



THE
RECITAL SERIES
of
Transcriptions for the Organ
by
EDWIN H. LEMARE.

No. 32.
SHEPHERDS' DANCE
FROM THE MUSIC TO HENRY VIII.

Composed by
Edward German.

PRICE
(TWO SHILLINGS.)

LONDON
Novello & Co., Ltd.

SHEPHERDS' DANCE

III Swell: Soft 8 ft and Strings
 II Great: Harp or soft Bourdon 8 ft - III
 I Choir: Orchestral Oboe 8 ft
 Pedal: Dulciana or Gamba 16 ft - III

Transcribed by
 Edwin H. Lemare

Edward German

Allegretto grazioso (♩ = 69)

MANUAL

P

III

PEDAL

(Add soft Bourdon 16 ft)

pp

ppp

pp

II III
mf *P*

This system contains the first four measures of the piece. The right hand features a melodic line with slurs and ties, starting with a half note chord marked 'II' and a quarter note chord marked 'III'. The left hand provides a bass line with chords and moving lines. The bottom staff shows a simple bass line with quarter notes.

II III
(Bourdon in)

This system contains the next four measures. The notation continues with similar melodic and harmonic patterns. The bottom staff is labeled '(Bourdon in)' and contains a simple bass line.

P

This system contains the next four measures. The right hand continues with slurred melodic phrases. The left hand has chords and moving lines. The bottom staff features a bass line with quarter notes and some chromatic movement.

leggiero

This system contains the final four measures of the page. The right hand has a more active melodic line. The left hand continues with chords and moving lines. The bottom staff has a bass line with quarter notes and rests.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. The music features a complex texture with many beamed notes and slurs.

Second system of musical notation. It consists of three staves. The top staff has dynamic markings *sf* and *p*. The middle and bottom staves continue the musical texture. The notation includes many beamed notes and slurs.

Third system of musical notation. It consists of three staves. The top staff has fingerings *II* and *III* and a dynamic marking *pp*. The middle and bottom staves continue the musical texture. The notation includes many beamed notes and slurs.

Fourth system of musical notation. It consists of three staves. The top staff has a fermata over a note. The middle and bottom staves continue the musical texture. The notation includes many beamed notes and slurs.

First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece. It features a treble clef, a key signature of two sharps, and a 7/8 time signature. The system consists of three staves. Dynamic markings include *f* (forte) and *p* (piano). Fingerings are indicated by Roman numerals I, II, III, and IV.

Third system of musical notation, continuing the piece. It features a treble clef, a key signature of two sharps, and a 7/8 time signature. The system consists of three staves. Dynamic markings include *f* (forte) and *p* (piano). Fingerings are indicated by Roman numerals I, II, III, and IV.

Fourth system of musical notation, continuing the piece. It features a treble clef, a key signature of two sharps, and a 7/8 time signature. The system consists of three staves. Dynamic markings include *pp* (pianissimo). Fingerings are indicated by Roman numerals I, II, III, and IV.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in G major and 3/4 time. The first staff features a melodic line with eighth and sixteenth notes, some beamed together. The second staff provides harmonic accompaniment with chords and moving lines. The third staff has a simple bass line. A *poco rit.* marking is present in the right-hand section of the first staff.

Second system of musical notation. It consists of three staves. The tempo is marked *a tempo*. The first staff includes dynamic markings *mf* and *p*, and fingering numbers II and III. The music continues with similar melodic and harmonic patterns as the first system.

Third system of musical notation. It consists of three staves. The first staff includes a *p* dynamic marking. The second staff contains the instruction "(Bourdon in)". The third staff shows a change in the bass line, including a key signature change to G minor (one flat) for a few measures.

Fourth system of musical notation. It consists of three staves. The first staff is marked *leggiero*. The music concludes with a final cadence in the first staff and a final bass line in the third staff.

First system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music features a complex melodic line in the upper register with various ornaments and a steady bass accompaniment.

Second system of musical notation, consisting of three staves. The top staff includes dynamic markings *sf* and *p*. The music continues with intricate melodic patterns and a consistent bass line.

