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COLLECTED AND EDITED BY
EDWIN H. LEMARE.

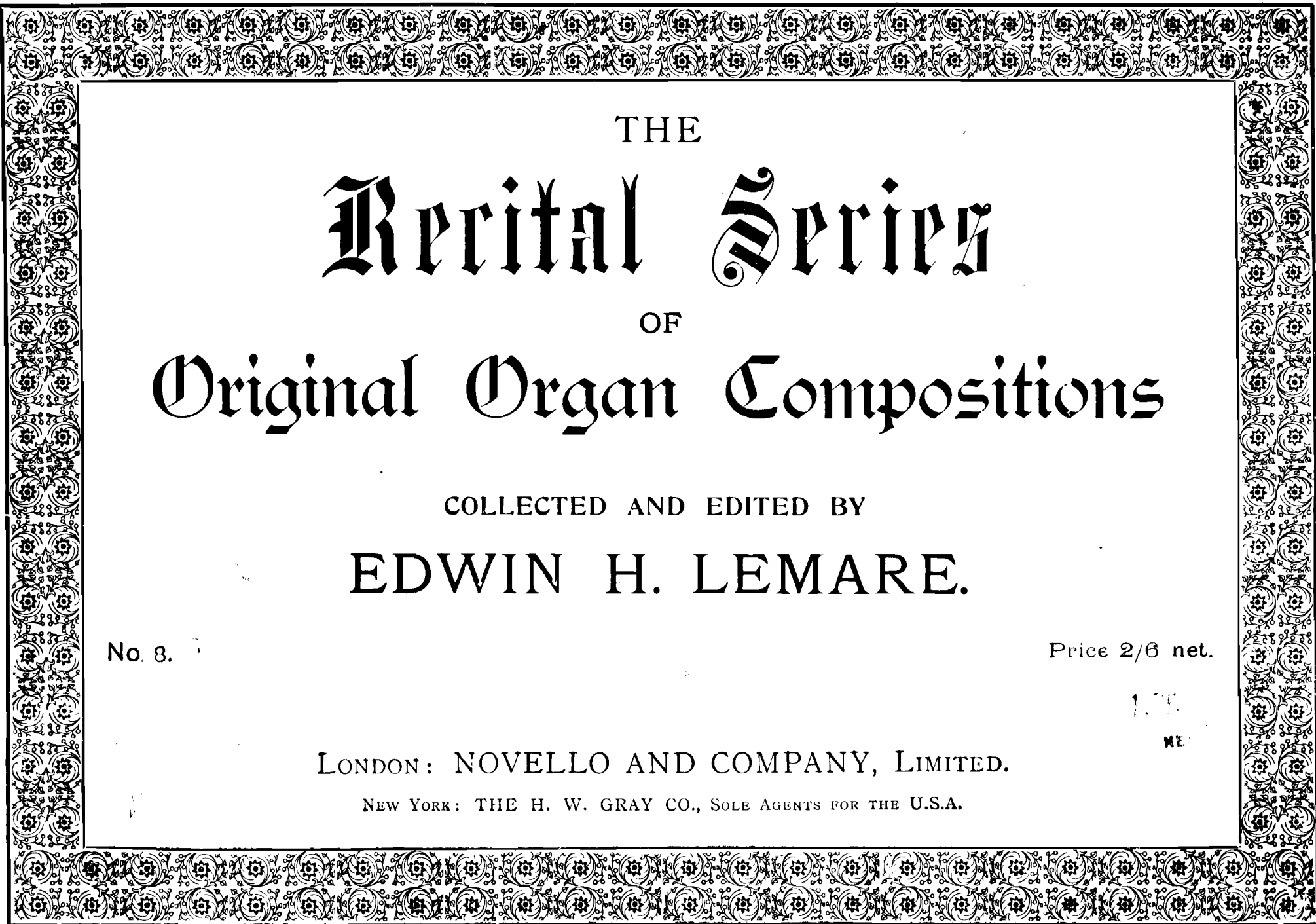
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Compositions for the Organ

