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# TROIS SONATES.

N° 1, SONATE PONTIFICALE.

2, SONATE O FILII.

3, SONATE PASCALE.

POUR  
**Orgue,**

PAR

# J. LEMMENS.

*Ent. Sta. Hall.*

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*The Three Sonatas in One Volume. 7/6*

LONDON: NOVELLO AND COMPANY, LIMITED.

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MADE IN ENGLAND.

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EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

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EDITED BY JOHN POINTER AND JOHN E. WEST.

## Book XIII.—CHORAL PRELUDES .... 3 0

(1) Ein' feste Burg ist unser Gott; (2) Vater unser im Himmelreich; (3) Fugue on the Choral "Durch Adams Fall ist ganz verderbt"; (4) Wer nur den lieben Gott lässt walten; (5) In dulci jubilo; (6) O Mensch, bewein' dein' Sünde gross; (7) Fugue on the Choral "Allein Gott in der Höh' sei Ehr"; (8) Fantasia on "Komm, heiliger Geist, Herre Gott"; (9) O Lamm Gottes, unschuldig.

## Book XIV.—CHORAL PRELUDES AND VARIATIONS .... 3 0

(1) Gott der Vater wohn' uns bei; (2) Nun danket alle Gott; (3) Fugue on the Choral "Vom Himmel hoch da komm' ich her"; (4) Fugue on the Choral "Aus tiefer Noth schrei' ich zu dir"; Fantasia on "Valet will ich dir geben"; (5) Gelobet seist du, Jesu Christ; (6) Wo soll ich fliehen hin, or Auf meinen lieben Gott; (7) Nun komm' der Heiden Heiland, (8) Variations on the Choral "Sei gegrüßet, Jesu gütig."

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# Donate Pontificale. N<sup>o</sup> 1.

J. LEMMENS.

ALLEGRO MODERATO.

M.M.  $\text{♩} = 116.$

Gr.  
Sw. *p*

Gr.  
Sw. *p*

*f*

Closed  
1  
M  
8  
.L554  
18702  
v. 1

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with various note values and rests. The middle staff is in bass clef and provides harmonic accompaniment with chords and moving lines. The bottom staff is also in bass clef and contains a lower register accompaniment. A large 'V' symbol is positioned above the middle staff towards the right side of the system.

The second system of musical notation continues the piece with three staves. The top staff features a melodic line with some slurs and ties. The middle and bottom staves provide harmonic support with chords and rhythmic patterns. The notation includes various accidentals and note values.

The third system of musical notation concludes the page with three staves. The top staff has a melodic line with a prominent slur. The middle and bottom staves continue the harmonic accompaniment. The system ends with a final cadence in the top staff.

Sw. *p* Ch. *pp*

First system of musical notation, consisting of three staves. The top two staves are grouped by a brace. The music features complex rhythmic patterns and chromatic movement. Dynamic markings include *Sw.* and *p* above the first staff, and *Ch.* and *pp* above the second staff.

Gr. *p* Ch. *pp* Gr.

Second system of musical notation, consisting of three staves. The top two staves are grouped by a brace. Dynamic markings include *Gr.* above the first staff, *p* above the second staff, *Ch.* and *pp* above the third staff, and *Gr.* above the fourth staff.

1<sup>o</sup> 2<sup>o</sup> Sw. Vox Humana. *p* *dim:*

Third system of musical notation, consisting of three staves. The top two staves are grouped by a brace. The system includes first and second endings marked 1<sup>o</sup> and 2<sup>o</sup>. Dynamic markings include *Sw. Vox Humana.* and *p* above the second staff, and *dim:* below the second staff.

Gr. Flute 8.

*pp*

*poco cres*

*cres:*

*f*  
*dim:*

*a tempo.*

*poco rall:*

This system contains the first system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a rest, and then continues with more eighth notes. The piano accompaniment consists of chords and moving lines in both hands. The tempo marking *a tempo.* is placed above the vocal line, and *poco rall:* is placed above the piano accompaniment.