Third system of musical notation, consisting of three staves. The top staff features fingerings labeled II and III. The dynamic marking *pp* is present. The system concludes with a trill-like flourish in the upper register.

Fourth system of musical notation, consisting of three staves. The music continues with a similar texture of melodic lines and bass accompaniment, ending with a final cadence.

I

p

(Sw. Strings in)

f

dim.

III

pp

morendo

pp: (reduce to Vox Angelica)

rit.

pp

(add soft 32 ft)

RECITAL SERIES

COLLECTED AND EDITED BY
EDWIN H. LEMARE.

Nos. 1 to 6, 7 to 12, 13 to 18, 19 to 24, 25 to 30, 31 to 36, 37 to 42, and 43 to 48, in Eight Vols.

Each 11s. 6d. Or, separately:—

1. WEBBER, AMHURST.—Scherzo Sinfonico. 3s.
2. WOLSTENHOLME, W.—Canzona, Minuet, and Trio. 3s. 6d.
3. CAPOCCI, FILIPO.—Toccata in E flat major. 3s. 6d.
4. LEMARE, E. H.—Romance in D flat. 3s.
5. D'EVRY, E.—Concert-Overture in F. 3s. 6d.
6. BOSSI, M. E.—Second Sonata (Op. 71). 4s. 6d.
7. HOLLINS, ALFRED.—Andante in D. 3s.
8. — Grand Chœur. 3s. 6d.
9. WOLSTENHOLME, W.—Andantino and Finale in B flat. 3s. 6d.
10. WHEELDON, H. A.—(a) Cantilène; (b) Grand Chœur. 3s. 6d.
11. LEMARE, E. H.—Allegretto in B minor. 3s.
12. — Marche Solennelle. 3s. 6d.
13. D'EVRY, E.—(a) Meditation; (b) Toccata. 3s. 6d.
14. WOLSTENHOLME, W.—(a) The Seraph's Strain; (b) Le Carillon. 3s.
15. HOLLINS, ALFRED.—Concert-Overture in C minor. 3s.
16. WHEELDON, H. A.—Romance. 3s.
17. WOLSTENHOLME, W.—(a) Romanza; (b) Allegretto. 3s.
18. HOLLINS, ALFRED.—Concert Rondo. 3s. 6d.
19. WEST, JOHN E.—Fantasia. 3s. 6d.
20. FOSTER, MYLES B.—Minuet in F. 2s.
21. MACPHERSON, CHARLES.—Fantasy Prelude. 3s.
22. LEMARE, EDWIN H.—Chant sans Paroles. 3s.
23. WOLSTENHOLME, W.—Fantasia in E. 3s. 6d.
24. PEARSALL, R. L. DE.—Introduction and Fugue. 2s.
25. LEMARE, EDWIN H.—Second Andantino in D flat. 2s.
26. BARNETT, JOHN FRANCIS.—Fantasia in F. 3s. 6d.
27. WHEELDON, H. A.—Canzona. 3s.
28. IRELAND, JOHN.—Elegiac Romance. 3s.
29. FAULKES, WILLIAM.—Nocturne in A. 3s.
30. HORSMAN, EDWARD J.—The Curfew. 2s.
31. BAIRSTOW, EDWARD C.—Scherzo in A flat. 2s.
32. FRICKER, H. A.—Concert Overture in C minor. 3s. 6d.
33. JOHNSON, BERNARD.—Two Duologues. 3s.
34. WEST, JOHN E.—Song of Triumph. 3s. 6d.
35. LEMARE, EDWIN H.—Toccata di Concerto. 3s.
36. WILLAN, HEALEY.—Prelude and Fugue in C minor. 3s.
37. JOHNSON, BERNARD.—Overture in C sharp minor. 3s.
38. COVER, CLAUDE E.—Allegretto. 3s.
39. LEMARE, EDWIN H.—Marche Heroïque. 3s.
40. LEMARE, EDWIN H.—Summer Sketches. 3s. 6d.
41. CORBETT, FELIX.—Rêve d'Amour. 3s.
42. HOLLINS, ALFRED.—Morceau de Concert. 3s.
43. JOHNSON, BERNARD.—Pavane in A. 2s.
44. WEST, JOHN E.—Finale Jubilante. 3s.
45. TURNER, SANDIFORD H.—Scherzo in F minor. 3s.
46. GRACE, HARVEY.—Epilogue. 3s.
47. LEMARE, EDWIN H.—Scherzo Fugue. 3s.
48. TURNER, SANDIFORD H.—Rêverie in D flat. 3s.

