


No. 3. PASTORALE AND COMMUNION 1/6



Organ Music

by

ALFRED HOLLINS.

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# Pastorale.

Alfred Hollins.

Con moto.  
Oboe.

*p*  
Dulciana.

Sw.

*p*

8 ft with Oboe.

*cresc.*  
Ch. Clarinet.  
*mf*  
*f*

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 melodic line with slurs and ties. The second staff has a rhythmic accompaniment. The third staff has a bass line. Performance markings include *poco rit.*, *p*, and *a tempo*.

Second system of musical notation, continuing the piece. It features the same three-staff structure as the first system. The melodic line in the first staff continues with various ornaments and slurs. The accompaniment in the second and third staves provides harmonic support.

Third system of musical notation. It includes the same three-staff structure. A new instruction *Sw. voix céleste.* is placed above the first staff. The first staff has a melodic line with a *pp* dynamic marking. The second staff has a *Sw.* marking. The third staff has a *rit.* marking. The system concludes with a double bar line.

# Communion.

Alfred Hollins.

Andante.

The musical score is written for piano and bass. It consists of three systems of music. The first system has a treble and bass staff for the piano, with a dynamic marking of *p*. The second system also has a treble and bass staff, with dynamic markings of *cresc.* and *cresc.*. The third system has a treble and bass staff, with dynamic markings of *mf*, *cresc.*, *f*, *dim.*, and *pp*. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is in a slow, andante tempo.

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 a key with two flats. The grand staff features a melodic line with slurs and a piano accompaniment. The bass staff has a simple bass line. Performance markings include *p.* (piano) in the grand staff, *rit.* (ritardando) in the bass staff, and *a tempo p* (return to tempo, piano) in the grand staff.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The grand staff has a more complex melodic line with many slurs. Performance markings include *cresc.* (crescendo) in the grand staff, *f* (forte) in the bass staff, and *dim.* (diminuendo) in the grand staff.

Third system of musical notation, concluding the page. It features the same three-staff layout. The grand staff has a melodic line with slurs. Performance markings include *p* (piano) and *tranquillo* (tranquil) in the grand staff.



# POPULAR RECITAL PIECES FOR THE ORGAN

Published by G. SCHIRMER, Ltd., 18, Berners Street, London, W.

No 203.  
**Lullaby**

BERNARD JOHNSON.

III. Sw. Soft 8 & 4 ft Flute.  
II. Gl. Soft 8 & 4.  
I. Ch. Gamba, Coup. to Sw.  
Ped. Soft 16 Coup to Sw.

M.M.  $\text{♩} = 66$  Andante tranquillo.

Manual. III.

Pedal.

add Voix celeste

II.

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**Toccata in C Minor**

ERNEST HALSEY.  
Op 26, No 2.

Manual. Maestoso  
Gl. Pull *ff*

Pedal. *ff*  
Ped. Pull, coupled to Gl

Allegro vivace  
Gl. 8 & 4 *mf*

16 & 8 ft. coupled to Gl.

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To Princess Erna Urs, Wiesbaden, Germany.

Prepara. Solo. Tubas 8 ft. & 4 ft.  
Sw. Kle. orchestra & V. Celeste.  
Gl. - Hohl Flute, 8 ft.  
Ch. - String Gamba, 8 ft. & Dulciana.  
Ped. - Bourdon, 16 ft. coup. to Sw.

**Pastorale Fantastique.**

Purcell James Mansfield, Op. 5.

Introduction.  
Andante. (M.M.  $\text{♩} = 66$ )

Manual. *pp*

Pedal. *pp*

Allegretto ma non troppo. (M.M.  $\text{♩} = 72$ )

Manual. *pp*

Pedal. *pp*

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**Nachspiel.**

Programme Annotation  
A fine vigorous Nachspiel or postlude, suitable either as a voluntary to follow an important service, or as a recital piece to display the power and breadth of a noble organ. The composition is modern in feeling and conception.

T. Tertius Nobis, Op. 14.

Manual. Allegro molto.  
Gl.

Pedal. *mf*  
Gl. to Ped.

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