*Gr.*

*cres:*

*cres:*

*cres:*

*L*

*R*

*L*

*R*

*L*

*R*

*L*

*Sw.*

This system contains the second system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has three *cres:* markings. The piano accompaniment includes dynamic markings *Gr.*, *L*, *R*, and *Sw.* (Sustained Weight). The piano part is divided into sections for the right hand (*R*) and left hand (*L*).

*cres:*

*alleg*

This system contains the third system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano accompaniment includes a *cres:* marking and a tempo change to *alleg*. The piano part is divided into sections for the right hand (*R*) and left hand (*L*).

The image displays a musical score for piano, consisting of four systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The notation is complex, featuring many beamed notes and chords. Dynamic markings are present: *f cres:* and *ff* in the first system, and *con fuoco.* in the second system. The score concludes with a double bar line and a repeat sign.



First system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features complex chordal textures and melodic lines. A dynamic marking of *dim:* is present in the lower right of the system.

Second system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. A dynamic marking of *mf* is present at the beginning of the system. The music continues with intricate harmonic and melodic development.

Third system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. This system includes dynamic markings of *dim:*, *dim:*, and *ritenuto.*. The music concludes with a final cadence.

ADAGIO.

$\bullet = 100.$

*p*

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with a long slur over the first half. The middle staff is in bass clef with the same key signature and time signature, providing harmonic support. The bottom staff is also in bass clef with the same key signature and time signature, containing a few notes. A dynamic marking of *p* is placed below the first staff.

The second system of music consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with various ornaments and slurs. The middle staff is in bass clef with the same key signature and time signature, providing harmonic support. The bottom staff is also in bass clef with the same key signature and time signature, containing a few notes.

The third system of music consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with many sixteenth notes and slurs. The middle staff is in bass clef with the same key signature and time signature, providing harmonic support. The bottom staff is also in bass clef with the same key signature and time signature, containing a few notes. Dynamic markings *poco rit:* and *a tempo.* are placed below the middle staff.

Solo 8.

*Piu mosso.*  
Sw. Cello.

*cres:*

*cres:* *cres:* *cres:*

dim: pp pp 16.

This system contains three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with slurs and a dynamic marking of *dim:* followed by *pp*. The middle staff is in bass clef with a key signature of one sharp and a common time signature, containing a complex, fast-moving accompaniment. The bottom staff is in bass clef with a key signature of one sharp and a common time signature, mostly containing rests with a *pp* dynamic marking and the number 16.

This system contains three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature, featuring a melodic line with slurs. The middle staff is in bass clef with a key signature of two flats and a common time signature, containing a complex, fast-moving accompaniment. The bottom staff is in bass clef with a key signature of two flats and a common time signature, containing a few notes and rests.

pp Ch.

This system contains three staves. The top staff is in treble clef with a key signature of two flats and a common time signature, featuring a melodic line with slurs and a dynamic marking of *pp* Ch. The middle staff is in bass clef with a key signature of two flats and a common time signature, containing a complex, fast-moving accompaniment. The bottom staff is in bass clef with a key signature of two flats and a common time signature, containing a few notes and rests.

The first system of music consists of three staves. The top two staves are connected by a brace and contain treble clef notation with piano (*pp*) dynamics. The bottom staff is a bass clef staff with a circled *pp* and the text "8 ft." below it, indicating the use of the 8-foot pedal.

The second system continues the musical piece with three staves. The top two staves are treble clef notation with piano (*pp*) dynamics. The bottom staff is a bass clef staff with piano (*pp*) dynamics.

The third system concludes the piece with three staves. The top two staves are treble clef notation with piano (*pp*) dynamics. The bottom staff is a bass clef staff with piano (*pp*) dynamics. The system ends with a double bar line.

# Marche Pontificale.

*MAESTOSO.*  
♩ = 108.  
Gr. *f*

The musical score is arranged in three systems, each with three staves. The top two staves of each system are connected by a brace and contain piano accompaniment. The bottom staff of each system contains a single melodic line. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'MAESTOSO' with a quarter note equal to 108 beats. The dynamics are marked 'Gr. f'. The score includes various musical notations such as slurs, ties, and triplets. The first system ends with a double bar line, and the second system ends with a repeat sign.

