



Organ Transcriptions

BY

A. HERBERT BREWER.

No. II.

SOUVENIR DE PRINTEMPS

BY

Joseph Holbrooke.

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COLLECTED AND EDITED BY
EDWIN H. LEMARE.

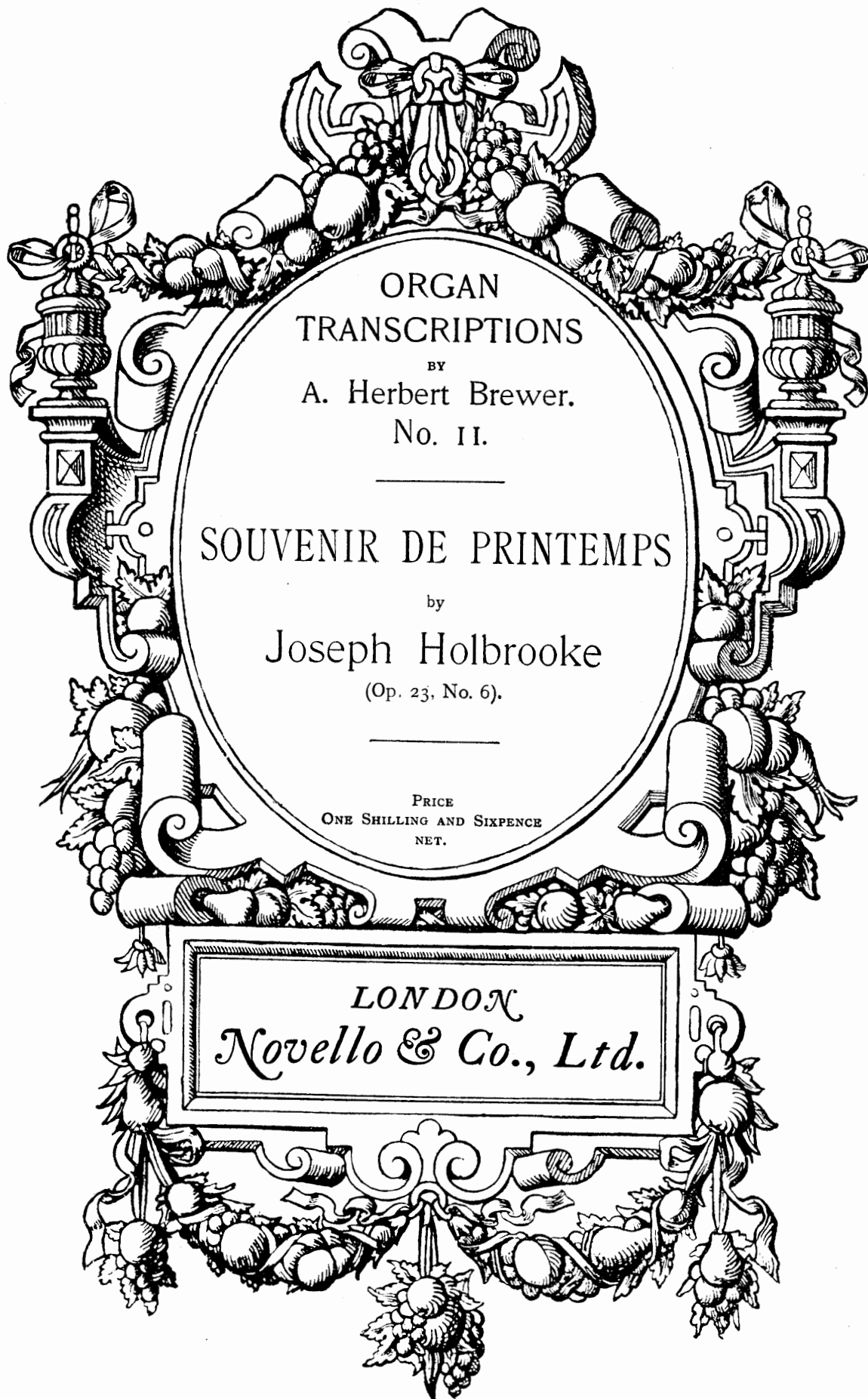
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To be continued.

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SOUVENIR DE PRINTEMPS.

Transcribed by
A. Herbert Brewer.

Joseph Holbrooke,
(Op. 23. N° 6.)

Andante cantabile.

G^t coupled to Sw.

MANUAL.

P espressivo

Sw.

PEDAL.

Sw. to Ped.

