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EDWIN H. LEMARE

Transcriptions pour Orgue.

	M. Ft.
ELGAR, E. Salut d'amour (Liebesgruss), Morceau mignon (Op. 12)	1. 25
GOLDMARK, C. Symphony „Ländliche Hochzeit“: Im Garten	2. —
— do. do. Finale	2. 50
HUMPERDINCK, E. Hänsel und Gretel: Vorspiel	2. —
— do. Traum - Pantomime	2. —
LISZT, F. Sposalizio (Années de Pélerinage)	1. 50
NEVIN, E. Schlummerlied	1 50
RUBINSTEIN, A. Rêve angélique (Op. 10, No. 22)	1. 75
WAGNER, R. Siegfried-Idyll	2. 50
— Waldweben (Siegfried)	2. 75
— Parsifal, Prélude Act I	2. —
— id. id. Act III	1. 25
— Charfreitags-Musik	2. —
— Die Meistersinger v. Nürnberg, Vorspiel Act. I	3. —
ELGAR, E. Sursum corda (Elévation) Op. 11	1. 50
WAGNER, R. Götterdämmerung: Siegfried's Rheinfahrt	3. —
Meistersinger, Vorspiel des III. Aktes	1 50
Walküre, Ritt der Walküren	3. —
„ Wotans Abschied und Feuerzauber	3. 50
Götterdämmerung, Trauermarsch	2. —

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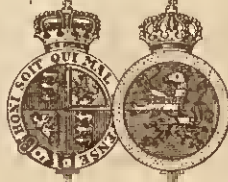
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PARSIFAL

R. Wagner

Vorspiel.

- IV. Solo (Reeds)
- III. Swell (Viol.)
- II. Gt.
- I. Choir (wood wind)

transcribed for the Organ
by EDWIN H. LEMARE.

Sehr langsam.

MANUAL.

I-III pp

PEDAL.

This system contains the first two staves of the organ transcription. The top staff is labeled 'MANUAL.' and the bottom staff is labeled 'PEDAL.'. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The tempo marking 'Sehr langsam.' is written above the staff. Handwritten annotations include 'I-III pp' in the manual staff, '3', '4', '1 2 3 4', '1 2', and '3 4' indicating fingerings. There are also some handwritten notes above the staff, possibly 'I-III' and 'pp'.

(Viol.)

III pp

8 ft.

This system contains the third and fourth staves. The top staff is labeled '(Viol.)' and the bottom staff is labeled '8 ft.'. The key signature remains two flats and the time signature is 4/4. Handwritten annotations include 'p', '2 3', 'piu p', and '12 III pp' in the violin staff. There are also some handwritten notes above the staff, possibly 'leg.' and 'u'.

This system contains the fifth and sixth staves, showing a dense organ texture with many notes in both the manual and pedal staves. The key signature is two flats and the time signature is 4/4.

This system contains the seventh and eighth staves, continuing the dense organ texture with many notes in both the manual and pedal staves. The key signature is two flats and the time signature is 4/4.

Handwritten annotations: 24 R.H., 245 2/4, 32, 132

System 1: Treble clef (R.H.) with a complex melodic line of sixteenth notes. Bass clef (L.H.) with a simple accompaniment. A second bass clef line below contains a few notes and rests. Dynamics include *p* and *L.H.*

Handwritten annotations: 32, 32, 13

System 2: Treble clef (R.H.) with a complex melodic line. Bass clef (L.H.) with accompaniment. A second bass clef line below contains a few notes and rests. Dynamics include *R.H.* and *+*

Handwritten annotations: 41, 54, 4, 5

System 3: Treble clef (R.H.) with a complex melodic line. Bass clef (L.H.) with accompaniment. A second bass clef line below contains a few notes and rests. Dynamics include *f*, *dim*, and *+*

Handwritten annotations: 1231, 254, 5

System 4: Treble clef (R.H.) with a complex melodic line. Bass clef (L.H.) with accompaniment. A second bass clef line below contains a few notes and rests. Dynamics include *+*



3/454

Handwritten: 1/52

Handwritten: 55 42 1/52

più p

Handwritten: 41 45

Handwritten: 32

III

I

dim.

L.H. (Fl.) *rit.* *pp*

III

Musical notation system 1, featuring a grand staff with three staves. The top staff contains a melodic line with a fermata at the beginning, followed by a series of eighth and sixteenth notes. The bottom two staves provide harmonic support with sustained notes. Performance markings include *pp* (pianissimo), *f* (forte), *dim.* (diminuendo), and *p* (piano). The section is labeled "I-III" at the top.

Musical notation system 2, featuring a grand staff with three staves. The top staff continues the melodic line with a fermata. The middle staff begins a triplet of sixteenth notes, marked with a fermata and *pp*. The bottom staff continues the harmonic support.

Musical notation system 3, featuring a grand staff with three staves. The top staff contains a complex rhythmic pattern of sixteenth notes. The middle and bottom staves continue the harmonic support.

