

# Original Compositions

for the

# Organ

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No. 375.

GRAND CHŒUR  
(No. 2)

BY

ALFRED HOLLINS.

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PRICE ONE SHILLING NET.

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# GRAND CHOEUR

## Nº 2.

Alfred Hollins.

*Tempo di Menuetto.* ♩ = 126.

MANUAL.

*ff*

PEDAL.

The musical score is written for organ, with a Manual part and a Pedal part. The Manual part is in 3/4 time and features a melody in the right hand and accompaniment in the left hand. The Pedal part is in 3/4 time and features a bass line. The score is divided into three systems. The first system has 8 measures. The second system has 8 measures, with a first ending bracket over the last two measures. The third system has 8 measures, with a second ending bracket over the last two measures. The key signature is one sharp (F#). The tempo is marked 'Tempo di Menuetto' with a quarter note equal to 126 beats per minute. The dynamics include 'ff' (fortissimo) and 'f' (forte).



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and a crescendo marking (*cresc.*) above the staff. The middle staff is in bass clef and contains a series of chords and some moving lines. The bottom staff is in bass clef and contains a continuous melodic line with eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and a fortissimo marking (*ff*) below the staff. The middle staff is in bass clef and contains a series of chords and some moving lines. The bottom staff is in bass clef and contains a continuous melodic line with eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and a first ending bracket labeled "1." followed by a second ending bracket labeled "2.". The middle staff is in bass clef and contains a series of chords and some moving lines. The bottom staff is in bass clef and contains a continuous melodic line with eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

*Poco meno mosso.*  
Gt or Ch. 8ft, Flute Sw. coup<sup>d</sup>

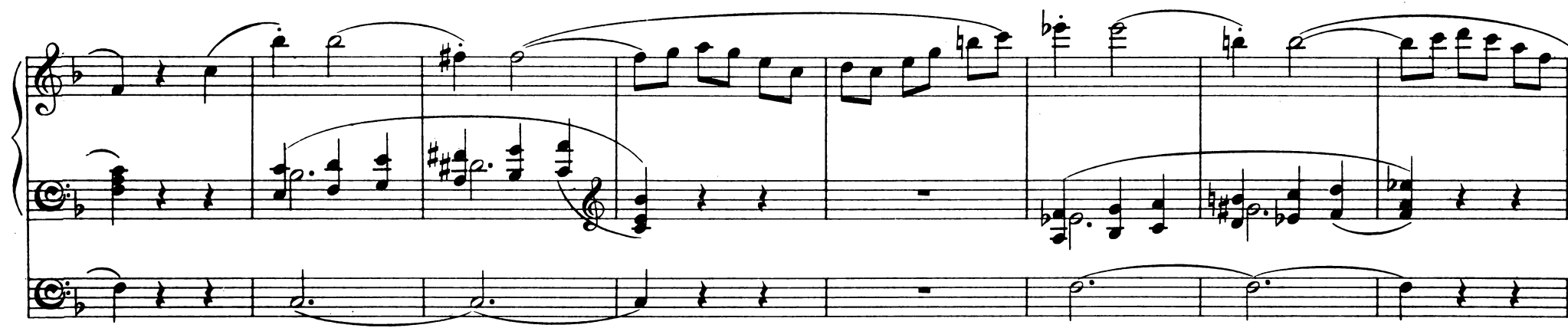
*mp*  
*cresc.*  
*p*  
Sw. 8ft without Reeds  
Soft 16 & 8ft

