

# EDWIN H. LEMARE

## NEW ORGAN MUSIC

	<i>NET</i>
Op. 79 <sup>1</sup> The Lament, Sketch . . . . .	2-0
Op. 79 <sup>2</sup> Consolation, Sketch . . . . .	2-0
Op. 80 Concertstück (in the form of a Polonaise) . . . . .	3-0
Op. 81 Lullaby . . . . .	2-0
Op. 82 Christmas Song . . . . .	2-0
Op. 83 <sup>1</sup> Sunshine, Melody . . . . .	2-0
Op. 83 <sup>2</sup> Moonlight, Intermezzo . . . . .	2-0
Op. 84 Gavotte à la Cour . . . . .	2-0
Op. 85 Bénédiction Nuptiale . . . . .	2-0
Op. 86 Allegro Pomposo . . . . .	3-0
Op. 87 Souvenir joyeux . . . . .	2-0
Op. 89 Cloches du Soir . . . . .	2-0
Op. 90 In the south, Alla Tarentella . . . . .	3-0
Op. 91 Improvisation No. 1 on Sailors Horn- pipe, British Grenadiers and Rule Britannia . . . . .	3-0
Op. 92 The Search, a Melody . . . . .	2-0
Op. 94 Morning-Day . . . . .	2-0
Op. 95 Sonata I in F . . . . .	3-0
Op. 96 Variations Sérieuses . . . . .	2-0
Op. 97 Air with Variations in B flat . . . . .	2-0

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**B. SCHOTT'S SÖHNE, MAINZ-LEIPZIG**

BRUXELLES — PARIS

Printed in Germany

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# LULLABY

III Swell (Oboe 8' Lieb. 8' & Trem.)

I Choir (Unda Maris 8')

Pedal (Soft 16')-I

EDWIN H. LEMARE, Op. 81

Languido ♩ = 60

Manual

Pedal

III

*pp*

*p*

First system of the piano score, consisting of three staves. The music is in a minor key and features a melodic line in the upper register of the right hand and a more active bass line in the left hand.

Second system of the piano score, consisting of three staves. It includes performance instructions: *a tempo*, I (Carillon or Flute 8' with *soft* 2'), *pp*, *rit.*, III (Oboe in add V. H. & Celeste), *mp*, (Ch. to Ped. in), and (Add Sw. to Ped.).

Third system of the piano score, consisting of three staves. This system continues the piano accompaniment with various textures and dynamics.

Fourth system of the piano score, consisting of three staves. It includes performance instructions: (Concert Flute 8' & Trem. only), *rit.*, *sf*, and *pp a tempo*.

First system of musical notation, featuring a grand staff with treble, middle, and bass clefs. The music is in a key with three flats. The first staff has a melodic line with slurs and a dynamic marking of *mf*. The second and third staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation. It includes a dynamic marking of *mf* and a section marked *p* (piano) with the instruction "(Unda Maris only)". A first ending bracket labeled "I" spans several measures. Pedal instructions "(Sw. to Ped. in)" and "(Ch. to Ped.)" are present. A key signature change is indicated by a double bar line and a sharp sign: *\*) III ♭*.

Third system of musical notation, continuing the piece with various dynamics and articulations. A dynamic marking of *sf* (sforzando) is used. The system shows complex chordal textures and melodic lines across the grand staff.

Fourth system of musical notation, concluding the piece. It features dynamics of *pp* (pianissimo), *rit. e dim.* (ritardando e diminuendo), and *ppp* (pianississimo). The system ends with a double bar line and the instruction "(Soft 32")

\*) (Or may be continued on Ch. with soft string tone 8' stops & Trem.)



# Pieces for the Organ

composed

by

**WILLIAM FAULKES**

(Organist of S. Margaret's Church, Anfield, Liverpool.)