Musical notation system 4, featuring a grand staff with three staves. The top staff continues the complex rhythmic pattern of sixteenth notes. The middle and bottom staves continue the harmonic support.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The grand staff contains a complex, fast-moving melodic line with many beamed notes. The single treble clef staff contains a few notes, including a half note with a fermata and a quarter note with a fermata, both marked with a '+' sign. A Roman numeral 'II' is placed above the first note of this staff. The key signature has two flats.

Second system of musical notation. Similar to the first system, it features a grand staff and a single treble clef staff. The grand staff continues the complex melodic line. The single treble clef staff has four notes, each with a '+' sign. The word 'cresc.' is written above the first two notes. The key signature has two flats.

Third system of musical notation. It features a grand staff and a single treble clef staff. The grand staff continues the complex melodic line. The single treble clef staff has four notes, each with a '+' sign. The word 'dim.' is written above the last two notes. The key signature has two flats.

Fourth system of musical notation. It features a grand staff and a single treble clef staff. The grand staff continues the complex melodic line. The single treble clef staff has four notes, each with a '+' sign. The key signature has two flats.

First system of musical notation, featuring a grand staff with three staves. The top staff contains a complex melodic line with many beamed notes. The middle staff has a few notes with a long slur above them. The bottom staff has a few notes.

Second system of musical notation, similar to the first. The top staff has a complex melodic line. The middle staff has a few notes with a long slur above them. The bottom staff has a few notes.

Third system of musical notation. The top staff has a complex melodic line. The middle staff has a few notes with a long slur above them. The bottom staff has a few notes. A Roman numeral 'III' is written above the middle staff.

Fourth system of musical notation. The top staff starts with a dynamic marking 'Ipp' and contains a complex melodic line. The middle staff has a few notes with a long slur above them. The bottom staff has a few notes. A section of the system is marked with '(Fl.)', 'L.H.', and 'rit.'.

arco

III (Viol.) *pp*

II (Horns) *p*

III (Viol.)

II (Tromb.)

ff *p* *ff* *p* *ff*

16 ft.

dim. *p*

III (Viol.) *pp*

p I (wood wind)

III
III (Viol)
p
poco
cresc.
II
f

This system contains the first system of music, featuring a Violin III part and a piano accompaniment. The Violin III part is marked with a dynamic of *p* and includes a handwritten *poco* annotation. The piano accompaniment includes a *cresc.* (crescendo) marking and a dynamic of *f*. The system is divided into four measures.

II (Tromb.)
più f
ff

This system contains the second system of music, featuring a Trombone II part and a piano accompaniment. The Trombone II part is marked with a dynamic of *ff* and includes a handwritten *più f* annotation. The piano accompaniment includes a dynamic of *ff*. The system is divided into four measures.

III pp
III

This system contains the third system of music, featuring a Violin III part and a piano accompaniment. The Violin III part is marked with a dynamic of *pp* and includes a handwritten *pp* annotation. The piano accompaniment includes a dynamic of *pp*. The system is divided into four measures.

dim.
pp
pp
IIp

This system contains the fourth system of music, featuring a Violin III part and a piano accompaniment. The Violin III part is marked with a dynamic of *pp* and includes a handwritten *pp* annotation. The piano accompaniment includes a dynamic of *pp* and a handwritten *pp* annotation. The system is divided into four measures.

pizz

cresc. **III** *pp*

f *h* *p*

bo *bo* *bo.*

I (b) *h*

f *pp*

f *p*

I (b)

f *f*

I *II*

h

f

II
cresc. *f*
dim.
 3

I *pp*
 III *più p* *più p* *pp*

(Clar.) (Oboe) II(Fl.)
pp *pp* *pp* *pp*

III *pp*
 8 ft.



C. J. GREY

MORCEAUX ORIGINAUX

POUR

ORGUE

No.

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2. CHANT TRIOMPHAL.
3. ANDANTE PASTORALE.
4. MARCHE SOLENNELLE.
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- " II. PASTORALE.
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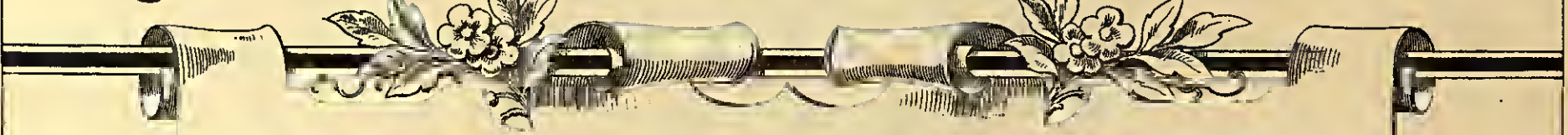
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arranged by **W. T. Best.**

