

ORIGINAL COMPOSITIONS

FOR THE

Organ

BY

GUSTAV MERKEL.

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

N^o 15.

Reduced Price 1/-

London & New York
NOVELLO. EWER & C^o

MARCHE RELIGIEUSE.

G. Merkel, Op. 176. Book 2. N° 2.

Moderato.

mf

mf

cresc.

First system of musical notation, consisting of three staves. The top two staves are grand staff notation (treble and bass clefs). The bottom staff is a single bass clef. The music is in a key with three flats and a common time signature. It features complex chordal textures and melodic lines with various articulations.

Second system of musical notation, consisting of three staves. The top two staves are grand staff notation. The bottom staff is a single bass clef. This system includes dynamic markings: *mf* (mezzo-forte) at the beginning, *CRESC.* (crescendo) in the middle, and *p* (piano) towards the end.

Third system of musical notation, consisting of three staves. The top two staves are grand staff notation. The bottom staff is a single bass clef. This system includes a dynamic marking of *pp* (pianissimo) towards the end of the system.

Fourth system of musical notation, consisting of three staves. The top two staves are grand staff notation. The bottom staff is a single bass clef. This system includes dynamic markings: *CRESC.* (crescendo) in the middle and *p* (piano) towards the end.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats. The music includes various note values and rests. A dynamic marking of *mf* is present in the second measure of the top staff.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats. The music includes various note values and rests. Dynamic markings include *p* at the beginning and end of the system, and *CRESC.* in the middle.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats. The music includes various note values and rests. A dynamic marking of *mf* is present in the second measure of the top staff.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats. The music includes various note values and rests. Dynamic markings include *p* at the beginning and end of the system, and *CRESC.* in the middle.

First system of musical notation, featuring a grand staff with three staves. The top two staves are connected by a brace. The music is in a key signature of two flats and a 3/4 time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The notation includes various note values, rests, and phrasing slurs.

Second system of musical notation, continuing the piece. It features the same grand staff and key signature as the first system. The music continues with similar melodic and harmonic structures, including phrasing slurs and dynamic markings.

Third system of musical notation, concluding the piece. It features the same grand staff and key signature. This system includes dynamic markings for mezzo-forte (*mf*), crescendo (*CRESC.*), and ritardando (*rit.*). The notation ends with a double bar line.

Original Compositions

for the

Organ.

