

EDWIN H. LEMARE

NEW ORGAN MUSIC

- Op. 79¹. The Lament, Sketch
Op. 79². Consolation, Sketch
Op. 80. Concertstück (in the form of a
Polonaise)
Op. 81. Lullaby
Op. 82. Christmas Song
Op. 83¹. Sunshine, Melody
Op. 83². Moonlight, Intermezzo
Op. 84. Gavotte à la Cour
Op. 85. Bénédiction Nuptiale
Op. 86. Maestoso und Pomposo
Op. 87. Souvenir joyeux



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MAYENCE — LEIPZIG — BRUXELLES — PARIS

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SELECT ORGAN PIECES.

POPULAR ALBUMS FOR ORGAN:

			NET S. D.
BOELY, A. P. F.	Album of 15 Popular Pieces	(Westbrook)	2 0
LEMMENS, J.	12 Pieces	(Best)	2 0
MERKEL, G.	24 Pieces	(Westbrook)	4 0
WÉLY, LEFÉBURE:	25 Pieces	(Westbrook)	4 0

ORGAN ALONE:

ADAM, A.	Rêverie religieuse	(Best, No. 30)	1 6
—	Cantique de Noël	(Westbrook, No. 1)	1 6
BACH, J. S.	Chromatic Fantasia and Fugue	(Best, No. 48)	2 0
—	Toccatà con Fuga in C minor	(Best, No. 55)	2 0
BEETHOVEN, L. van.	Adagio de la Sonate pathétique	(Fraser)	1 6
BENEDICT, J.	Marche des Templiers	(Best, No. 5)	2 0
BRAGA, G.	La Serenata	(Best, No. 31)	1 6
CALLAERTS, J.	24 Pieces, 8 Books		each 2 6
CHOPIN, F.	Prelude in D flat, Op. 28	(Best, No. 54)	1 0
—	Polonaise Op. 40, No. 1	(Best, No. 9)	1 6
DREYSCHOCK, F.	Berceuse	(Lemare, No. 17)	2 0
ELGAR, E.	Sursum corda, Op. 11	(Lemare, No. 18)	2 0
—	Salut d'amour, Op. 12	(Lemare, No. 1)	2 0
—	Gavotte	(Lemare, No. 26)	2 0
EVANS, E.	Sunday Morning		1 6
FAULKES, W.	See Separate List		
FAURE, J.	Les Rameaux, Hymne	(Westbrook, No. 9)	1 6
GOLDMARK, C.	Andante from the Rustic Symphony	(Lemare, No. 2)	2 0
—	Finale from the Rustic Symphony	(Lemare, No. 3)	2 6
GOUNOD, CH.	Meditation (Ave Maria)	(King Hall)	1 6
—	Nazareth	(Westbrook, No. 2)	1 6
—	Berceuse (Sérénade) and O Salutaris	(Westbrook, No. 15 a. b.)	1 6
GREY, CH. J.	Pieces No. 1. Hymne Céleste		1 6
	2. Chant Triomphal		1 6
	3. Andante Pastorale		1 6
	4. Marche Solennelle		1 6
	5. Berceuse		1 6
	6. Grand Choeur		1 6
	7. Cantilène Dramatique		1 6
	8. Sonata in G minor		2 0
	9. Intermezzo		1 6
	10. Offertoire		1 6
	11. Fantaisie Symphonique		2 0
	12. Symphony in F		2 0
	13. Idylle		1 6
	14. Marche Nuptiale in A flat		1 6
	15. Toccata		1 6
	16. Overture		1 6
	17. Meditation		1 6

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To my friend W. Fiddis Wilson

SOUVENIR JOYEUX

III Swell (soft 8' & 4')
 II Great (Wald Flöte 8') uncoupled
 I Choir (soft Flute 8') - III
 Pedal (soft 16') - III

EDWIN H. LEMARE, Op.87

Allegretto grazioso $\text{♩} = 60$

Manual

Pedal

III *p* *sempre rubato*

rit. *a tempo*

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked *sempre rubato*. The lower staff (bass clef) contains a bass line with chords and eighth notes. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked *dim. rit. a tempo rubato*. The lower staff (bass clef) contains a bass line with chords and eighth notes. The key signature has two flats (B-flat and E-flat).

Third system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked *III* and *(Celeste 8' Lieb. 8' & Trem.)*. The lower staff (bass clef) contains a bass line with chords and eighth notes, marked *II* and *(add soft 8')*. The key signature has two flats (B-flat and E-flat).

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked *(Sw. to Ch. in.)* and *I*. The lower staff (bass clef) contains a bass line with chords and eighth notes, marked *II* and *(Sw. to Gt.)*. The key signature has two flats (B-flat and E-flat).

Più tranquillo $\text{♩} = 144$

(add V. H. 8^o)

p.

p.

p.

