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# EDWIN H. LEMARE

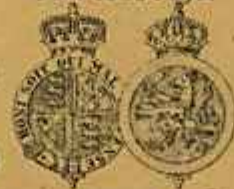
## Transcriptions pour Orgue.

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# SIEGFRIED-IDYLL

R. Wagner

IV. Solo (Reeds)  
III. Swell  
II. Great  
I. Choir

Transcribed for the Organ  
by EDWIN H. LEMARE.

Ruhig bewegt.

MANUAL. III(Viol.) *p*

PÉDAL. soft 8 ft.

*p* legato poco *cresc.*

*dim.* *p*

*espressivo* *più p* *a tempo* *p*

The first system of the score consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and features a rhythmic accompaniment with triplets and slurs. Dynamics include *espressivo*, *più p*, and *p*. The tempo marking *a tempo* is placed above the final measure.

II (Flute) *p*

The second system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and features a rhythmic accompaniment with slurs. Dynamics include *p*. The instrument marking *II (Flute)* is placed above the final measure.

I (Oboe)

The third system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and features a rhythmic accompaniment with slurs. The instrument marking *I (Oboe)* is placed above the final measure.

(Clar.) III *cresc.* *mf* *add 16 ft.*

The fourth system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and features a rhythmic accompaniment with slurs. Dynamics include *mf* and *cresc.*. The instrument marking *(Clar.) III* is placed above the first measure. The instruction *add 16 ft.* is placed below the first measure.

III (Viol.) *p* *dolce* *più p* *p* II (Horns & Clar.)

The fifth system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and features a rhythmic accompaniment with slurs. Dynamics include *p*, *dolce*, and *più p*. The instrument marking *III (Viol.)* is placed above the first measure, and *II (Horns & Clar.)* is placed above the final measure.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and a trill (tr) in the right hand.

Second system of musical notation, including performance directions: *a tempo*, *dol.*, *poco rit.*, *p*, *p espress.*, *dim.*, and *poco cresc.*. It features triplets and dynamic markings.

Third system of musical notation, including performance directions: *dim.*, *p*, and *cresc.*. It features triplets and dynamic markings.

Fourth system of musical notation, including performance directions: *f* and *tr*. It features triplets and dynamic markings.

First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic and contains a melodic line with a triplet of eighth notes. The middle staff has a treble clef and contains a horn part labeled "II (Horns)" with a *dim.* (diminuendo) dynamic. The bottom staff has a bass clef and contains a bass line with a triplet of eighth notes. Dynamics include *f*, *dim.*, *p*, and *cresc.* leading to a final *f*. There are also markings for *tr* (trill) and *xo* (crossed out).

Second system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps. It begins with a forte (*f*) dynamic and contains a melodic line with a triplet of eighth notes. The middle staff has a treble clef and contains a horn part labeled "II" with a *dim.* dynamic. The bottom staff has a bass clef and contains a bass line with a triplet of eighth notes. Dynamics include *f*, *dim.*, *p*, *più p*, and *p*. There are also markings for *I (Oboe)* and *III (Viol.)*.

Third system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps. It contains a melodic line with eighth notes. The middle staff has a treble clef and contains a horn part with eighth notes. The bottom staff has a bass clef and contains a bass line with eighth notes.

Fourth system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps. It begins with a *dolce* dynamic and contains a melodic line with a triplet of eighth notes. The middle staff has a treble clef and contains a horn part labeled "II (Horns)" with a *pp* (pianissimo) dynamic. The bottom staff has a bass clef and contains a bass line with a triplet of eighth notes. Dynamics include *dolce* and *pp*. There are also markings for *III (Viol.)* and *xo*.

*più p*

I (Oboe & Clar.)

II

pizz.

III

*più p*

II (Horns)

I (Fag.)

(Viol.)

II (Horns)

3 3 3 3

*pp*

III (Viol.)

II (Horns)

3 3

dämpf.

III *pp*

6

*ptr*

*tr*

pizz.