- | | | |
|--|---|--|
| 1. TWO INTRODUCTORY VOLUNTARIES
GEORGE J. BENNETT 1/- | 33. SONATEOSCAR WAGNER 1/6 | 68. SONATINA IN CC. J. FROST 1/8 |
| 2. THREE ANDANTESHAMILTON CLARKE 2/- | 34. SKETCH IN C MINORJOHN E. WEST 1/- | 69. ANDANTE MODERATO IN ADR. GARRETT 1/8 |
| 3. POSTLUDE (CHRISTMAS)DR. GARRETT 1/6 | 35. FUGUE IN E MINORJOHN E. WEST 1/- | 70. PRELUDE IN C MINORF. E. GLADSTONE 1/- |
| 4. ANDANTE CON MOTODR. GARRETT 1/- | 36. MINUET AND TRIOB. LUARD SELBY 1/- | 71. ALLEGRO MARZIALEF. E. GLADSTONE 1/- |
| 5. INTERLUDE FOR ADVENTOLIVER KING 1/- | 37. ANDANTE IN B \flat AND SHORT POSTLUDE
B. LUARD SELBY 1/- | 72. PRELUDE AND FUGUE IN A MINOR CH. GRÆDENER 1/- |
| 6. {PRELUDE FOR LENT. Op. 10. No. 2 OLIVER KING }
FANTASIA ON A THEME BY HER-
MANN GOETZ. Op. 20.....OLIVER KING } 1/- | 38. SARABANDEB. LUARD SELBY 1/- | 73. ANDANTE IN F.....J. W. GRITTON 6d |
| 7. THREE PIECES. A. BAPTISM. B. WEDDING.
G. BURIALA. C. MACKENZIE 1/- EA. | 39. POSTLUDE IN DB. LUARD SELBY 1/- | 74. MARCHE TRIOMPHALE IN E \flat AND POSTLUDE
IN FALEX. GUILMANT 1/6 |
| 8. VOLUNTARY FOR CHRISTMASTIDE
SIR F. OUSELEY 1/- | 40. ANDANTE GRAZIOSODR. C. S. HEAP 1/- | 75. FANTASIE SUR DEUX MELODIES ANGLAISES
ALEX. GUILMANT 1/6 |
| 9. VOLUNTARYSIR F. OUSELEY 1/- | 41. FANTASIA IN CBERTHOLD TOURS 1/6 | 76. FESTAL MARCH IN E \flatDR. C. S. HEAP 1/6 |
| 10. SHORT VOLUNTARY FOR A TIME OF SORROW
RIDLEY PRENTICE 6d. | 42. ALLEGRETTO GRAZIOSOBERTHOLD TOURS 1/- | 77. FANTASIA ON MENDELSSOHN'S VOLKSLIED
GEO. HEPWORTH 1/6 |
| 11. SHORT VOLUNTARY FOR LENT B. LUARD SELBY 1/- | 43. MENUETTO.....BERTHOLD TOURS 1/- | 78. PRELUDE IN G.....W. MACFARREN 6d. |
| 12. POSTLUDE IN C MINORDR. STEGGALL 1/- | 44. POSTLUDEBERTHOLD TOURS 1/- | 79. RELIGIOUS MARCH IN E \flatG. A. MACFARREN 1/- |
| 13. CONCLUDING VOLUNTARY OR FANTASIA (LENT)
C. E. STEPHENS 1/- | 45. FANTASIA IN C MINORW. S. HOYE 1/6 | 80. ANDANTE IN G AND SECULAR MARCH
G. A. MACFARREN 1/- |
| 14. THREE CANONSW. G. WOOD 2/- | 46. FOUR SHORT VOLUNTARIES.....KATE WESTROP 1/6 | 81. VARIATIONS ON THE PSALM-TUNE "WINDSOR"
G. A. MACFARREN 1/- |
| 15. ALLEGRETTOCHARLES H. LLOYD 1/- | 47. CONCERT FANTASIA AND FUGUE.....W. G. WOOD 2/- | 82. ANDANTE IN DH. S. OAKELEY 1/- |
| 16. ALLEGRETTO IN DB. LUARD SELBY 1/- | 48. SONATA IN D MINORCHARLES H. LLOYD 2/6 | 83. PRÆLUDIUM ET FUGASIR F. OUSELEY 1/- |
| 17. THREE PIECES. No. 1. ALLEGRETTO MODERATO. No. 2.
ANDANTE CON MOTO. No. 3. PROCESSIONAL MARCH
H. M. HIGGS 2/6 | 49. ANDANTE IN E. MINUET AND TRIO, No. 2, IN
A MINORB. LUARD SELBY 1/6 | 84. PRELUDE IN C \sharp MINORW. PARRATT 6d |
| 18. ANDANTE IN G.....H. W. WAREING 1/- | 50. POSTLUDE IN DW. G. WOOD 1/- | 85. POSTLUDE IN C MINORE. PROUT 1/- |
| 19. ANDANTE IN A AND MINUET IN A.....CH. H. LLOYD 1/6 | 51. ALLEGRO IN CW. G. WOOD 1/- | 86. ANDANTE IN E \flat AND POSTLUDE IN C.....F. J. READ 1/- |
| 20. ALLEGRO MA NON TROPPO.....OSCAR WAGNER 1/- | 52. MELODY IN B \flatARTHUR CARNALL 1/- | 87. ANDANTE SERIOSO IN D MINOR.....C. REINECKE 6d. |
| 21. PROCESSIONAL WEDDING MARCH.....H. R. BIRD 1/- | 53. THREE ANDANTESHAMILTON CLARKE 1/6 | 88. ALLEGRO VIVACE IN D.....C. T. SPEER 1/- |
| 22. REVERIEB. LUARD SELBY 1/- | 54. POSTLUDE IN B \flatJOHN E. WEST 1/- | 89. PRELUDE AND FUGUE IN E MINOR C. V. STANFORD 1/- |
| 23. THREE PIECES IN F, D, AND G.....B. LUARD SELBY 1/6 | 55. ALLEGRO, IN FORM OF A MINUET...W. G. WOOD 1/6 | 90. POSTLUDE IN C.....H. J. STARK 1/- |
| 24. MARCHE SERIEUSE.....B. LUARD SELBY 1/- | 56. ALLEGRO MA NON TROPPO (COMMUNION OFFER-
TORIUM)H. M. HIGGS 1/6 | 91. ALLEGRETTO PASTORALE IN A AND FUGUE IN
D MINORC. STEGGALL 1/6 |
| 25. SIX MINIATURESOSCAR WAGNER 2/6 | 57. PRELUDE AND FUGUEH. M. HIGGS 1/6 | 92. OFFERTOIRE IN F.....C. E. STEPHENS 1/- |
| 26. THREE PRELUDESJOHN E. WEST 1/- | 58. MÉLODIE, PRIÈRE, PASTORALE.....H. M. HIGGS 1/6 | 93. CONCERT-FANTASIA IN D MINOR SIR R. P. STEWART 1/6 |
| 27. {COMMUNION IN D \flatB. LUARD SELBY }
PRÆLUDIUM E FUGHETTAB. LUARD SELBY } 1/- | 59. OFFERTOIRE IN D MINORH. M. HIGGS 1/6 | 94. FUGATO IN CPH. TIETZ 1/- |
| 28. INTRODUCTION AND FUGUE.....DR. GLADSTONE 1/- | 60. ANDANTINO IN D.....J. BARNBY 6d. | 95. PASTORALE IN E \flat AND CONCLUDING VOLUNTARY,
FUGATO IN G MINORPH. TIETZ 1/- |
| 29. ALLEGRETTODR. GLADSTONE 1/- | 61. COMMUNION AND LARGHETTO
EDOUARD BATISTE 1/- | 96. MARCH IN FJ. H. WALLIS 1/- |
| 30. ANDANTE AND FUGUE.....B. LUARD SELBY 1/6 | 62. PRELUDE AND POSTLUDEEDOUARD BATISTE 1/6 | 97. VOLUNTARY (GRAVE AND ANDANTE) S. S. WESLEY 1/- |
| 31. PASTORALE AND MELODY IN A \flat B. LUARD SELBY 1/6 | 63. ANDANTE IN A \flat AND PASTORALE IN F
HAMILTON CLARKE 1/- | 98. CONCERT-FANTASIA, D MINOR JOHANN WORPING 1/6 |
| 32. ORCHESTRAL MARCHB. LUARD SELBY 1/- | 64. GRAND OFFERTORIO IN A.....HAMILTON CLARKE 1/- | 99. THEME IN A.....F. W. HIRD 1/- |
| | 65. MINUET IN THE ANCIENT STYLE, B \flat
HAMILTON CLARKE 1/- | 100. MAESTOSO ALLA MARCIAF. W. HIRD 1/- |
| | 66. LARGHETTO IN C.....C. J. FROST 1/- | |
| | 67. FANTASIA IN B \flatC. J. FROST 1/- | |

Nos. 41 to 45 and 60 to 100 from "The Organist's Quarterly Journal."