(add soft 4^o)

rit. - a tempo

First system of musical notation. The top staff (treble clef) contains a series of eighth-note chords. The middle staff (bass clef) features a melodic line with a long slur. The bottom staff (bass clef) contains a simple bass line with a few notes.

Second system of musical notation. The top staff continues with eighth-note chords. The middle staff has a melodic line with a slur and a *cresc.* marking. The bottom staff continues with a simple bass line.

Third system of musical notation. The top staff features a melodic line with a slur and a *p* marking. The middle staff has a melodic line with a slur and a *f* marking, with a bracketed instruction *III (add soft 16')*. The bottom staff has a melodic line with a slur and a *(Sw. to Ped.)* marking.

Fourth system of musical notation. The top staff features a melodic line with a slur and a *dim.* marking. The middle staff has a melodic line with a slur and a *(soft 8' & 4' only)* marking. The bottom staff has a melodic line with a slur and a *rit.* marking. The system concludes with a key signature change to two flats and a 4/4 time signature.

Tempo I



First system of musical notation. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a final sharp sign. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes and rests. The instruction *p sempre rubato* is written below the top staff.

p sempre rubato



Second system of musical notation. The top staff continues the melodic line with various intervals and a final sharp sign. The bottom staff continues the bass line with eighth notes and rests. The key signature and time signature remain consistent.



Third system of musical notation. The top staff features a melodic line with a *rit.* (ritardando) marking and a *a tempo rubato* instruction. The bottom staff continues the bass line. The key signature and time signature remain consistent.

rit. *a tempo rubato*

First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff (bass clef) contains a series of chords, mostly triads and dyads, with some eighth notes. The bottom staff (bass clef) contains a single line of music with a few notes.

Second system of musical notation. The top staff (treble clef) continues the melodic line. The middle staff (bass clef) continues the chordal accompaniment. The bottom staff (bass clef) continues the single line of music. The word *rit.* is written above the middle staff towards the end of the system.

Third system of musical notation. The top staff (treble clef) contains a melodic line. The middle staff (bass clef) contains a series of chords. The bottom staff (bass clef) contains a single line of music. The word *pp* is written above the top staff. The word *III* is written above the middle staff. The word *a tempo* is written below the top staff. The word *(reduce Sw.) dim.* is written below the middle staff. The word *rit. molto* is written below the bottom staff. The word *(soft 32')* is written below the bottom staff at the end of the system.

Arthur W. Pollitt

Original Compositions & Transcriptions for the Organ

- | | | | |
|--------|------------------|----------------------------------|---------------|
| No. 1. | Moszkowski, M. | Canon | Op. 81 No. 1 |
| 2. | Tschaikowsky, P. | Andante from Pianoforte-Concert | Op. 23 |
| 3. | Hambourg, M. | Volkslied | |
| 4. | Oehme, R. | Myrthe, Cortège nuptial | Op. 10 |
| 5. | Crowell, H. | Meditation | Op. 47 No. 3 |
| 6. | Pollitt, A. W. | Gavotte (B-flat) | |
| 7. | Moszkowski, M. | Menuet | Op. 77 No. 10 |
| 8. | Kaiser, H. | Credo | |
| 9. | Tschaikowsky, P. | None but the weary heart | |
| 10. | Tschaikowsky, P. | Canzonetta, from Violin Concerto | Op. 35 |
| 11. | Pollitt, A. W. | Sonata (C-minor) | |
| 12. | Schütt, E. | Romance | Op. 38 No. 2 |
| 13. | Hrensky, H. | Près de la Mer | Op. 52 No. 3 |
| 14. | Moszkowski, M. | Mélodie | Op. 77 No. 9 |
| 15. | Moszkowski, M. | Intimité | Op. 77 No. 5 |