The first system of musical notation consists of three staves. The top staff is for the Manual, the middle for the Swell (Sw.), and the bottom for the Pedal. The key signature is two sharps (F# and C#) and the time signature is 2/4. The Manual part begins with a half rest, followed by a series of eighth and sixteenth notes. The Swell part has a half rest followed by chords. The Pedal part has a half rest followed by a series of eighth notes. Dynamics include *P espressivo* and *p*. There are also crescendo and decrescendo hairpins.

The second system of musical notation continues the piece. It features similar staves for Manual, Swell, and Pedal. The Manual part has a half rest followed by a series of eighth and sixteenth notes. The Swell part has a half rest followed by chords. The Pedal part has a half rest followed by a series of eighth notes. Dynamics include *cresc.* and *mf*. There are also crescendo and decrescendo hairpins.

First system of musical notation, featuring three staves (treble, piano, and bass) in G major. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

Second system of musical notation, featuring three staves. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics. The Clarinet part is introduced in the second measure, playing a melodic line. Dynamics include *p*, *rit.*, *pp*, and *a tempo*.

Third system of musical notation, featuring three staves. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics. The Clarinet part continues its melodic line. Dynamics include *gt f* and *f*. The system concludes with the instruction "Gt to Ped."

Fourth system of musical notation, featuring three staves. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics. The Clarinet part continues its melodic line. Dynamics include *gt p*, *dim.*, and *Sw. p*. The system concludes with the instruction "Sw. to Ped."

Sw. 8 ft

pp

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#).



Second system of musical notation, continuing the melody and accompaniment from the first system. The treble staff shows a continuation of the melodic line, and the bass staff continues the harmonic support.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#).



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#).

add 16 ft or Sub octave coupler and Tremulant

The musical score is written for piano and consists of four systems of staves. Each system has three staves: a treble staff, a middle staff, and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). Performance instructions include "Ch. 8 ft" (Chorus 8 feet), "Ch. to Ped." (Chorus to Pedal), and "poco rit." (poco ritardando). The score is divided into measures by vertical bar lines, and some measures contain multiple notes beamed together. The overall structure suggests a piece with a chorus and a pedal section.

Sub octave coupler in and Tremulant off

Gt.

p a tempo

Sw.

Sw. to Ped.

Gt. *f*

dim.

Sw.

f

Gt. to Ped.

Sw. to Ped.

Lento.

Sw.

Gt.

pp

Gt. +

L. H.

Sw.

ORGAN TRANSCRIPTIONS

BY

GEORGE J. BENNETT,

MUS. DOC.

ORGANIST, LINCOLN CATHEDRAL.

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10. NOTTURNO.—“A MIDSUMMER NIGHT’S DREAM”	MENDELSSOHN	1	6

(To be continued.)

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ORGAN ARRANGEMENTS

EDITED BY

JOHN E. WEST.

		ARRANGED BY	S.	D.
1.	OVERTURE ("MANFRED")	SCHUMANN	JOHN E. WEST	2 6
2.	INTERMEZZO ("THE ROSE OF SHARON")	A. C. MACKENZIE	JOHN E. WEST	1 0
3.	WHIMS ("FANTASIESTÜCKE")	SCHUMANN	JOHN E. WEST	1 0
4.	ANDANTE (VIOLIN CONCERTO)	MENDELSSOHN	W. A. C. CRUICKSHANK	1 6
5.	SYMPHONY IN B MINOR (THE "UNFINISHED"; FIRST MOVEMENT)	SCHUBERT	W. A. C. CRUICKSHANK	2 0
6.	BERCEUSE AND CANZONETTA (OP. 20, NOS. 8 AND 9)	CÉSAR CUI	PERCY E. FLETCHER	1 0
7.	SCHERZO RUSTIQUE (OP. 20, NO. 12)	CÉSAR CUI	PERCY E. FLETCHER	1 0
8.	{ NACHTSTÜCK (OP. 23, NO. 4)	SCHUMANN	A. B. PLANT	} 1 0
	{ MOMENT MUSICAL IN F MINOR (OP. 94, NO. 3)	SCHUBERT	A. B. PLANT	
9.	FANTASIA AND FUGUE IN C MINOR	C. P. E. BACH	JOHN E. WEST	1 6
10.	PRELUDE TO PART II. ("THE APOSTLES")	EDWARD ELGAR	G. R. SINCLAIR	1 6
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Original Compositions for the Organ

BY

EDWIN H. LEMARE.

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	SECOND ANDANTINO in D flat	ditto			ditto		1	6
	TOCCATA DI CONCERTO	ditto			ditto		2	0

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