*tr* *tr* *tr* *tr*

tr tr  
pp  
II (Wood wind)  
(soft 32)

Leicht bewegt.  
tr tr tr tr  
p più p  
I (Wood wind)

III(Viol.) tr tr tr a tempo  
rall. I (Wood wind) I(Hb.)  
III

(Cl.) (Hb.) (Cl.) (Fl.)  
poco cresc. III] f dolce

cresc. cresc.

pp III (Viol.) sempre pp

This system shows the first two staves of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music consists of chords and some melodic lines. The dynamic marking 'pp' is present at the beginning, and 'sempre pp' is written across the middle of the system.

poco cresc.

This system continues the musical score with two staves. The music features a steady progression of chords. The dynamic marking 'poco cresc.' is written in the right-hand staff.

I (Vc.) dim.

This system features three staves. The top staff has a treble clef and contains a melodic line with a 'dim.' marking. The middle staff has a treble clef and contains a complex chordal texture with some 'x' marks. The bottom staff has a bass clef and contains a simple bass line.

poco cresc. trm

This system continues with three staves. The top staff has a treble clef and contains a melodic line with a 'poco cresc.' marking. The middle staff has a treble clef and contains a complex chordal texture with 'trm' markings. The bottom staff has a bass clef and contains a simple bass line.

III f 3 I (Vc.) f espress.

This system features three staves. The top staff has a treble clef and contains a melodic line with a 'f' marking. The middle staff has a bass clef and contains a complex chordal texture with a '3' marking. The bottom staff has a bass clef and contains a simple bass line. The dynamic marking 'f espress.' is written in the right-hand staff.

First system of musical notation, featuring a grand staff with three staves (treble, middle, and bass clefs). The music is in a key with two flats and a 4/4 time signature. It consists of several measures of music with various note values and rests.

Second system of musical notation, continuing the piece. It includes the instruction *poco cresc.* in the middle staff. The system concludes with a section marked with the Roman numeral III.

Third system of musical notation, featuring dynamic markings *p* and *cresc.* in the upper staves, and *ben tenuto* in the lower staves. The system ends with a section marked with the Roman numeral IV.

Fourth system of musical notation, including dynamic markings *ff* and *piuf*. The system concludes with a section marked with the Roman numeral II.

Fifth system of musical notation, starting with a section marked with the Roman numeral I and the dynamic marking *ff*. The system concludes with a section marked with the Roman numeral II.

**Lebhaft.**

*p*

I (Clar.)

II (Horn)

*pp*

(Flute)

(Clar.)

(Fl.)

*cresc.*

*f*

*p*

III

(32)

(Cello & Viola)

*cantabile*

*pp*

*cresc.*

*più cresc.*

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The grand staff features complex chordal textures with many accidentals and slurs. The bass clef staff contains a melodic line with slurs and accents. A dynamic marking *ff* is present in the second measure of the grand staff.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The music continues with similar complexity. A dynamic marking *più f* is present in the third measure of the grand staff. The grand staff shows a transition from a complex texture to a more rhythmic pattern. The bass clef staff has a melodic line with slurs and accents.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The music continues with similar complexity. A dynamic marking *ff* is present in the first measure of the grand staff. The grand staff shows a transition from a complex texture to a more rhythmic pattern. The bass clef staff has a melodic line with slurs and accents.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The music continues with similar complexity. A dynamic marking *ff* is present in the first measure of the grand staff. The grand staff shows a transition from a complex texture to a more rhythmic pattern. The bass clef staff has a melodic line with slurs and accents.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with three sharps (F#, C#, G#). The first staff has a melodic line with a slur and a fermata. The second staff has a piano (*p*) dynamic marking and contains chords and some melodic fragments. The third staff has a bass line with some rests and notes.

Second system of musical notation. It consists of three staves. The first staff has a piano (*p*) dynamic marking and a slur. The second staff has a piano (*p*) dynamic marking and a *cresc.* (crescendo) marking. The third staff has a bass line with notes and rests.

