGAR      | 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”)              | ....   | .... | .... | .... | C. H. LLOYD       | 2 0        |
| 6.  | CANTO POPOLARE                           |        |      |      |      |                   |            |
|     | (From “In the South”)                    | ....   | .... | .... | .... | EDWARD ELGAR      | 2 0        |
| 7.  | CANTIQUE D'AMOUR                         | ....   | .... | .... | .... | THEO WENDT        | 1 6        |
| 8.  | AVE MARIA                                | } .... | .... | .... | .... | ADOLPH HENSELT    | 2 0        |
|     | IL LAMENTO                               |        |      |      |      |                   |            |
| 9.  | PROCESSION TO THE MINSTER                |        |      |      |      |                   |            |
|     | (“Lohengrin”)                            | ....   | .... | .... | .... | ....              | WAGNER 1 0 |
| 10. | IN TE, DOMINE, SPERAVI                   | ...    | .... | .... | .... | J. W. G. HATHAWAY | 2 0        |
| 11. | SOUVENIR DE PRINTEMPS                    | ....   | .... | .... | .... | JOSEPH HOLBROOKE  | 1 6        |
| 12. | TANNHÄUSER'S PILGRIMAGE                  | ....   | .... | .... | .... | ....              | WAGNER 1 6 |
| 13. | AUF WIEDERSEHEN                          | ....   | .... | .... | .... | A. HERBERT BREWER | 1 6        |
| 14. | WALTER'S PREISLIED                       |        |      |      |      |                   |            |
|     | (“Die Meistersinger”)                    | ....   | .... | .... | .... | ....              | WAGNER 1 0 |
| 15. | AN ETON MEMORIAL MARCH                   | ....   | .... | .... | .... | C. H. LLOYD       | 2 0        |

(To be continued.)

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# DIE MEISTERSINGER von NÜRNBERG.

## VORSPIEL DES III. AKTES.

Transcribed by  
A. Herbert Brewer.

R. Wagner.

*Un poco sostenuto.*

MANUAL.

*espressivo*

Sw. (Strings)

*f* *p*

PEDAL.

Sw. to Ped. 8 f!

(Corni)  
Ch. (Fag.)

*Solenne.*

*dim.* *poco rall.* *f* *p*

Ch.

add 16 f!

First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. It contains piano accompaniment with dynamics *f* and *p dolce*. The middle staff is a single bass clef staff with a key signature of one sharp and a common time signature, containing a melodic line. The bottom staff is a single bass clef staff with a key signature of one sharp and a common time signature, containing a melodic line. The system concludes with the instruction "Ch. to Ped."

Second system of musical notation. It consists of three staves. The top staff is a grand staff with dynamics *più p* and *pp*, and includes the instruction "Un poco riten.". The middle staff is a single bass clef staff with dynamics *pp* and includes the instruction "G<sup>t</sup> (Strings)". The bottom staff is a single bass clef staff with dynamics *p* and includes the instruction "G<sup>t</sup> (Celli)". The system concludes with the instruction "G<sup>t</sup> to Ped."

Third system of musical notation. It consists of three staves. The top staff is a grand staff with dynamics *dolce* and *p*, and includes the instruction "Solo.". The middle staff is a single bass clef staff with dynamics *p* and includes the instruction "(Celli)". The bottom staff is a single bass clef staff with dynamics *p* and includes the instruction "16 ft in". The system concludes with the instruction "G<sup>t</sup> & Solo to Ped."

Fourth system of musical notation. It consists of three staves. The top staff is a grand staff with dynamics *più p* and *pp*, and includes the instruction "Ch.(soft 8ft Flute.)". The middle staff is a single bass clef staff with dynamics *pp* and includes the instruction "Ch.(soft 8ft Flute.)". The bottom staff is a single bass clef staff with dynamics *pp* and includes the instruction "Sw.". The system concludes with the instruction "Sw to Ped." and the dynamic marking "dolcissimo ed espressivo".

Sw. *sempre dolce*

This system contains three staves of music. The top staff features a melodic line with a trill and a triplet. The middle staff has a melodic line with a slur and a triplet. The bottom staff provides a bass line with a slur and a triplet. The dynamic marking *sempre dolce* is placed in the middle staff.

*più p*

This system contains three staves of music. The top staff has a melodic line with a slur and a triplet. The middle staff has a melodic line with a slur and a triplet. The bottom staff is mostly empty. The dynamic marking *più p* is placed in the middle staff.

Gt. (Corni) (Fug.) *cresc. poco a poco*  
pp Sw.

add soft 16 f!

This system contains three staves of music. The top staff has a melodic line with a slur and a triplet. The middle staff has a melodic line with a slur and a triplet. The bottom staff has a melodic line with a slur and a triplet. The dynamic marking *cresc. poco a poco* is placed in the middle staff. The marking *pp Sw.* is placed in the middle staff. The marking *add soft 16 f!* is placed below the bottom staff.

*f* *G!* *dim.* *p*

G! to Ped.

*Largamente.*  
Ch. (Clarinet & Strings.)

*f espressivo* *dim.* *p dolce*

Sw. soft 8 f!

Sw. to Ped.

Solo Clar. Sw. add Oboe. Oboe in

*p dolce* *p* *più p tr.*

*più p rit.* *pp* *ppp*



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*To be continued.*

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BY

## E. SILAS.

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| ANDANTE IN A FLAT           | .... | .... | I 0 | MELODY IN E MINOR                | .... I 0 |
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| PASTORALE IN G              | .... | .... | I 0 | FANTASIA IN F MINOR. OP. 118     | .... 2 6 |
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| ANDANTE IN C                | }    | .... | I 0 | 119                              | .... I 6 |
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| PRELUDE IN D                | }    | .... | I 0 | CAPRICCIO. OP. 121               | .... I 6 |
| FUGUE IN C MINOR            |      |      |     | ELEGY ON THEMES BY HENRY PURCELL | I 0      |
| MARCH IN B FLAT             | .... | .... | I 0 | GRAND FUNERAL MARCH (SCHUBERT).  |          |
|                             |      |      |     | Arranged ...                     | .... I 0 |

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