



Organ Transcriptions

BY

A. HERBERT BREWER.

No. 9.

PROCESSION TO THE
MINSTER

(LOHENGRIN)

BY

R. Wagner.

LONDON
Novello & Co., Ltd.

ORGAN TRANSCRIPTIONS

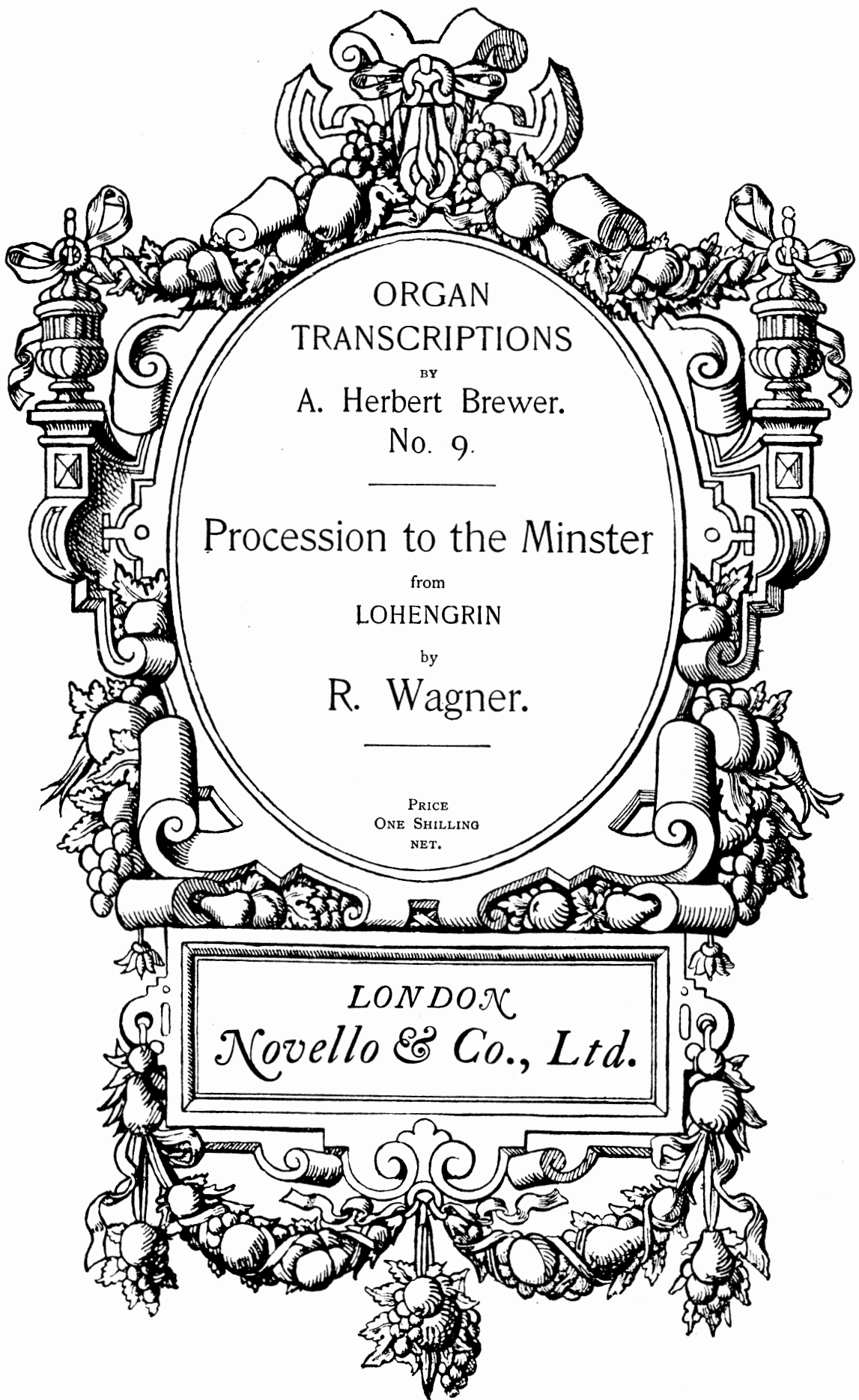
BY

A. HERBERT BREWER.

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

(To be continued.)