Sw. Tromp. 8.

The first system of the musical score consists of three staves. The top staff is for the Soft Trumpet 8, marked with a piano (*p*) dynamic. It begins with a triplet of eighth notes. The middle and bottom staves provide harmonic accompaniment with various note values and rests.

The second system continues the musical piece. The top staff features a grand fortissimo (*Gr. f*) dynamic marking. The music includes a variety of rhythmic patterns and melodic lines across all three staves.

The third system concludes the page. It features a triplet of eighth notes in the top staff. The music is dense with complex textures and includes a final cadence at the end of the system.

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 melodic line in the upper voice with many slurs and a triplet of eighth notes marked with a '3' at the beginning. The lower voices provide harmonic support with chords and moving lines.

Second system of musical notation, continuing from the first. It maintains the same three-staff structure and key signature. The melodic line continues with various slurs and articulations. The lower staves show a steady accompaniment with some chordal textures.

Third system of musical notation, the final system on the page. It continues the musical piece with the same three-staff layout. This system includes several triplet markings (marked with '3') and a key signature change to one flat (F) in the lower staves towards the end of the system.



The first system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The middle and bottom staves are in bass clef and provide harmonic support with chords and moving lines. The system concludes with a double bar line.

The second system continues the piece with three staves. The top staff features a series of chords and melodic fragments. The middle staff has a prominent melodic line with a crescendo marking (*cres:*) and a fortissimo marking (*ff*). The bottom staff provides a steady bass line. The system ends with a double bar line.

The third system consists of three staves. The top staff has a dense texture of chords and moving lines. The middle staff continues the bass line from the previous system. The bottom staff features a triplet of eighth notes marked with a '3' above the notes. The system concludes with a double bar line.

Musical score for the first system. It consists of three staves. The top two staves are piano accompaniment, and the bottom staff is a vocal line. The piano part features complex chords and textures, with dynamic markings *Sw.* and *Gr.* alternating. There are also triplet markings (*3*) in the piano part. The vocal line is a single melodic line with some rests.

Musical score for the second system. It consists of three staves. The top two staves are piano accompaniment, and the bottom staff is a vocal line. The piano part continues with complex textures and dynamic markings *Sw.*, *Gr.*, and *Ch. pp*. Triplet markings (*3*) are present. The vocal line continues with a melodic line.

TRIO.

Musical score for the TRIO section. It consists of two staves. The top staff is a vocal line, and the bottom staff is piano accompaniment. The piano part features a rhythmic pattern with triplet markings (*3*). The vocal line is a simple melodic line.

The first system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and slurs. The key signature has one sharp (F#).

The second system continues the musical piece. It includes dynamic markings such as *pp* (pianissimo) and *cres:* (crescendo). Performance instructions like *Sw.* (Sforzando) and *Gr.* (Grave) are placed above specific notes. The notation includes slurs and various note values.

The third system features performance instructions such as *Ch.* (Chiaro) and *Sw.* (Sforzando), along with *Gr.* (Grave) and *cres:* (crescendo) markings. The notation includes slurs and various note values across two staves.

The fourth system begins with a *ff* (fortissimo) dynamic marking. It features a mix of note values and rests, with some notes beamed together. The notation is spread across two staves.

The fifth system shows the continuation of the musical piece, with various note values and rests across two staves.

First system of musical notation, consisting of two grand staves. The upper staff features a complex melodic line with many beamed notes and rests. The lower staff provides a harmonic accompaniment with chords and moving lines. Trill ornaments are indicated above several notes in the upper staff.

Second system of musical notation, continuing the two-staff format. The upper staff continues with intricate melodic patterns and trills. The lower staff maintains the accompaniment. Trill ornaments are present above notes in the upper staff.

