



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.

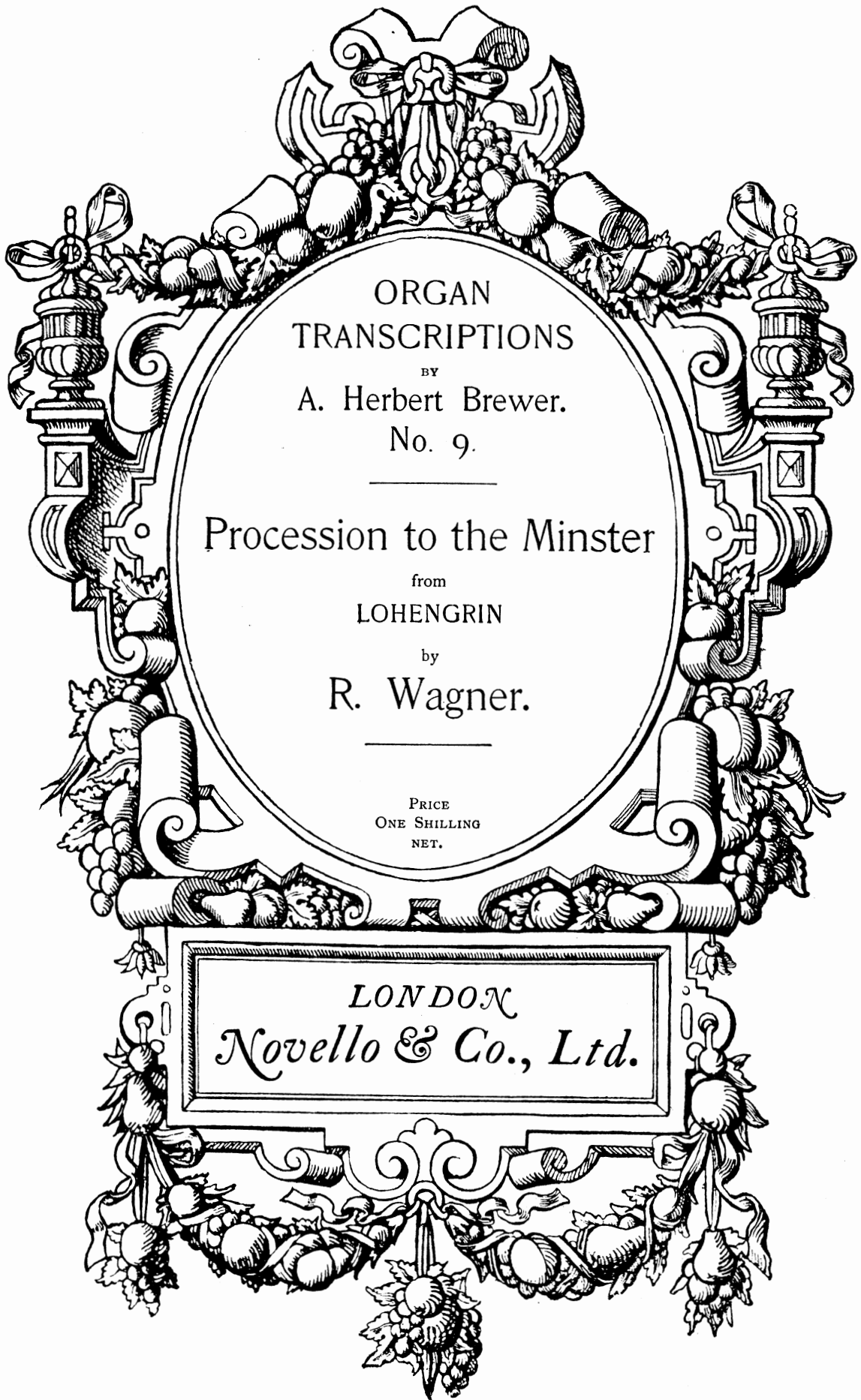
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No.						S.	D.
1.	PRELUDE AND ANGEL'S FAREWELL						
	(“ Gerontius ”)	....	....	....	....	EDWARD ELGAR	2 0
2.	FUNERAL MARCH						
	(From the Music to “ Grania and Diarmid ”)	....				“ ”	2 0
3.	CHANSON DE NUIT	....	....	....	....	“ ”	2 0
4.	CHANSON 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

*(To be continued.)*

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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  
*Novello & Co., Ltd.*



# 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, marked with a piano (*p*) dynamic. The middle and bottom staves are for the piano accompaniment, with the word "Sw." (Sustained Weight) written below the middle staff. 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, marked with a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The middle and bottom staves are for the piano accompaniment. The music continues in the same key and time signature.