- |  |  |  |
|--|--|--|
| 1. Fantasia in E flat . . . . .            | 23. Offertoire in E minor . . . . .          | 45. Pedal Etude in E flat . . . . .                      |
| 2. Menuetto in G minor . . . . .           | 24. Communion in G . . . . .                 | 46. Intermezzo in C . . . . .                            |
| 3. Andante Pastorale in A . . . . .        | 25. Andante affettuoso in B flat . . . . .   | 47. Sombre March in C minor . . . . .                    |
| 4. Wedding Chorus . . . . .                | 26. Élégie in F minor . . . . .              | 48. Serenata in C . . . . .                              |
| 5. Rêverie . . . . .                       | 27. Scherzo in A . . . . .                   | 49. Prelude and Fugue in G minor                         |
| 6. Offertoire in B minor . . . . .         | 28. Méditation in E flat . . . . .           | 50. Finale Concertante in F . . . . .                    |
| 7. Allegretto cantabile . . . . .          | 29. Grand Chœur in D . . . . .               | 51. Nocturne in F . . . . .                              |
| 8. Marche Pontificale . . . . .            | 30. March in C . . . . .                     | 52. Barcarolle in E minor . . . . .                      |
| 9. Legend and Finale . . . . .             | 31. Cantilène Pastorale in A minor . . . . . | 53. Minuet and Trio in D minor . . . . .                 |
| 10. Offertoire in G . . . . .              | 32. Caprice in B flat . . . . .              | 54. Meditation in A . . . . .                            |
| 11. Postlude in G . . . . .                | 33. Marriage Benediction in D flat . . . . . | 55. Fugal Fantasy in B flat . . . . .                    |
| 12. Mélodie in A flat . . . . .            | 34. Romance in D . . . . .                   | 56. Romance, Op. 1 <i>E. Elgar</i> , . . . . .           |
| 13. Concert Fugue in E flat . . . . .      | 35. Offertoire in C minor . . . . .          | 57. Spring Song in D . . . . .                           |
| 14. Communion in F . . . . .               | 36. Theme (varied) in G major . . . . .      | 58. Carillon . . . . .                                   |
| 15. Processional March in F . . . . .      | 37. Rhapsodie in G minor . . . . .           | 59. Wiegenlied ( <i>H. Kjerulf</i> ) . . . . .           |
| 16. Sonata in D minor . . . . .            | 38. Prelude and Fugue in D minor . . . . .   | 60. Prelude in B flat ( <i>Chopin</i> ) . . . . .        |
| 17. Offertoire in F . . . . .              | 39. Overture in F . . . . .                  | 61. Canzonet ( <i>W. Taubert</i> ) . . . . .             |
| 18. Marche Religieuse in B minor . . . . . | 40. Berceuse in G . . . . .                  | 62. 1 <sup>st</sup> Nocturne ( <i>Chopin</i> ) . . . . . |
| 19. Élévation in B minor . . . . .         | 41. Barcarolle in G . . . . .                | 63. On wings of Music ( <i>Mendelssohn</i> ) . . . . .   |
| 20. Pastorale in E . . . . .               | 42. Nuptial Postlude in F . . . . .          | 64. 2 <sup>d</sup> Nocturne ( <i>Chopin</i> ) . . . . .  |
| 21. Toccata in D minor . . . . .           | 43. Gavotte and Musette . . . . .            | 65. Mélodie in F Op. 3 ( <i>Rubinstein</i> ) . . . . .   |
| 22. Cantilène in A . . . . .               | 44. Meditation in D . . . . .                | 66. Grand Chœur Op. 136 No. 1 . . . . .                  |
|  |  | 67. Chanson Op. 136 No. 2 . . . . .                      |

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# C. J. GREY

## MORCEAUX ORIGINAUX

POUR

# ORQUE

1. HYMNE CÉLESTE.
2. CHANT TRIOMPHAL.
3. ANDANTE PASTORALE.
4. MARCHE SOLENNELLE.
5. BERCEUSE.
6. GRAND CHŒUR.
7. CANTILÈNE DRAMATIQUE.
8. SONATA. I. INTRODUCTION.  
" II. PASTORALE.  
" III. FINALE.
9. INTERMEZZO.
10. OFFERTOIRE.
11. FANTASIE SYMPHONIQUE.
12. SYMPHONY in F.
13. IDYLLE.
14. MARCHE NUPTIALE (in A-flat).
15. TOCCATA.
16. OUVERTURE.
17. MEDITATION.
18. BARCAROLLE.
19. OFFERTOIRE.
20. 2<sup>nd</sup> GRAND CHŒUR.
21. SALUT D'AMOUR by *E. Elgar* transcr.
22. CHANT ANGÉLIQUE.
23. RÉVERIE.
24. PRIÈRE.
25. GRANDE MARCHE TRIOMPHALE.
26. ROMANZA.
27. PRIÈRE A LA VIERGE.
28. ANDANTE CANTABILE ET ALLEGRO.
29. CANZONE
30. INVOCATION
31. FANTASIA (in F-min. & maj.)
32. BOURRÉE
33. ANDANTE in G.
34. NOCTURNE
35. MARCHE MILITAIRE
36. JOY & SORROW
37. ELEVATION
38. Festal March (in C)
39. Finale symphonique
40. Pastorale (in D flat)
41. Offertoire (in E minor)
42. Postlude (in D)

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