1. *poco rit.* *a tempo* 2. *poco rit.*

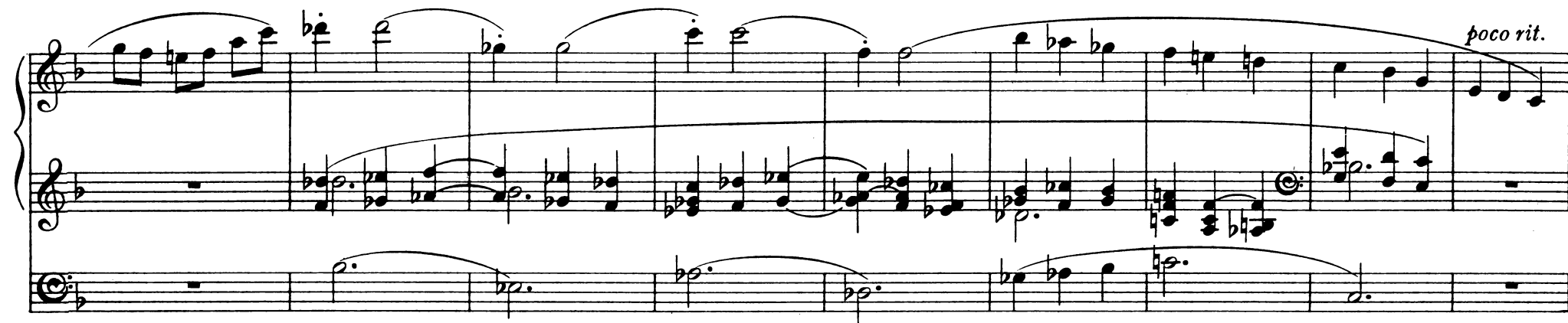
*a tempo*



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, some beamed together, and several half notes. The middle staff is in treble clef and contains a series of chords, mostly triads and dyads, with some sixteenth notes. The bottom staff is in bass clef and contains a series of half notes and quarter notes, some beamed together.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, some beamed together, and several half notes. The middle staff is in treble clef and contains a series of chords, mostly triads and dyads, with some sixteenth notes. The bottom staff is in bass clef and contains a series of half notes and quarter notes, some beamed together.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, some beamed together, and several half notes. The middle staff is in treble clef and contains a series of chords, mostly triads and dyads, with some sixteenth notes. The bottom staff is in bass clef and contains a series of half notes and quarter notes, some beamed together. The system concludes with the instruction *poco rit.* in the top right corner.

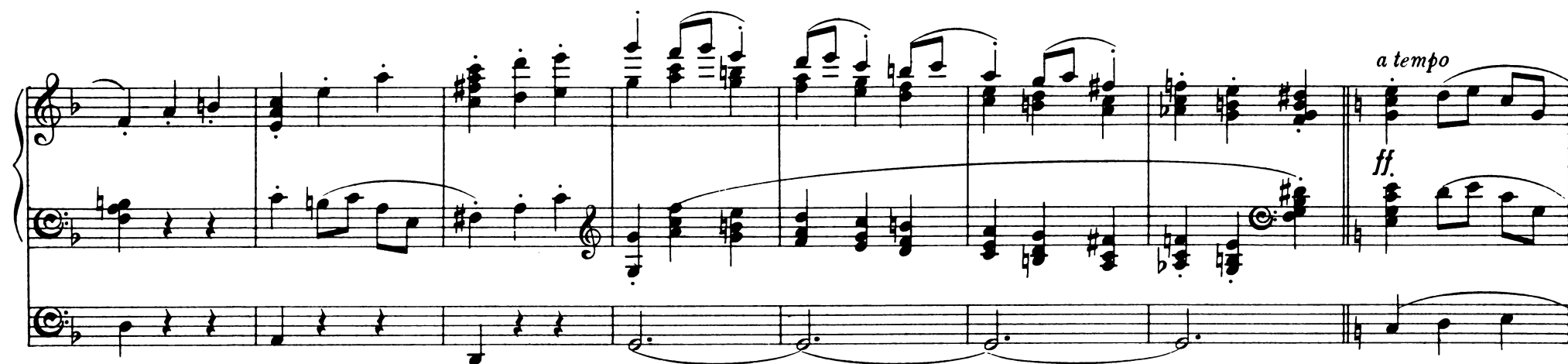
*poco a poco cresc.*

Sw. add *sf* Reeds

Gt add Diap<sup>s</sup> *sf*

Gt

This system contains three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with eighth and sixteenth notes, accented by a piano (p) dynamic. The middle staff is in bass clef and contains a series of chords and single notes, some marked with *sf* (sforzando). The bottom staff is also in bass clef and contains a continuous line of eighth notes. The system concludes with a *Gt* (Guitar) instruction.