Third system of musical notation. It consists of three staves. The first staff has a forte (*f*) dynamic marking and a slur. The second staff has a forte (*f*) dynamic marking, a *dim.* (diminuendo) marking, and a slur. The third staff has a bass line with notes and rests.

Fourth system of musical notation. It consists of three staves. The first staff has a forte (*f*) dynamic marking and a slur. The second staff has a forte (*f*) dynamic marking, a *dim.* (diminuendo) marking, and a slur. The third staff has a piano (*p*) dynamic marking and a slur.

pp

System 1: Piano score for the first system, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a piano (*pp*) dynamic marking. The melody is primarily in the treble clef, with accompaniment in the bass clef.

*dolce*  
I (Cello)

System 2: Piano score for the second system. It includes a Cello part labeled "I (Cello)" with a *dolce* (sweet) dynamic marking. The piano accompaniment continues in the grand staff.

*più p*

System 3: Piano score for the third system. The dynamic marking changes to *più p* (more piano). The piano accompaniment features some triplet rhythms in the bass line.

III  
*pp*  
II (soft 16 ft.) R.H.  
L.H.  
R.H.  
I (Clar.)  
(Flute)

System 4: Piano score for the fourth system, starting with a Roman numeral "III". It includes parts for Clarinet I (I (Clar.)) and Flute (Flute). The piano accompaniment is marked *pp* and includes fingerings (1 1 1) and accents (^) for the right hand (R.H.) and left hand (L.H.).

Musical score system 1, measures 1-5. Includes staves for piano, Viola, and Oboe. Annotations include *ppp*, *(8 ft.) L.H.*, *(Viola) dolce*, and *(Oboe)*.

Musical score system 2, measures 6-10. Includes staves for piano and Horn. Annotations include *rallent.*, *cresc.*, *sf*, and *II (Horn)*.

Bedeutend langsamer.

Musical score system 3, measures 11-15. Includes staves for piano and Horn. Annotations include *ppp*, *III dim.*, and *piu p*.

Musical score system 4, measures 16-20. Includes staves for piano and Woodwind. Annotations include *semprepp*, *(8 ft only)*, *I (Wood wind) pp*, and *16 ft.*



# COMPOSITIONS

pour ORGUE

26494. CANTILÈNE PASTORALE
26495. LENTO RELIGIOSO (OFFERTOIRE)
26493. THÈME avec VARIATIONS

par

## H·M·HIGGS.

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Iphigenie, Hymn of Priestesses
- › 41. *Spohr*, Jessonda, Dance at arms
- › 42. *Schumann*, Etudes symphoniques. Finale
- › 43. *Best*, „La Garde passe,“ Military March
- › 44. *Bach*, Gigue (A)
- › 45. *Händel*, Sailors' Dance
- › 46. *Lefébure-Wély*, Romance sans Paroles
- › 47. *Weber*, Air with Variations (A)
- › 48. *Bach*, Chromatic Fantasia and Fugue
- › 49. *Rossini*, Priests' March (Semiramide)
- › 50. *Spohr*, Andante con Variazioni, Op. 58
- › 51. *Schubert*, Allegretto (A flat.) Op. 94, Nr. 2
- › 52. *Beethoven*, Adagio (Moonlight Sonata)
- › 53. *Handel*, Recit. and Air of Polyphemus,  
„O ruddier than the cherry!“
- › 54. *Chopin*, Prelude D flat. Op. 28
- › 55. *Bach*, Toccata con Fuga in C minor

