Organ Transcriptions

by

A. HERBERT BREWER.

No. 8.

AVE MARIA
IL LAMENTO

by

A. Henselt.

LONDON
Novello & Co., Ltd.
ORGAN TRANSCRIPTIONS

BY

A. HERBERT BREWER.

No. 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 p

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
IL LAMENTO
 ....  ....  ....  ....  ....  Adolph Henselt  2 0

(To be continued.)
ORGAN TRANSCRIPTIONS

BY

GEORGE J. BENNETT,

MUS. DOC.

ORGANIST, LINCOLN CATHEDRAL.

1. INTRODUCTION AND MELODRAM.A.—"THE DREAM OF JUBAL" A. C. MACKENZIE 1 6
2. PRELUDE.—"LOHENGRIN" .... .... .... .... .... WAGNER 1 0
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4. SLOW MOVEMENT.—PIANO FORTE 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 SING AGAIN").—"BLEST PAIR OF SIRENS" C. H. H. PARRY 1 0
10. NOTTURNO.—"A MIDSUMMER NIGHT'S DREAM" .... .... MENDELSSOHN 1 6

(To be continued.)

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER & CO., NEW YORK.
Old English Organ Music
EDITED BY
JOHN E. WEST.

PREFATORY NOTE.
This Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a literal performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually intended in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

No. 1. OVERTURE in C .......... Thomas Adams 2 0
,, 2. INTRODUCTION AND FUGUE ...... Dr. Benjamin Cooke 1 6
,, 3. VOLUNTARY in G minor .... John Stanley 1 6
,, 4. PRELUDE AND FUGUE in E minor .... T. A. Walmisley 1 6
,, 5. VOLUNTARY in A .......... William Russell 1 6
,, 6. VOLUNTARY in C minor .... Dr. Greene 1 6
,, 7. VOLUNTARY in C .......... Samuel Wesley 2 0
,, 8. VOLUNTARY in C .......... William Russell 2 0
,, 9. PRELUDE AND FUGUE in A .... Samuel Wesley 1 0
,, 10. INTRODUCTION AND FUGUE in F (on a Chant by Dr. Philip Hayes) ... Dr. Crotch 1 0
,, 11. AIR VARIED .......... Thomas Adams 1 6
,, 12. THREE SHORT PIECES .... Samuel Wesley 1 6
,, 13. VOLUNTARY in D .......... Dr. William Croft 1 0
,, 14. THREE SEVENTEENTH CENTURY PIECES: I. VOLUNTARY .... Dr. Orlando Gibbons
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