

The Organ Music
of
EDWIN H. LEMARE

Series I
(Original Compositions)

Volume III

Edited by
Wayne Leupold

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Romantic Organ Repertoire

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SYMPHONY in D Minor.

Nº 2.

- IV. Solo. (Reeds *fff.*)
- III. Swell. (Full.)
- II. Great. (Full.)
- I. Choir. (Reeds & Flue-work, with Trem.)-III.
Pedal. (Full.)

I.

MAESTOSO CON FUOCO.

Edwin H. Lemare, Op. 50.

Maestoso con fuoco. ♩ = 56.

MANUAL. II *ff* *ben marcato* *sf*

PEDAL.

sempre marcato

The musical score is presented in three systems. The first system shows the beginning of the piece with the tempo marking 'Maestoso con fuoco' and a quarter note equal to 56. It includes staves for Manual and Pedal. The Manual part starts with a fortissimo (ff) dynamic and is marked 'ben marcato'. The Pedal part provides a rhythmic accompaniment. The second system continues the piece, featuring a fortissimo (sf) dynamic marking. The third system concludes the page with the instruction 'sempre marcato'.

III. Swell. (Oboe 8 only.)
I. Choir. (Dulciana 8) - III.
Pedal. (Soft 16)

II.

ADAGIO PATETICO.

Adagio patetico. ♩ = 52.

MANUAL.

III. *pp*

PEDAL.

Detailed description: This system shows the beginning of the piece. The Manual part is in treble and bass clefs with a 4/4 time signature. It starts with a piano (*pp*) dynamic and a 'III.' marking. The Pedal part is in bass clef with a 4/4 time signature and contains rests.

Detailed description: This system continues the instrumental accompaniment. The Manual part features a melodic line with a slur and a crescendo hairpin. The Pedal part has a simple bass line with a slur.

I.

cre - - *scen* - - *do* *dim.*

Detailed description: This system contains the vocal line. The vocal part is in treble clef with a 4/4 time signature. The lyrics 'cre - - scen - - do' are written below the notes. The dynamic markings *cre* (crescendo) and *dim.* (diminuendo) are present. The accompaniment continues in the Manual and Pedal parts.

- IV. Solo. (Reeds *fff*)
 III. Swell. (Celeste & Lieblich 8, Flute 4.)
 II. Great. (Wald Flute 8) - III.
 I. Choir. (Soft 8 & 4) - III.
 Pedal. (Open Wood 16.)

III. SCHERZO.

Allegro. ♩ = 112.

MANUAL. III *p sempre staccato*

- IV. Solo. (Reeds *fff.*)
 III. Swell. (Full.)
 II. Great. (Diap^s 16, 8, and Flute 4.) - III.
 I. Choir. (8 & soft 4, with reeds 8 & Trem.)
 Pedal. (Full.)

IV.

ALLEGRO GIUSTO.

Allegro giusto. ♩ = 108.

MANUAL.

II. *mf*

PEDAL.

cresc.

f

The musical score is written for organ. It is divided into two main sections: Manual and Pedal. The Manual section consists of three systems of staves. The first system shows the Manual part (treble and bass clefs) and the Pedal part (bass clef). The Manual part starts with a mezzo-forte (*mf*) dynamic. The second system shows the Manual part with a crescendo (*cresc.*) marking and a forte (*f*) dynamic. The third system shows the Manual part with a forte (*f*) dynamic. The Pedal part is mostly silent, indicated by a horizontal line.

Arcadian Idyll

[I] SERENADE.

69

- III. Swell. (Celeste & Gedact, *sf*,
with Tremulant.)
I. Choir. (Soft *sf*, with Tremulant.)
Pedal. (Bourdon & Open Wood 16 *ft*) - III.

Edwin H. Lemare.
(Op. 52.)

Andante grazioso. ♩. 112.

MANUAL. III *p a tempo rubato*

PEDAL.

PEDAL.

PEDAL.

[III] MUSSETTE.

III. Swell. (Celeste, *sf*, & Super.)
I. Choir. (Orchestral Oboe, *sf*)
Pedal. (Soft 16 ft) - III.

Edwin H. Lemare.

Pastorale. ♩ = 112.

MANUAL.

III *pp*

PEDAL.

I
p

rit.

[III] SOLITUDE.

- III. Swell. (Celeste. Gedact. (*f soft*).
Super & Trem.)
II. Great. (no Stops) - III.
I. Choir. (Gamba. Celeste. Gedact.
Viol d'Orchestre & Trem.)
Pedal. (Bourdon 16 ft) - III.

Edwin H. Lemare.

Adagio. ♩. 80.

MANUAL.

R.H.

III *p*

L.H.

rall.

mf *sempre legato*

a tempo

PEDAL.

espressivo

PASTORAL POEM.

- III. Swell. (Celeste & Gedact, 8.)
 II. Great. (Wald Flute 8.) - I.
 I. Choir. (Soft s. with Tremulant.) - III.
 Pedal. (Open Wood & Bourdon 16.)

Edwin H. Lemare.
 (Op. 54.)

Andante pastorale. ♩ = 58.

MANUAL. III *p*

PEDAL. *p* Open Wood in.

rit.

add Open Wood. Open Wood in.

a tempo
 R.H. R.H. R.H. R.H. R.H. R.H. R.H. R.H.

LIEBESTRAUM.

- III. Swell. (Unda maris 8.)
 II. Great. (Wald Flöte 8) uncoupled.)
 I. Choir. (Gambas. Celestes and all
 sf! work with Trem.) - III.
 Pedal. (Soft 16.)

Edwin H. Lemare.
 (Op. 55.)

Maniera Languida. ♩. 84.

MANUAL.

III *pp* *<sf>* *<sf>* *dim.*

PEDAL.

a tempo

rit. *pp*

dim. *ppp*

SPRING SONG. "FROM THE SOUTH."

- III. Swell. (Celeste 8. & Super.)
- II. Great. (Soft 8. or Wald Flöte.) - III.
- I. Choir. (Gamba. Gedackt and String-toned Stops 8. with Trem.)
- Pedal. (Soft 16.) - III.

Edwin H. Lemare.
(Op. 56.)

Andante sostenuto. ♩. 92. *Imp*

MANUAL.

III *pp* (add Lieblich 8)

PEDAL.

- III. Swell. (Celeste 8.) with Super.
 II. Great. (Wald Flöte 8) uncoupled.
 I. Choir. (Cor Anglais, or Orch. Oboe 8)
 Pedal. (Soft Lieblich 16)-III.

SOUTENIR.

(A STUDY ON ONE NOTE.)

Edwin H. Lemare.
 (Op. 58.)

Doloroso. $\text{♩} = 48.$

MANUAL.

PEDAL.

The score is written for piano and consists of three systems. The first system shows the beginning of the piece with a 'Doloroso' tempo and a quarter note equal to 48 beats. The manual part starts with a rest, followed by a series of notes with triplets and slurs. The pedal part consists of a single note held for the duration of the piece. The second system continues the manual part with more complex triplet patterns and slurs. The third system shows the manual part reaching a dynamic of 'sf' (sforzando) and then returning to 'ppp' (pianissimo) before ending.