


Nº 4. ELEGY AND BERCEUSE 1/6



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by  
**ALFRED HOLLINS.**

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# Elegy.

Adagio tristamente.

Alfred Hollins.

4.

*p* *con espress.*

*cresc.* *mf* *dim.* *cresc.*

*poco agitato* *mf*

*mf* *dim.* *poco tranquillo* *cresc.*

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. The first staff has a *rit.* marking and a *p a tempo* marking. It features a melodic line with a triplet of eighth notes and a fermata. The second staff has a similar melodic line with a triplet. The third staff provides a bass line with a triplet of eighth notes.

Second system of musical notation. It consists of three staves. The first staff has a *cresc.* marking, followed by *mf* and *dim.* markings. It features a melodic line with a triplet of eighth notes and a fermata. The second staff has a similar melodic line with a triplet. The third staff provides a bass line with a triplet of eighth notes.

Third system of musical notation. It consists of three staves. The first staff has a *rit.* marking and a *pp* marking. It features a melodic line with a triplet of eighth notes and a fermata. The second staff has a similar melodic line with a triplet. The third staff provides a bass line with a triplet of eighth notes.

# Berceuse.

Alfred Hollins.

Sw. Voix Céleste & Rohr Flöte.

Gt. soft 8 ft.

The musical score is written in 3/4 time and features a key signature of three sharps (F#, C#, G#). It is divided into three systems of staves. Each system includes a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. The music is characterized by flowing, melodic lines with frequent slurs and ties, typical of a lullaby. The first system includes performance instructions for 'Sw. Voix Céleste & Rohr Flöte.' and 'Gt. soft 8 ft.'

Sw. Oboe.

Ch. Dulciana.

*p* Ch.

Sw. *pp* Oboe.

Sw. Voix Céleste & Rohr Flöte.

Gt. soft 8ft.

*rit.*

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 key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the upper voice with many slurs and ties, and a rhythmic accompaniment in the lower voices.

Second system of musical notation, continuing the piece. It includes the same three-staff structure. The notation continues with various melodic and harmonic developments. A 'Sw.' (Sforzando) marking is present in the lower right of the system.

Third system of musical notation, concluding the piece. It features the same three-staff structure. The music ends with a final cadence. A 'pp tranquillo' marking is present in the lower left of the system.

# POPULAR RECITAL PIECES FOR THE ORGAN

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To the Rev<sup>d</sup> Father Wilfrid Burnham of the London Oratory.  
No. 124.

## Meditation in A minor.

Con moto ma tranquillo. (on an old French Noël.) E. d'Evry.

Prepare: Swell, Obso., Cl., Clarabella, Ch., Dulciana, Ped. Soft 16 & 8

Manual. *Sw*, *Ch.*, *cresc. poco a poco*, *f*

Pedal.

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## Cantilene in A flat.

W. WOLSTENHOLME.

Allegretto. Solo manual 8ft.

Man. of accomp 8ft only *p* sempre legato

Soft 16 and 8ft

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## Finale. (En forme d'Ouverture.)

Alfred Hollins

Musioso.

7 *ff* Full 16 ft off Full 16 ft off Full

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Dedicated to my esteemed friend D<sup>r</sup> A. L. PEACE Organist of St Georges Hall, Liverpool.

## Ballade in C minor.

Ed. E. Harper.  
M.S. D.T.C.D.

Programme Annotation.  
This composition is constructed upon two subjects, quite distinct in character but both full of great charm and power. It commences with a kind of prelude sixteen bars in length, which is used again towards the end of the movement, when it is rather implied by imitation as a kind of Coda, bringing the Ballade to an ending. The first subject is a delightful melody in the key of C minor, with a subdued arpeggio accompaniment. After the first statement, or introduction of this subject, an episode occurs in the relative major key built entirely upon the first four bars of the first subject. The second subject of a full and dignified character, is then introduced in the key of F major. The two subjects are then freely used, and with admirable effect. The whole piece gives opportunity for bringing out the great variety obtainable on a fine Organ.

Con spirito, ma moderato.

Manual. *Gt*

Pedal. *Gt to Ped*

*Redone Gt*

*Sw. to Ped only*

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