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# NEW

## ORGAN ARRANGEMENTS

BY

# W. J. WESTBROOK

- No.
1. *Neukomm, Ch. S.* Chorus "Le Jour s'éteint", from Hymne de la Nuit.
  2. *Rheinberger, J.* Agnus Dei, from Requiem, Op. 60.
  3. *Kalkbrenner, F.* Andante.
  4. *Neukomm, Ch. S.* "Solo: Ces flots d'or", from Hymne de la Nuit.
  5. *Rheinberger, J.* "Requiem aeternam dona eis Domine", from Requiem, Op. 60.
  6. *Raff, J.* Festival-March, Op. 139.
  7. *Ascher, J.* The Queen's March, Op. 62.
  8. *Gounod, Ch.* Elegy.
  9. *Vieuxtemps, H.* Romance, Op. 40, No. 1.
  10. *Ascher, J.* Contemplation, Op. 54, No. 1.
  11. *Merkel, G.* Adagio, Op. 51.
  12. *Wagner, R.* Walter's Price Song, from "The Mastersingers".
  13. *Wagner, R.* Quintet from "The Mastersingers".
  14. *Goltermann, G.* Heroic March, Op. 73.
  15. *Schubert, Fr.* Ave Maria-Hymn to the Virgin.
  16. *Leybach, J.* Meditation and Prayer.
  17. *Leybach, J.* Pastorale and Idylle.
  18. *Leybach, J.* Evening Prayer, Andante religioso.
  19. *Leybach, J.* Andante con espressione.
  20. *Donizetti, G.* Offertoire. Ave Maria.
  21. *Beethoven, L.* Larghetto. Violin-Concerto.
  22. *Mendelssohn, F.* Andante. Violin Concerto.
  23. *Stradella, A.* Air d'Eglise. Pietà Signore.
  24. *Viotti, J. B.* Adagio from 22<sup>nd</sup> Violin Concerto.
  25. *Bach, J. S.* Cradle-Song, from Christmas Oratorio.
  26. *Ascher, J.* Fanfare. Op. 40.
  27. *Giordani, T.* Caro mio ben.
  28. *Rossini, G.* La Charité.
  29. *David, Fé.* Hymne à la Nuit (Le Désert).
  30. *Svendsen, J. S.* Romance, Op. 26.
  31. *Rubinstein, A.* Allegro moderato. Op. 10.

- No.
32. *Mozart, W. A.* Un aura amorosa (Cosi fan tutte).
  33. *Lachner, F.* Festival-March from "Catharina Cornaro".
  34. *Rossini, G.* Quoniam.
  35. *Wagner, R.* Huldigungsmarsch.
  36. *Bordèse, L.* David singing before Saul.
  37. *Mozart, W. A.* Non più di fiori (Tito).
  38. *Goltermann, G.* Nocturne, Op. 48.
  39. *Cherubini, L.* Lauda Sion.
  40. *Cherubini, L.* O Deus, ego amo te.
  41. *Ernst, H. W.* Elegie. Op. 10.
  42. *Wagner, R.* Overture to: "The Mastersingers".
  43. *Spontini, G.* Romance from "Milton."
  44. *Goltermann, G.* Religioso, Op. 53, No. 2.
  45. *Mozart, W. A.* Aria: Zeffiretti (Idomeneo).
  46. *Righini, L.* Larghetto (Gerusalemme liberata).
  47. *Wagner, R.* Charfreitagmusik (Parsifal).
  48. *Goldmark, C.* Bridal Song (Wedding Symphony).
  49. *Widor, Ch. M.* Allegro Cantabile.
  50. *Widor, Ch. M.* Marche Nuptiale.
  51. *Händel, G. F.* Air: Guardian Angel (Time and Truth).
  52. *Mozart, W. A.* Dulcissimum convivium (Litany in E-flat).
  53. *Mozart, W. A.* Agnus Dei (Litany in E-flat).
  54. *Widor, Ch. M.* Serenade.
  55. *Widor, Ch. M.* Nocturne.
  56. *Widor, Ch. M.* Scherzando.
  57. *Mozart, W. A.* Andante cantah. (Concerto Op. 121).
  58. *Ravina, H.* Concert-March, Op. 14.
  59. *Mendelssohn, F.* Lied ohne Worte, Op. 119.
  60. *Herz, H.* Grand national March, Op. 166.
  61. *Bazzini, A.* Preghiera (Military Concerto, Op. 42).
  62. *Merkel, G.* Romanze, Op. 66.
  63. *Spohr, L.* Barcarolle, Op. 135, No. 1.

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