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



ORGAN
TRANSCRIPTIONS

BY
A. Herbert Brewer.
No. 9.

Procession to the Minster

from
LOHENGRIN

by
R. Wagner.

PRICE
ONE SHILLING
NET.

LONDON
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PROCESSION TO THE MINSTER.

(LOHENGRIN.)

Transcribed by
A. Herbert Brewer.

Wagner.

Largo e solenne.

MANUAL.

p Sw.

PEDAL.

Sw. to Ped.

Gt, Sw. coup!

cresc.

Oboe(Solo)

p

Sw.

This system features three staves. The top staff is for the Oboe Solo, starting with a *p* dynamic. The middle and bottom staves are for piano accompaniment, with the middle staff marked 'Sw.' (Sustained Weight). The music is in a key with two flats and a 3/4 time signature.

Clarinet.

p

dim.

This system features three staves. The top staff is for the Clarinet, starting with a *p* dynamic and ending with a *dim.* (diminuendo) marking. The middle and bottom staves are for piano accompaniment. The music continues in the same key and time signature.

Sw.

Gt.

This system features three staves. The top staff is for piano accompaniment, marked 'Sw.'. The middle staff is for guitar accompaniment, marked 'Gt.'. The bottom staff is for piano accompaniment. The music continues in the same key and time signature.

This system features three staves for piano accompaniment. The music concludes with a key signature change to three sharps (F# major/C# minor) and a final cadence.

Gamba.

mf *dim.* *p* Sw.

This system contains the first four measures of the piece. It features three staves: a top staff for the Gamba, a middle staff for the right hand of the piano, and a bottom staff for the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Gamba part begins with a melodic line of eighth notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Dynamic markings include *mf*, *dim.*, and *p*. The word "Sw." is placed above the piano part in the second measure.

This system contains measures 5 through 8. The Gamba part continues with a melodic line. The piano accompaniment maintains its harmonic support. The key signature remains three sharps and the time signature 3/4.

p

This system contains measures 9 through 12. The Gamba part features a more complex melodic line with some chromaticism. The piano accompaniment continues. A dynamic marking of *p* is present in the second measure. The key signature remains three sharps and the time signature 3/4.

p Sw.

This system contains measures 13 through 16. The Gamba part concludes with a melodic phrase. The piano accompaniment ends with a final chord. Dynamic markings include *p* and "Sw.". The key signature changes to two sharps (F#, C#) and the time signature remains 3/4.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a bass staff. The grand staff contains a complex melodic line with many beamed notes and rests. The bass staff contains a simple accompaniment of quarter notes. Dynamics include *p* and *pp*. There are hairpins indicating volume changes.

Second system of musical notation. It consists of three staves. The grand staff has a melodic line with a *dim.* hairpin and a *Ch. soft 8 & 4 ft* instruction. The bass staff has a melodic line with a *Sw. 8 ft* instruction. The bottom staff has a bass line with a *Ch. to Ped.* instruction.

Third system of musical notation. It consists of three staves. The grand staff has a melodic line with a *2* fingering mark. The bass staff has a melodic line. The bottom staff has a bass line.

Fourth system of musical notation. It consists of three staves. The grand staff has a melodic line with a *Sw.* instruction and a *mp* dynamic. The bass staff has a melodic line with a *Gt* instruction. The bottom staff has a bass line with a *Sw. to Ped.* instruction. A *cresc.* hairpin is present in the grand staff.

gt
più cresc.

gt to Ped.

This system contains three staves. The top staff is for piano accompaniment, featuring complex chordal textures with many beamed notes. The middle staff is for guitar, with a dynamic marking of *gt più cresc.* and a hairpin crescendo symbol. The bottom staff is for piano accompaniment, showing a melodic line with some rests.

ff
Tuba Solo

This system contains three staves. The top staff is for piano accompaniment with dense chordal patterns. The middle staff is for tuba, marked **ff** and *Tuba Solo*, with a hairpin crescendo. The bottom staff is for piano accompaniment with a steady melodic rhythm.