Third system of musical notation, featuring two grand staves. The upper staff includes dynamic markings: *p* Fl. 8. 4. and *Gr.*. The lower staff includes the marking *Sw.* and *p* Fl. 8. 16. The notation shows sustained notes and melodic lines across both staves.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music features a melodic line in the treble staff and a more rhythmic accompaniment in the bass staves. A *cres:* marking is present above the middle staff.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The middle staff has a *cres:* marking and a *Gr.* (Grave) marking below it. The music continues with similar melodic and rhythmic patterns.

Third system of musical notation, the final system on the page. It includes a *cres:* marking on the left and a *ff* (fortissimo) marking in the middle. The word *tutti.* is written above the treble staff. The system concludes with a double bar line.

# Fuga.

FANFARE ♩ = 126.

The musical score is arranged in three systems, each with three staves. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The first system features a melodic line in the treble staff and rests in the bass staves. The second system continues the melodic line with more complex rhythmic patterns. The third system shows the melodic line moving into the bass staff, with the upper bass staff providing accompaniment. The notation includes various note values, rests, and dynamic markings.

Fl. 16, 8, 4.

This page of musical notation, numbered 21, contains three systems of piano accompaniment. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several instances of accidentals, including sharps and flats, scattered throughout the score. The first system shows a complex texture with many beamed notes. The second system features some longer note values and rests in the bass line. The third system continues the intricate melodic and harmonic development. The page concludes with a few final notes and rests on the bottom staff.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of chords and melodic lines. The middle and bottom staves are in bass clef with a key signature of two sharps (F# and C#). They provide a harmonic and bass line accompaniment.

The second system of music continues the composition. It features more complex melodic lines in the treble clef and a steady bass line in the bass clef. A dynamic marking *cres:* is placed above the middle staff towards the end of the system.

The third system of music concludes the page. It includes a *cres:* marking in the middle staff. The notation shows a continuation of the melodic and harmonic themes from the previous systems.



The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many beamed sixteenth and thirty-second notes, and some slurs. The middle staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and moving lines. The bottom staff is also in bass clef with the same key signature and time signature, containing fewer notes, possibly representing a lower register or a specific instrument part. A dynamic marking 'cres:' is placed above the middle staff towards the right side of the system.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It continues the complex melodic line from the first system. The middle staff is in bass clef with the same key signature and time signature, providing harmonic support. The bottom staff is also in bass clef with the same key signature and time signature. Dynamic markings 'p' (piano) are placed above the top staff and below the middle staff towards the beginning of the system.

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It continues the complex melodic line. The middle staff is in bass clef with the same key signature and time signature, providing harmonic support. The bottom staff is also in bass clef with the same key signature and time signature.

The first system of music consists of three staves. The top two staves are grouped by a brace and contain a grand staff with a treble clef and a bass clef. The bottom staff is a single bass clef staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The first two staves feature a complex melodic line with many beamed eighth and sixteenth notes. The bottom staff has a more sparse accompaniment with long notes and rests. A dynamic marking 'cres:' is placed below the bottom staff.

The second system of music consists of three staves. The top two staves are grouped by a brace and contain a grand staff with a treble clef and a bass clef. The bottom staff is a single bass clef staff. The music continues in the same key and time signature. The melodic lines in the top two staves are highly active with many beamed notes. The bottom staff provides a steady accompaniment. Two dynamic markings 'ff' are present: one in the middle of the top two staves and one in the middle of the bottom staff.

The third system of music consists of three staves. The top two staves are grouped by a brace and contain a grand staff with a treble clef and a bass clef. The bottom staff is a single bass clef staff. The music concludes this section with a final cadence. The melodic lines in the top two staves show some descending motion towards the end. The bottom staff has a few final notes and rests. The system ends with a double bar line.