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GUILMANT, A.	Pieces in different Styles, 18 Books	each	3 6
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—	Répertoire du Trocadéro, 3 Books	each	3 6
—	L'Organiste Liturgiste, 10 Books	each	3 6
HÄNDEL, G. F.	2 Concertos in D minor (Guilmant)	each	3 6
—	Concerto in B flat. (Sulze, Op. 7 No. 1)		3 0
—	Largo (Hellmesberger)		1 6
—	Largo and Gluck's Gavotte (Stark, Journal No. 2)		1 6
HAYDN, J.	Largo in F sharp (Fraser)		1 6
HARWOOD, B.	Sonata Op. 5		3 0
HUMPERDINCK, E.	Hänsel and Gretel, Prelude (Lemare, No. 4)		2 0
—	Angel Scene (Lemare, No. 5)		2 0
KELLIE, L.	The "City of Night" (Lemare, No. 6)		1 6
LACHNER, FR.	Marche célèbre (Lux)		1 6
LEFÉBURE-WÉLY.	Adeste fideles (Whittingham)		1 6
—	Romance sans paroles (Best, No. 46)		1 0
LEMMENS, J.	Prayer (Pieces, No. 3)		1 0
—	Ite Missa est (Pieces, No. 10)		1 6
—	Triumphal March (Pieces, No. 13)		1 6
—	Fanfare (Pieces, No. 16)		1 6
—	Finale, Grand Chorus (Pieces, No. 18)		1 6
LEYBACH, J.	Evening Prayer (Westbrook, No. 17)		1 6
—	Pastorale and Idylle (Westbrook, No. 18)		1 6
LISZT, FR.	Sposalizio (Lemare, No. 7)		2 0
LUCAS, CL.	Meditation		2 0
—	Three Pieces: Offertorium, Fugue, Gloria		2 0
LULLY, J. B.	Rigaudon (Best, No. 8)		1 0
LUX, F.	Fantaisie de Concert sur "O Sanctissima", Op. 29		2 0
—	Concert-Variations on Händel's "The Harmonious Blacksmith"		1 6
MARCHANT, A. W.	Reverie in G minor		1 6
MERKEL, G.	Christmas Pastorale Op. 56		1 0
—	Pastorale in G Op. 103		1 6
NEVIN, E.	Slumber Song (Lemare, No. 8)		2 0
RAFF, J.	Festival March (Westbrook, No. 6)		2 0
RAKOCZY MARCH	(Best, No. 18)		1 0
RAMEAU, J. B.	Rigaudon, from Dardanus (Best, No. 19)		1 0
RAVINA, H.	Adoremus (Westbrook, No. 8)		1 6
RUBINSTEIN, A.	Rêve Angélique (Lemare, No. 9)		2 0

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			NET S D.
SCHUBERT, F.	3 Military Marches, Op. 51	(Best, No. 12)	2 0
SCHUMANN, R.	Evening Song and Slumber Song	(Best, No. 12)	1 0
—	Träumerei and Winterzeit	(Best, No. 37)	1 0
STARK, H. J.	Prayer and Festival March	(Journal, No. 1)	1 6
—	Russell's Voluntary	(Journal, No. 4)	1 6
STEGGALL, R.	Romance		1 6
STOJOWSKI, S.	Mélodie	(Goss-Custard)	1 6
TSCHAIKOWSKY, P.	Andante cantabile (from 5 th Symphony)	(Lemare, No. 20)	3 0
—	Marche from La Casse Noisette	(Goss-Custard)	2 0
WAGNER, R.	Tannhäuser: Overture	(Lemare, No. 23)	3 0
—	— Elizabeth's Prayer	(Lemare, No. 24)	1 0
—	— Evening Star	(Lemare, No. 25)	1 6
—	— March	(Westbrook, No. 19)	2 6
—	Rienzi: Overture	(Lemare, No. 22)	3 0
—	— March	(Westbrook, No. 24)	1 0
—	— Prayer	(Westbrook, No. 18)	1 6
—	The Flying Dutchman: Overture	(Lemare, No. 31)	3 6
—	Lohengrin: Prelude Act I	(Lemare, No. 21)	2 0
—	— Prelude Act III and Bridal Music	(Lemare, No. 16)	2 0
—	— Grand March for Wedding Procession	(Westbrook, No. 21)	1 6
—	— Wotan's Farewell & Fire Charm	(Lemare, No. 29)	3 0
—	The Valkyrie: Ride of the Valkyries	(Lemare, No. 28)	3 0
—	Siegfried: Woodland Murmurs	(Lemare, No. 11)	3 0
—	The Dusk of the Gods: Siegfried's Rheinfahrt	(Lemare, No. 19)	2 0
—	— Siegfried's Funeral March	(Lemare, No. 30)	2 0
—	The Mastersingers: Overture	(Lemare, No. 15)	2 0
—	— Walther's Prize Song	(Westbrook, No. 12)	1 0
—	— The same	(Goss-Custard)	1 6
—	— Prelude to Act III	(Lemare, No. 27)	1 6
—	— The same	(Luz)	2 0
—	— March	(Westbrook, No. 22)	1 6
—	Parsifal: Prelude, Act I	(Lemare, No. 12)	2 0
—	do. Act III	(Lemare, No. 13)	1 6
—	Good Friday Music	(Lemare, No. 14)	2 0
—	Siegfried-Idyll	(Lemare, No. 10)	3 0
—	Huldigungs-Marsch	(Westbrook, No. 35)	2 0
—	Albumblatt in C	(Westbrook, No. 19)	1 6
—	Träume (Dreams)	(Jekyll)	1 6
WAREING, H. W.	Organ Pieces, No. 6. Cathedral Music		1 6
—	7. River Music		1 6
WEBER, C. M.	Air with Variations from Op. 60	(Best, No. 22)	1 0
—	Air with Variations in A from Sylvana	(Best, No. 47)	1 6
WIDOR, C. M.	Marche Nuptiale	(Westbrook, No. 59)	1 6
—	Sérénade	(Westbrook, No. 54)	1 0
—	Nocturne	(Westbrook, No. 55)	1 0

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