

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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LONDON

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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. Toccatà		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

p

sempre rubato

rit.

a tempo

sempre rubato

This system contains the first system of music. It features a grand staff with a treble clef and a bass clef. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo marking "sempre rubato" is written above the first measure.

dim. rit. a tempo rubato

III

This system contains the second system of music. It continues the piece with similar notation. The tempo markings "dim.", "rit.", and "a tempo rubato" are placed above the first, second, and third measures respectively. A section marker "III" is placed above the third measure.

II III (Celeste 8' Lieb. 8' & Trem.)

(add soft 8')

This system contains the third system of music. It includes section markers "II" and "III". The marking "(Celeste 8' Lieb. 8' & Trem.)" is written above the right hand staff for the final measure. The instruction "(add soft 8')" is written below the right hand staff for the final measure.

(Sw. to Ch. in.)

I II (Sw. to Gt.)

(uncouple pedal)

This system contains the fourth system of music. It features section markers "I" and "II". The instruction "(Sw. to Ch. in.)" is written above the first measure. The instruction "(Sw. to Gt.)" is written above the right hand staff for the second measure. The instruction "(uncouple pedal)" is written below the right hand staff for the final measure.

Più tranquillo $\text{♩} = 144$

First system of the musical score. It consists of three staves: a treble clef staff with a 7/8 time signature, a bass clef staff, and a lower bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The middle bass staff has a bass line with eighth notes and rests, with the instruction "(add V. H. 8") above it. The lower bass staff has a single note with a piano (*p.*) dynamic marking.

Second system of the musical score, continuing the three-staff structure. The treble staff continues the melodic line. The middle bass staff continues the bass line with eighth notes and rests. The lower bass staff continues with a single note and a piano (*p.*) dynamic marking.

Third system of the musical score, continuing the three-staff structure. The treble staff continues the melodic line. The middle bass staff continues the bass line with eighth notes and rests. The lower bass staff continues with a single note and a piano (*p.*) dynamic marking.

Fourth system of the musical score, continuing the three-staff structure. The treble staff continues the melodic line. The middle bass staff continues the bass line with eighth notes and rests, with the instruction "(add soft 4)" above it. The lower bass staff continues with a single note and a piano (*p.*) dynamic marking. The system concludes with the tempo markings "rit. -" and "a tempo".

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 two sharps (F# and C#). The music features a complex texture with overlapping lines and various rhythmic patterns.

Second system of the musical score. It includes the same three-staff structure. A *cresc.* (crescendo) marking is placed above the grand staff. The music continues with intricate textures and dynamic changes.

Third system of the musical score. It features a *p* (piano) dynamic marking above the grand staff and a *f* (forte) marking above the middle staff. A section is labeled *III (add soft 16')*. A *(Sw. to Ped.)* (switch to pedal) instruction is located below the grand staff. The music includes dense chordal textures and melodic lines.

Fourth system of the musical score. It includes a *dim.* (diminuendo) marking above the grand staff. A section is labeled *(soft 8' & 4' only)*. A *rit.* (ritardando) marking is placed above the grand staff. The system concludes with a key signature change to two flats (Bb and Eb) and a time signature change to 4/4.

Tempo I

p sempre rubato

This system contains the first three measures of the piece. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note figures. The bottom staff shows a simple bass line with whole notes.

This system contains the next three measures. The right hand continues with similar melodic patterns, including some sixteenth-note runs. The left hand accompaniment remains consistent with the first system.

rit. - *a tempo rubato*

This system contains the final three measures. It includes a *rit.* (ritardando) marking with a hairpin symbol and a *a tempo rubato* marking. The right hand has more complex melodic figures, and the left hand accompaniment concludes with a final chord.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with two flats (B-flat and E-flat). The top staff features a melodic line with eighth and sixteenth notes, some beamed together. The middle staff has a bass line with chords and eighth notes. The bottom staff contains a single bass line with a few notes.

Second system of musical notation, continuing from the first. It features the same three-staff structure. The melodic line in the top staff continues with similar rhythmic patterns. The bass line in the middle staff shows some changes in chord voicing. The bottom staff continues with its sparse bass line. A *rit.* (ritardando) marking is present in the right-hand section of the system.

Third system of musical notation, the final system on the page. It includes the same three-staff structure. The top staff begins with a *pp* (pianissimo) dynamic marking and a section marked *III*. The tempo marking *a tempo* is followed by *(reduce Sw.) dim.* (diminuendo) and then *rit. molto* (ritardando molto). The system concludes with a double bar line. The bottom staff ends with a note marked *(soft 32')*.

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. | Volklied | |
| 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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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
—	Largo in F sharp (Fraser)	1 6
HAYDN, J.	Sonata Op. 5	3 0
HARWOOD, B.	Hänsel and Gretel, Prelude (Lemare, No. 4)	2 0
HUMPERDINCK, E.	Angel Scene (Lemare, No. 5)	2 0
—	The "City of Night" (Lemare, No. 6)	1 6
KELLIE, L.	Marche célèbre (Lux)	1 6
LACHNER, FR.	Adeste fideles (Whittingham)	1 6
LEFÉBURE-WÉLY.	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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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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