(SEPT., 1927)

LONDON: NOVELLO AND COMPANY LIMITED.
NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

Original Compositions for the Organ

BY

EDWIN H. LEMARE.

								s.	D.
1.	PASTORALE, No. 1, in E	....	....	....	....	....	....	2	0
2.	ANDANTINO, in D flat	....	....	....	....	....	....	2	0
3.	ELEGY in G	....	....	....	....	....	....	2	0
4.	CONCERT FANTASIA on the tune "Hanover"	....	....	....	....	....	....	4	6
5.	GAVOTTE MODERNE in A flat	....	....	....	....	....	....	2	0
6.	REVERIE in E flat	....	....	....	....	....	....	3	0
7.	SYMPHONY, No. 1, in G minor	....	....	....	....	....	....	7	6
8.	INTERMEZZO in B flat	....	....	....	....	....	....	2	0
9.	ANDANTE CANTABILE in F	....	....	....	....	....	....	2	0
10.	MEDITATION in D flat	....	....	....	....	....	....	2	0
11.	NOCTURNE in B minor	....	....	....	....	....	....	3	0
12.	CONTEMPLATION	....	....	....	....	....	....	3	0
13.	BERCEUSE in D	....	....	....	....	....	....	2	0
14.	RHAPSODY in C minor	....	....	....	....	....	....	3	0
15.	CHANSON D'ÉTÉ	....	....	....	....	....	....	2	0
16.	CAPRICE ORIENTALE	....	....	....	....	....	....	2	0
17.	CANTIQUÉ D'AMOUR	....	....	....	....	....	....	2	0
18.	FANTAISIE FUGUE	....	....	....	....	....	....	3	0
19.	MADRIGAL	....	....	....	....	....	....	2	0
20.	IMPROMPTU IN A	....	....	....	....	....	....	2	0
21.	SYMPHONY, No. 2, in D minor	....	....	....	....	....	....	7	0
22.	ARCADIAN IDYLL	....	....	....	....	....	....	3	0
23.	OVERTURE in F minor ("The Schenley")	....	....	....	....	....	....	4	0
24.	PASTORAL POEM	....	....	....	....	....	....	3	0
25.	LIEBESTRAUM	....	....	....	....	....	....	3	0
26.	SPRING SONG ("From the South")	....	....	....	....	....	....	2	0
27.	SOUTENIR	....	....	....	....	....	....	2	0
28.	TRAUMLIED	....	....	....	....	....	....	2	0
29.	RONDO CAPRICCIO (A Study in Accents)	....	....	....	....	....	....	3	0
30.	GRAND CORTÈGE (Finale)	....	....	....	....	....	....	3	0
31.	THE QUEST	....	....	....	....	....	....	2	0
32.	RUSTIC SCENE	....	....	....	....	....	....	3	0
33.	CARILLON	....	....	....	....	....	....	2	0
34.	CHANT SERAPHIQUE	....	....	....	....	....	....	2	0
35.	COMMUNION ("Peace")	....	....	....	....	....	....	2	0
36.	MINUET NUPTIALE	....	....	....	....	....	....	2	0
	ROMANCE in D flat (in the RECITAL SERIES edited by E. H. LEMARE)	...						3	0
	MARCHE SOLENNELLE		ditto		ditto			3	6
	ALLEGRETTO in B minor		ditto		ditto			3	0
	CHANT SANS PAROLES		ditto		ditto			3	0
	SECOND ANDANTINO in D flat		ditto		ditto			2	0
	TOCCATA DI CONCERTO		ditto		ditto			3	0
	SUMMER SKETCHES		ditto		ditto			3	6
	MARCHE HEROÏQUE		ditto		ditto			3	0
	SCHERZO FUGUE		ditto		ditto			3	0

RECITAL SERIES

COLLECTED AND EDITED BY
EDWIN H. LEMARE.