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186.	WEDDING MARCH	.....WILLIAM CRESER	1/6
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188.	SIX PIECES (Nos. 3, 4)	.....ALFRED REDHEAD	1/-
189.	SIX PIECES (Nos. 5, 6)	.....ALFRED REDHEAD	1/6
190.	ANTIPHON AND INTERLUDE	.....E. SILAS	1/6
191.	SAVOYARD CHANT	.....HERBERT W. WAREING	1/6
192.	THREE INTERMEZZI	.....ALAN GRAY	1/-
193.	SOLEMN PROCESSIONAL MARCH	.....C. J. B. MEACHAM	1/-
194.	THIRD CONCERT-FANTASIA	.....OTTO DIENEL	1/6
195.	ALLEGRETTO CANTABILE	.....OTTO DIENEL	1/-
196.	ANDANTE WITH VARIATIONS	.....OTTO DIENEL	2/-
197.	ALLEGRO SCHERZANDO	.....OTTO DIENEL	1/6
198.	OFFERTOIRE IN B <sup>b</sup>	.....EDWARD CUTLER	1/-
199.	A MEDITATION	.....E. DUNCAN	1/-
200.	POSTLUDE	.....E. DUNCAN	1/-
201.	COMMUNION AND PRIÈRE	.....ALBERT RENAUD	1/-
202.	FANTASIE PASTORALE	.....ALBERT RENAUD	1/-
203.	PRELUDE AND FUGUE	.....E. SILAS	1/6
204.	REVERIE AND INTERMEZZO	.....B. LUARD-SELBY	1/-
205.	ROMANCE (Op. 174, No. 1)	.....J. RHEINBERGER	1/6
	SCHERZOSO (Op. 174, No. 2)	.....J. RHEINBERGER	1/6
	ASPIRATION (Op. 174, No. 3)	.....J. RHEINBERGER	1/6
206.	CONTEMPLATION (Op. 174, No. 4)	.....J. RHEINBERGER	1/6
	AGITATO (Op. 174, No. 5)	.....J. RHEINBERGER	1/6
207.	IMPROVISATION (Op. 174, No. 6)	.....J. RHEINBERGER	1/6
	SOLEMN FESTIVAL (Op. 174, No. 7)	.....J. RHEINBERGER	1/6
208.	DUET (Op. 174, No. 8)	.....J. RHEINBERGER	1/6