BY

E. SILAS.

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ALLEGRO MODERATO IN F
ANDANTE IN D
PRELUDE IN F MINOR
ANDANTE IN A FLAT
FANTASIA IN E MINOR
PASTORALE IN G
CANZONETTA IN E
ANDANTE IN C	}
MELODY IN C										
INTRODUCTION AND FUGUE IN D
PRELUDE IN D	}
FUGUE IN C MINOR										
MARCH IN B FLAT
SONATA IN F
MINUETTO IN F
FANTASIA ON "ST. ANN'S" TUNE
MELODY IN E MINOR
FANTASIA IN D MINOR. OP. 117
FANTASIA IN F MINOR. OP. 118
ANTIPHON AND INTERLUDE. OP. 119
PRELUDE AND FUGUE IN D MINOR. OP. 120
CAPRICCIO. OP. 121
ELEGY ON THEMES BY HENRY PURCELL
GRAND FUNERAL MARCH (SCHUBERT). Arranged

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MADE IN ENGLAND

J

To my friend John M. Courage.

1

GRAND CHOEUR.

Gt. — Full. Sw. — Full coupled to Great. Ped. — Full (Prepare Solo Tuba.)

Tempo de Menuetto.

Pomposo.

ALFRED HOLLINS.

MANUAL.

ff Gt.

Gt. to Ped.

PEDAL.

rit:

The musical score is written for a grand piano with a manual and a pedal. The manual part consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of one flat (B-flat). The tempo is 'Tempo de Menuetto' and the mood is 'Pomposo'. The manual part begins with a fortissimo (ff) dynamic and includes a 'Gt.' (Great) instruction. The pedal part is written on a single bass clef staff and includes a 'Gt. to Ped.' instruction. The score is divided into two systems of four measures each. The first system shows the manual part playing chords and the pedal part playing a rhythmic accompaniment. The second system continues the piece, ending with a 'rit:' (ritardando) instruction.

a tempo.

The musical score consists of three systems of staves. The first system includes a treble clef staff with a *ff* dynamic marking and a bass clef staff with a *ff* dynamic marking. The second system continues the piece with complex chordal textures. The third system features a first ending bracket labeled "1st" and a second ending bracket labeled "2nd". A dynamic marking of *f* is present, followed by the instruction "reduce Gt." in the guitar part.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key. The grand staff contains a melodic line with eighth and sixteenth notes, and a harmonic accompaniment. The lower staff has a bass line with eighth notes. Performance instructions include "cres:" above the grand staff, "Couple Tuba to Ped." below the grand staff, and "Tuba off" below the lower staff. A dynamic marking of "ff" is present in the grand staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the grand staff continues with various rhythmic patterns and rests. The lower staff continues with its bass line. A performance instruction "Tuba." is written below the lower staff towards the end of the system.

Third system of musical notation, the final system on the page. It maintains the three-staff structure. The music concludes with a double bar line. Performance instructions include "Tuba off" below the lower staff and "poco rit:" above the grand staff.

Sw. *p* Choir. (soft 8 & 4)

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole note chord, followed by a series of eighth notes with a slur. The middle staff is in bass clef and contains a whole note chord, followed by a series of eighth notes with a slur. The bottom staff is in bass clef and contains whole notes. Performance markings include 'Sw. *p*' and 'Choir. (soft 8 & 4)'.

cres:

The second system of the musical score continues the composition. The top staff features a melodic line with eighth notes and a slur. The middle staff has a bass line with eighth notes and a slur. The bottom staff contains whole notes. A 'cres:' marking is present above the middle staff.

The third system of the musical score concludes the piece. The top staff has a melodic line with eighth notes and a slur. The middle staff features a bass line with chords and a slur. The bottom staff contains whole notes. The system ends with a double bar line and a repeat sign.

Gt., or Solo with 16 & 8 ft. Clarinets & Flute 4.

Sw. *sempre legato.*

This system contains the first system of music. It features three staves: a treble clef staff with a melodic line, a middle staff with a piano accompaniment, and a bass clef staff with a bass line. The piano part includes the instruction "Sw. *sempre legato.*" and consists of chords and single notes. The bass line is primarily composed of half notes.

This system contains the second system of music, continuing the melodic and accompaniment lines from the first system. The piano accompaniment features some longer note values and ties.

This system contains the third system of music, concluding the piece. It includes a double bar line at the end of the piece. The piano accompaniment ends with a final chord.

6

Sw

Ch. Clarinet.