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| <p>Nr. 1. <i>Scarlatti</i>, Romanza „O cessate di piagarmi“</p> <p>» 2. <i>Silas</i>, Allegretto in A minor, Op. 23</p> <p>» 3. <i>Bach</i>, Sarabande.</p> <p>» 4. <i>Schubert</i>, Grand March, Op. 40, Nr. 3</p> <p>» 5. <i>Benedict</i>, Marche des Templiers, Op. 56</p> <p>» 6. <i>Boëly</i>, Pavane</p> <p>» 7. <i>Beethoven</i>, Andante con moto</p> <p>» 8. <i>Lulli</i>, Rigaudon</p> <p>» 9. <i>Chopin</i>, Polonaise, Op. 40, Nr. 1.</p> <p>» 10. <i>Bach</i>, Fugue in A minor</p> <p>» 11. <i>Beethoven</i>, Tempo ordinario d'un minuetto</p> <p>» 12. <i>Schubert</i>, 3 military Marches. Op. 51</p> <p>» 13. <i>Spohr</i>, Larghetto (from Op. 150)</p> <p>» 14. <i>Mendelssohn</i>, Prélude & Fugue. Op. 35, Nr. 6</p> <p>» 15. <i>Hummel</i>, Polonaise. Op. 70, Nr. 5</p> <p>» 16. <i>Dussek</i>, Larghetto (from Op. 48)</p> <p>» 17. <i>Ph. E. Bach</i>, La Xénophone et la Sybille</p> <p>» 18. <i>Rakoczy</i>-March</p> <p>» 19. <i>Rameau</i>, Rigaudon „Dardanus“</p> <p>» 20. <i>Dussek</i>, Adagio (from Sonata Op. 77)</p> <p>» 21. <i>J. S. Bach</i>, Chorus „Look down o Lord“</p> <p>» 22. <i>Weber</i>, Air with Variations (from Op. 60)</p> <p>» 23. <i>Lefébure-Wely</i>, Offertoire</p> <p>» 24. <i>Schumann</i>, Tournament-March (from Op. 85)</p> <p>» 25. <i>J. S. Bach</i>, Chorus „Enter not into judgement“</p> <p>» 26. <i>Schumann</i>, Evening Song and Slumber Song</p> <p>» 27. <i>Beethoven</i>, Alla Maria (from Sonata Op. 101)</p> <p>» 28. <i>Löwe</i>, Festival-Overture „Gutenberg“ Op. 55</p> <p>» 29. <i>Gariboldi</i>, Prière</p> <p>» 30. <i>Adam</i>, Réverie religieuse on popular themes</p> | <p>Nr. 31. <i>Braga</i>, La Serenata</p> <p>» 32. <i>Schumann</i>, Romance, Op. 94 (A)</p> <p>» 33. <i>Weber</i>, Euryanthe, Wedding March
Oberon, March</p> <p>» 34. <i>Händel</i>, Air: Lascia ch'io pianga</p> <p>» 35. <i>Hummel</i>, Andantino, Op. 92 (E)</p> <p>» 36. <i>Weber</i>, Euryanthe, Dance at arms</p> <p>» 37. <i>Schumann</i>, Träumerei, Op. 15
Winterzeit, Op. 68</p> <p>» 38. <i>Fesca</i>, Romance, Op. 56 (G)</p> <p>» 39. <i>J. S. Bach</i>, Sicilienne (G-min)
Air (D)</p> <p>» 40. <i>Gluck</i>, Alceste, Religious March
Iphigenie, Hymn of Priestesses</p> <p>» 41. <i>Spohr</i>, Jecsonda, Dance at arms</p> <p>» 42. <i>Schumann</i>, Etudes symphoniques, Finale</p> <p>» 43. <i>Best</i>, „La Garde passe,“ Military March</p> <p>» 44. <i>Bach</i>, Gigue (A)</p> <p>» 45. <i>Händel</i>, Sailors' Dance</p> <p>» 46. <i>Lefébure-Wely</i>, Romance sans Paroles</p> <p>» 47. <i>Weber</i>, Air with Variations (A)</p> <p>» 48. <i>Bach</i>, Chromatic Fantasia and Fugue</p> <p>» 49. <i>Rossini</i>, Priests' March (Semiramide)</p> <p>» 50. <i>Spohr</i>, Andante con Variazioni, Op. 58</p> <p>» 51. <i>Schubert</i>, Allegretto (A flat.) Op. 94, Nr. 2</p> <p>» 52. <i>Beethoven</i>, Adagio (Moonlight Sonata)</p> <p>» 53. <i>Handel</i>, Recit. and Air of Polyphemus,
“O ruddier than the cherry!“</p> <p>» 54. <i>Chopin</i>, Prelude D flat. Op. 28</p> <p>» 55. <i>Bach</i>, Toccata con Fuga in C minor</p> |
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3. *Kalkbrenner, F.* Andante.
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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.* Larghetto (Gerusalemme liberata).
47. *Wagner, R.* Charfreitagsmusik (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 cantab. (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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