

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/-	
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9. OVERTURE IN C MINOR	1/-			

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MARCHE RELIGIEUSE.

G. Merkel, Op. 176. Book 2. N° 2.

Moderato.

The musical score is presented in five systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The first system is marked *mf* and *Moderato*. The second system is also marked *mf*. The third system features a key signature change to C major. The fourth system is marked *mf* and includes a *cresc.* (crescendo) marking. The fifth system concludes the piece.

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

Second system of musical notation. It consists of three staves. The top two staves are a grand staff with a key signature of two flats and a common time signature. The bottom staff is a single bass clef. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). The music continues with intricate harmonic and melodic development.

Third system of musical notation. It consists of three staves. The top two staves are a grand staff with a key signature of two flats and a common time signature. The bottom staff is a single bass clef. Dynamics include *pp* (pianissimo). The musical texture remains dense and expressive.

Fourth system of musical notation. It consists of three staves. The top two staves are a grand staff with a key signature of two flats and a common time signature. The bottom staff is a single bass clef. Dynamics include *cresc.* and *p* (piano). The system concludes with a final melodic flourish.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *mf*. The music features complex rhythmic patterns and melodic lines.

Second system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three flats. The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *CRESC.*. The third staff has a dynamic marking of *p*. The music continues with intricate textures and dynamics.

Third system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three flats. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *mf*. The music maintains its complex rhythmic and melodic structure.

Fourth system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three flats. The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *CRESC.*. The third staff has a dynamic marking of *p*. The system concludes with a double bar line and a key signature change to two flats.

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first staff begins with a *mf* dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and phrasing slurs.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The musical texture is dense with many beamed notes and rests, creating a complex rhythmic pattern. The dynamics and phrasing continue from the previous system.

Third system of musical notation, the final system on the page. It includes dynamic markings for *mf*, *CRESC.*, and *rit.*. The music concludes with a final cadence. The notation is consistent with the previous systems, showing a progression of musical ideas.

Original Compositions

for the

Organ.

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