Nos. 1 to 6, 7 to 12, 13 to 18, 19 to 24, 25 to 30, 31 to 36, 37 to 42, and 43 to 48, in *Eight Vols.*

Each 11s. 6d. Or, separately:—

1. WEBBER, AMHURST.—Scherzo Sinfonico. 3s.
2. WOLSTENHOLME, W.—Canzona, Minuet, and Trio. 3s. 6d.
3. CAPOCCI, FILIPO.—Toccata in E flat major. 3s. 6d.
4. LEMARE, E. H.—Romance in D flat. 3s.
5. D'EVRY, E.—Concert-Overture in F. 3s. 6d.
6. BOSSI, M. E.—Second Sonata (Op. 71). 4s. 6d.

7. HOLLINS, ALFRED.—Andante in D. 3s.
8. — Grand Chœur. 3s. 6d.
9. WOLSTENHOLME, W.—Andantino and Finale in B flat. 3s. 6d.
10. WHEELDON, H. A.—(a) Cantilène; (b) Grand Chœur. 3s. 6d.
11. LEMARE, E. H.—Allegretto in B minor. 3s.
12. — Marche Solennelle. 3s. 6d.

13. D'EVRY, E.—(a) Meditation; (b) Toccata 3s. 6d.
14. WOLSTENHOLME, W.—(a) The Seraph's Strain; (b) Le Carillon. 3s.
15. HOLLINS, ALFRED.—Concert-Overture in C minor. 3s.
16. WHEELDON, H. A.—Romance. 3s.
17. WOLSTENHOLME, W.—(a) Romanza; (b) Allegretto. 3s.
18. HOLLINS, ALFRED.—Concert Rondo. 3s. 6d.

19. WEST, JOHN E.—Fantasia. 3s. 6d.
20. FOSTER, MYLES B.—Minuet in F. 2s.
21. MACPHERSON, CHARLES.—Fantasy Prelude. 3s.
22. LEMARE, EDWIN H.—Chant sans Paroles. 3s.
23. WOLSTENHOLME, W.—Fantasia in E. 3s. 6d.
24. PEARSALL, R. L. DE.—Introduction and Fugue. 2s.

25. LEMARE, EDWIN H.—Second Andantino in D flat. 2s.
26. BARNETT, JOHN FRANCIS.—Fantasia in F. 3s. 6d.
27. WHEELDON, H. A.—Canzona. 3s.
28. IRELAND, JOHN.—Elegiac Romance. 3s.
29. FAULKES, WILLIAM.—Nocturne in A. 3s.
30. HORSMAN, EDWARD J.—The Curfew. 2s.

31. BAIRSTOW, EDWARD C.—Scherzo in A flat. 2s.
32. FRICKER, H. A.—Concert Overture in C minor. 3s. 6d.
33. JOHNSON, BERNARD.—Two Duologues. 3s.
34. WEST, JOHN E.—Song of Triumph. 3s. 6d.
35. LEMARE, EDWIN H.—Toccata di Concerto. 3s.
36. WILLAN, HEALEY.—Prelude and Fugue in C minor. 3s.

37. JOHNSON, BERNARD.—Overture in C sharp minor. 3s.
38. COVER, CLAUDE E.—Allegretto. 3s.
39. LEMARE, EDWIN H.—Marche Heroïque. 3s.
40. LEMARE, EDWIN H.—Summer Sketches. 3s. 6d.
41. CORBETT, FELIX.—Rêve d'Amour. 3s.
42. HOLLINS, ALFRED.—Morceau de Concert. 3s.

43. JOHNSON, BERNARD.—Pavane in A. 2s.
44. WEST, JOHN E.—Finale Jubilante. 3s.
45. TURNER, SANDIFORD H.—Scherzo in F minor. 3s.
46. GRACE, HARVEY.—Epilogue. 3s.
47. LEMARE, EDWIN H.—Scherzo Fugue. 3s.
48. TURNER, SANDIFORD H.—Rêverie in D flat. 3s.

SEPT., 1927)

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.