This system contains the first system of music. It features a Ch. Clarinet part on the upper staff and piano accompaniment on the lower two staves. The music is in a key with one flat and a 3/4 time signature. The Clarinet part begins with a dynamic marking of *Sw* (Sforzando) and is characterized by a series of eighth-note patterns. The piano accompaniment provides a harmonic foundation with chords and moving bass lines.

Gt. (soft 8 ft. Flute.)

Sw.

This system contains the second system of music. It features a Gt. (soft 8 ft. Flute.) part on the upper staff and piano accompaniment on the lower two staves. The Flute part begins with a dynamic marking of *Sw.* (Sforzando) and continues with a melodic line. The piano accompaniment includes a section with sustained chords in the right hand and a moving bass line in the left hand.

Sw.

This system contains the third system of music, primarily consisting of piano accompaniment on the lower two staves. The upper staff has a few notes at the beginning, with a dynamic marking of *Sw.* (Sforzando). The piano accompaniment continues with complex chordal textures and a steady bass line.

Gt.

Musical score for guitar (Gt.) featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. The music is in a key with one flat and a 3/4 time signature. The guitar part includes various chords and melodic phrases, with some notes marked with an asterisk (*).

Sw.

pp

rit:

Musical score for Soprano (Sw.) featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. The music is in a key with one flat and a 3/4 time signature. The soprano part includes various chords and melodic phrases, with some notes marked with an asterisk (*). The score includes dynamic markings *pp* and *rit:*.

Sw. Voix Céleste.

a tempo.

rit:

1st

2nd

Musical score for Sw. Voix Céleste. featuring a treble clef staff with a melodic line and a bass clef staff with accompaniment. The music is in a key with one flat and a 3/4 time signature. The score includes dynamic markings *a tempo.* and *rit:*, and first/second endings (1st and 2nd).

p.
Sw. 8 ft. with unison reeds.
p
Sw. to Ped.
poco a poco cres:
Gt. Diaps. with Sw. coupled.

cres: molto. *f.*
Gt. full
Couple Tuba to Pedals.
ff.

molto rit:
(Tuba off)

ff *a tempo.*

ff

mf

sempre staccato.

The first system of the musical score consists of five measures. It features a treble and bass clef with a key signature of one flat. The melody in the treble clef is characterized by staccato notes. The lyrics 'cres', 'cen', 'do.', 'poco', and 'a' are placed below the notes in measures 1 through 5 respectively. The bass clef accompaniment consists of a steady eighth-note pattern.

The second system of the musical score consists of five measures. It features a treble and bass clef with a key signature of one flat. The melody in the treble clef is characterized by staccato notes. The lyrics 'poco.', 'ff', and 'Allargando.' are placed below the notes in measures 6 through 8 respectively. The bass clef accompaniment consists of a steady eighth-note pattern.

The third system of the musical score consists of five measures. It features a treble and bass clef with a key signature of one flat. The melody in the treble clef is characterized by staccato notes. The bass clef accompaniment consists of a steady eighth-note pattern.

Musical score system 1, featuring three staves. The top two staves are connected by a brace and contain complex chordal textures with many notes. The bottom staff contains a more rhythmic line. The text "Pedal reeds." is written below the second staff.

Musical score system 2, featuring three staves. The top two staves are connected by a brace and contain complex chordal textures with many notes. The bottom staff contains a more rhythmic line. The text "Sw. 8 ft. Flute or reed with Tremulant." is written above the second staff. The text "pp" is written below the second staff. The text "(Ch. soft 8 ft.)" is written above the third staff. The text "Gt. to Ped off. 32 & soft 16 ft." is written below the third staff.

Musical score system 3, featuring three staves. The top two staves are connected by a brace and contain complex chordal textures with many notes. The bottom staff contains a more rhythmic line.

12 *Vivace.*

The musical score is arranged in three systems, each with three staves. The first system includes the following markings: *fff* Gt. full Organ. and Ped. *fff*. The second system includes the marking *rit:*. The third system includes the markings *accel:*, *a tempo.*, *fff*, and *ffff*. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings.

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 In dulci jubilo.
 O Mensch, bewein' dein' Sünde gross.
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 Nun danket alle Gott.
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 Fantasia on "Valet will ich dir geben."
 Gelobet seist du, Jesu Christ.
 Wo soll ich fliehen hin, or Auf meinen lieben Gott.
 Nun komm' der Heil'gen Holland.
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