Allargando

gt

This system contains three staves. The top staff is for piano accompaniment, marked *Allargando*, with a slower tempo and complex textures. The middle staff is for guitar, marked *gt*, with a hairpin crescendo. The bottom staff is for piano accompaniment with a melodic 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	....	....	....	....	I	0	
PRELUDE IN F MINOR	I	0	FANTASIA ON "ST. ANN'S" TUNE	....	....	....	....	I	6	
ANDANTE IN A FLAT	I	0	MELODY IN E MINOR	....	....	....	....	I	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	}	I	0	119	I	6
MELODY IN C						PRELUDE AND FUGUE IN D MINOR.						
INTRODUCTION AND FUGUE IN D	I	0	OP. 120	I	6
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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FOR THE

ORGAN

BY

HENRY SMART.

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2.	TWO TRIOS	1	6	12.	DITTO. Nos. 5 TO 8	2	0
3.	GRAND SOLEMN MARCH IN E FLAT ...	2	0	13.	DITTO. Nos. 9 TO 12	2	6
4.	ANDANTE. No. 1, IN G MAJOR	1	6	14.	PRELUDE IN A AND POSTLUDE IN C...	1	0
5.	ANDANTE. No. 2, IN A MAJOR	1	6	15.	PRELUDE IN E FLAT INTRODUCTORY VOLUNTARY IN B FLAT	1	6
6.	ANDANTE. No. 3, IN E MINOR	1	6		ANDANTE GRAZIOSO		
7.	SIX SHORT AND EASY PIECES. Nos. 1 AND 2	1	6	16.	POSTLUDE IN D	1	6
8.	Do. Do. „ 3 AND 4	1	6	17.	TWELVE SHORT INTERLUDES	1	6
9.	Do. Do. „ 5 AND 6	1	6	18.	MARCH IN G	1	0
10.	AIR WITH VARIATIONS AND FINALE FUGATO	3	0	19.	EASY PRELUDES. No. 1, IN F; No. 2, IN G	1	0
				20.	MINUET IN C	1	6
				21.	FESTIVE MARCH IN D	1	6
				22.	POSTLUDE IN E FLAT	1	6
VOLUME III.							
	No.				s.	d.	
	23.	THREE ANDANTES. No. 1, IN A	...		1	0	
	24.	Do. Do. „ 2, IN F	...		1	0	
	25.	Do. Do. „ 3, IN C	...		1	0	
	26.	CON MOTO IN B FLAT		1	6	
	27.	A THREE-PART STUDY		1	6	

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ORIGINAL COMPOSITIONS FOR THE ORGAN

BY

GUSTAV MERKEL.

	S. D.		S. D.
1. SONATA IN D MINOR (ORIGINALLY WRITTEN AS A DUET)	3 0	9. OVERTURE IN C MINOR	1 0
2. FANTASIA IN E MINOR	1 0	10. { THREE SHORT PIECES:—	
3. TWELVE SHORT PRELUDES	2 0	<i>a.</i> ANDANTINO IN G	
4. { PASTORALE IN G }	1 0	<i>b.</i> ALLEGRO IN C	... .. 1 0
{ ADAGIO IN F }	1 0	<i>c.</i> ALLEGRO IN D	
5. PASTORALE IN G	1 0	PRELUDE IN E FLAT	
PRELUDE IN G		11. { THREE SHORT PIECES:—	
6. { TRIPLE FUGUE IN G MINOR }	1 0	<i>a.</i> ANDANTE IN B FLAT	
{ POSTLUDIUM		<i>b.</i> ALLEGRETTO IN D	... .. 2 0
ANDANTINO		<i>c.</i> ANDANTE IN G	
7. { MODERATO IN F }	1 0	12. TEN PRELUDES	2 0
{ PASTORALE IN A }		13. FANTASIA IN D	1 6
{ PASTORALE IN D }		14. TWO PRELUDES (B FLAT AND G)	1 0
8. { ALLEGRETTO IN A }	1 0	15. MARCHE RELIGIEUSE	1 0
{ ALLEGRO IN D }			

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