*a tempo*

*ff.*

This system continues the musical piece. The top staff features a melodic line with a key signature change to two flats. The middle staff contains a long, sustained chord in the bass clef, marked with *ff.* (fortissimo). The bottom staff continues with a line of eighth notes. The system ends with a double bar line and the tempo marking *a tempo*.



This system contains three staves. The top staff features a melodic line with eighth and sixteenth notes. The middle staff contains a series of chords and single notes. The bottom staff continues with a line of eighth notes. The system concludes with a double bar line.

*poco accel.*

*ff.*

*poco a poco rit. al Fine.*

# Original Compositions for the Organ

BY

## HENRY SMART.

| VOLUME I. |                                              |    |    | VOLUME II. |                                                              |    |    | VOLUME III. |                                |    |    |
|-----------|----------------------------------------------|----|----|------------|--------------------------------------------------------------|----|----|-------------|--------------------------------|----|----|
| No.       |                                              | s. | d. | No.        |                                                              | s. | d. | No.         |                                | s. | d. |
| 1.        | CHORAL WITH VARIATIONS ...                   | 1  | 6  | 11.        | TWELVE SHORT & EASY PIECES<br>IN VARIOUS STYLES. Nos. 1 TO 4 | 2  | 6  | 23.         | THREE ANDANTES, No. 1 IN A ... | 1  | 0  |
| 2.        | TWO TRIOS ...                                | 1  | 6  | 12.        | DITTO. Nos. 5 TO 8                                           | 2  | 0  | 24.         | Do. Do. „ 2 IN F ...           | 1  | 0  |
| 3.        | GRAND SOLEMN MARCH IN E FLAT                 | 2  | 0  | 13.        | DITTO. Nos. 9 TO 12                                          | 2  | 6  | 25.         | Do. Do. „ 3 IN C ...           | 1  | 0  |
| 4.        | ANDANTE. No. 1, IN G MAJOR ...               | 1  | 6  | 14.        | PRELUDE IN A & POSTLUDE IN C                                 | 1  | 0  | 26.         | CON MOTO IN B FLAT ...         | 1  | 6  |
| 5.        | ANDANTE. No. 2, IN A MAJOR ...               | 1  | 6  | 15.        | PRELUDE IN E FLAT<br>INTRODUCTORY VOLUNTARY<br>IN B FLAT     | 1  | 6  | 27.         | A THREE-PART STUDY ...         | 1  | 6  |
| 6.        | ANDANTE. No. 3, IN E MINOR ...               | 1  | 6  |            | ANDANTE GRAZIOSO                                             |    |    |             |                                |    |    |
| 7.        | SIX SHORT AND EASY PIECES.<br>Nos. 1 AND 2   | 1  | 6  | 16.        | POSTLUDE IN D ...                                            | 1  | 6  |             |                                |    |    |
| 8.        | Do. Do. „ 3 AND 4                            | 1  | 6  | 17.        | TWELVE SHORT INTERLUDES                                      | 1  | 6  |             |                                |    |    |
| 9.        | Do. Do. „ 5 AND 6                            | 1  | 6  | 18.        | MARCH IN G ...                                               | 1  | 0  |             |                                |    |    |
| 10.       | AIR WITH VARIATIONS AND<br>FINALE FUGATO ... | 3  | 0  | 19.        | EASY PRELUDES. No. 1, IN F;<br>No. 2, IN G ...               | 1  | 0  |             |                                |    |    |
|           |                                              |    |    | 20.        | MINUET IN C ...                                              | 1  | 6  |             |                                |    |    |
|           |                                              |    |    | 21.        | FESTIVE MARCH IN D ...                                       | 1  | 6  |             |                                |    |    |
|           |                                              |    |    | 22.        | POSTLUDE IN E FLAT ...                                       | 1  | 6  |             |                                |    |    |

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