Sw.

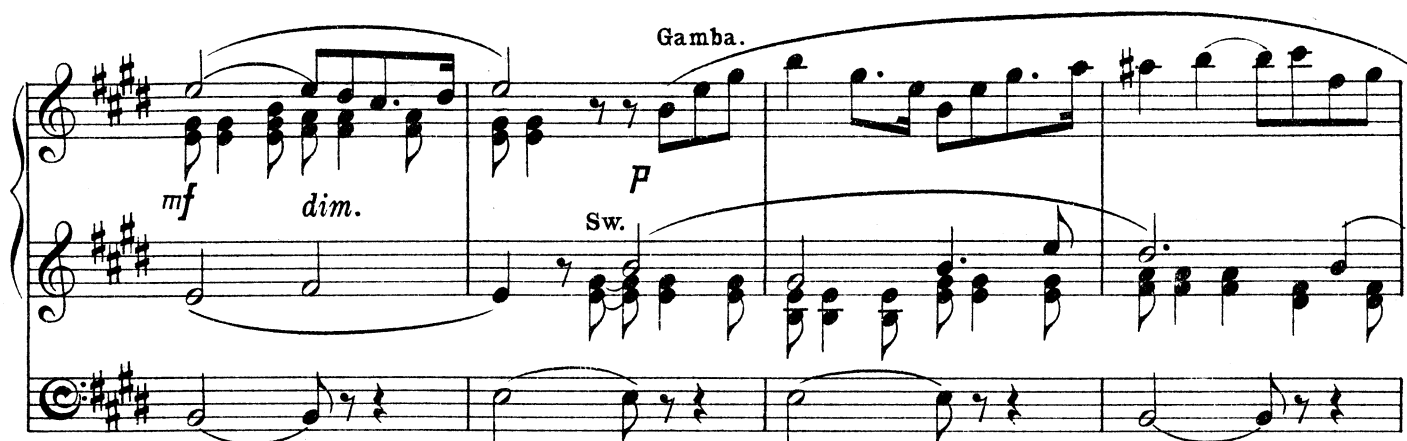
Gt.

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

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

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 written above the piano part.



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.

*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. The key signature remains three sharps.

*p* Sw.



This system contains measures 13 through 16. The Gamba part continues with a melodic line. The piano accompaniment continues. Dynamic markings include *p* and "Sw.". The key signature changes to two sharps (F#, C#) in the final measure.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a bass clef staff. The grand staff contains a complex melodic line with many beamed notes and rests. The bass clef 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 clef staff has a melodic line with a *Sw. 8 ft* instruction. The bottom staff has a simple accompaniment. A *Ch. to Ped.* instruction is at the bottom.

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

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 clef staff has a melodic line with a *Gt* instruction. The bottom staff has a simple accompaniment. A *cresc.* hairpin is present. A *Sw. to Ped.* instruction is at the bottom.



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, with a marking *gt to Ped.* below it.

**ff**  
Tuba Solo

This system contains three staves. The top staff is for piano accompaniment. The middle staff is for tuba, with a dynamic marking of **ff** and the instruction *Tuba Solo*. The bottom staff is for piano accompaniment.

*Allargando*

gt

This system contains three staves. The top staff is for piano accompaniment, with a tempo marking of *Allargando*. The middle staff is for guitar, with a marking *gt* below it. The bottom staff is for piano accompaniment.

# 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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# ORIGINAL COMPOSITIONS

FOR THE

## ORGAN

BY

### HENRY SMART.

*Nos. 1-10 and 11-22 in Two Volumes, Price 7s. 6d. each; Cloth, 10s. 6d. each;*

OR, IN SEPARATE NUMBERS:—

VOLUME I.				VOLUME II.			
No.		s.	d.	No.		s.	d.
1.	CHORAL WITH VARIATIONS ... ..	1	6	11.	TWELVE SHORT AND EASY PIECES IN VARIOUS STYLES. Nos. 1 TO 4	2	6
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 } ... ..		12. TEN PRELUDES ... ..	2 0
{ PASTORALE IN A } ... ..	1 0	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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