209.	RICERCARE (Op. 174, No. 9)	.....J. RHEINBERGER	1/6
	EVENING REST (Op. 174, No. 10)	.....J. RHEINBERGER	1/6
210.	MELODIA OSTINATA (Op. 174, No. 11)	.....J. RHEINBERGER	1/6
	FINALE (Op. 174, No. 12)	.....J. RHEINBERGER	1/6
	PRELUDE (GRAND SUITE, Op. 341)	.....HAMILTON CLARKE	1/6
211.	ALLEMANDE Do.	HAMILTON CLARKE	1/6
	ELEGY Do.	HAMILTON CLARKE	1/6
212.	GAVOTTE Do.	HAMILTON CLARKE	1/6
	INTERMEZZO Do.	HAMILTON CLARKE	1/6
213.	MINUET Do.	HAMILTON CLARKE	1/6
214.	INTRODUCTION AND FUGHETTA (GRAND SUITE, Op. 341)	.....HAMILTON CLARKE	1/6
215.	CAPRICCIO	.....E. SILAS	1/6
216.	LULLABY (Op. 348, No. 1)	.....HAMILTON CLARKE	1/-
217.	BRIDAL MARCH (Op. 348, No. 2)	.....HAMILTON CLARKE	1/6
218.	PASTORAL FANTASIA (Op. 348, No. 3)	.....HAMILTON CLARKE	1/-
219.	ALLEGRETTO GRAZIOSO	.....JOHN E. WEST	1/6
220.	MELODY	.....KING HALL	1/6
221.	OFFERTOIRE	.....KING HALL	1/6
222.	CANZONE	.....KING HALL	1/-
223.	INTERMEZZO	.....C. CHARLTON PALMER	1/-
224.	GRAND MARCH (Op. 158)	.....HAMILTON CLARKE	1/6
225.	ANDANTE CON MOTO (Op. 97, No. 1)	.....M. E. BOSSI	1/-
226.	ASPIRATION (Op. 97, No. 2)	.....M. E. BOSSI	1/-
227.	GRAND CHŒUR (Op. 97, No. 3)	.....M. E. BOSSI	1/6
228.	FOUR SONATINAS, No. 1 IN D MINOR	.....A. B. PLANT	1/6
229.	FOUR SONATINAS, No. 2 IN G MAJOR	.....A. B. PLANT	1/6
230.	FOUR SONATINAS, No. 3 IN A MINOR	.....A. B. PLANT	1/6
231.	FOUR SONATINAS, No. 4 IN C MAJOR	.....A. B. PLANT	1/6
232.	SECOND REVERIE	.....B. LUARD-SELBY	1/-
233.	THIRD POSTLUDE	.....B. LUARD-SELBY	1/-
234.	FANTASIA IN D MINOR	.....ALAN GRAY	1/6
235.	PRÆLUDIUM AND FUGA IN A (No. 2 FROM SIX PRELUDES AND FUGUES)	.....F. A. GORE OUSELEY	1/-
236.	TRIUMPHAL MARCH (Op. 26)	.....DUDLEY BUCK	1/6
237.	RONDO CAPRICE (Op. 35)	.....DUDLEY BUCK	1/-
238.	AT EVENING (Op. 52)	.....DUDLEY BUCK	1/-
239.	ALLEGRO MAESTOSO, 1ST MOVEMENT OF SONATA IN D MINOR	.....JOHN E. WEST	1/6
240.	ANDANTE RELIGIOSO, 2ND MOVEMENT OF SONATA IN D MINOR	.....JOHN E. WEST	1/6
241.	ALLEGRO POMPOSO, 3RD MOVEMENT OF SONATA IN D MINOR	.....JOHN E. WEST	1/6
242.	RÊVERIE IN C	.....H. S. IRONS	1/-
243.	ROMANCE IN G	.....H. S. IRONS	1/-
244.	ELEGY ON THEMES BY HENRY PURCELL	.....E. SILAS	1/-
245.	ANDANTE, LARGHETTO AND ALLEGRO	.....J. VARLEY ROBERTS	1/-
246.	POSTLUDE IN G	.....CHARLES STEGGALL	1/6
247.	SIX FUGUES ON THE NAME "BACH," Book I.	.....SCHUMANN	2/-
248.	SIX FUGUES ON THE NAME "BACH," Book II.	.....SCHUMANN	2/-
249.	FESTAL MARCH	.....SIR GEORGE ELVEY	1/6

250.	SIX FUGUES (Nos. 1-3)	.....HANDEL	1/6
251.	SIX FUGUES (Nos. 4-6)	.....HANDEL	1/6
252.	CAPRICE	.....W. WOLSTENHOLME	1/6
253.	FANTASIA IN C <sup>#</sup> MINOR	.....A. M. GOODHART	2/6
254.	ANDANTE IN G	.....G. F. WESLEY MARTIN	6d.
255.	COMMEMORATION MARCH	.....JOHN E. WEST	2/-
256.	ROMANCE (VIOLIN & ORGAN)	HAMILTON CLARKE	2/-
257.	PASTORALE	.....PHILIP ARMES	1/-
258.	INTRODUCTION AND FUGUE	.....PHILIP ARMES	1/-
259.	PASTORAL OR OFFERTORY	HAMILTON CLARKE	1/-
260.	FANTASIA IN B <sup>b</sup>	.....CHAS. E. STEPHENS	1/6
261.	POSTLUDE IN F	.....J. VARLEY ROBERTS	1/-
262.	SIX SHORT PIECES (Nos. 1-3)	J. RHEINBERGER	1/6
263.	SIX SHORT PIECES (Nos. 4-6)	J. RHEINBERGER	1/6
264.	ALLEGRETTO PASTORALE	.....CLOWES BAYLEY	1/-
265.	SERENADE IN B <sup>b</sup>	.....HAMILTON CLARKE	1/-
266.	ALLEGRETTO IN A <sup>b</sup>	.....W. WOLSTENHOLME	1/-
267.	INTRODUCTION AND TOCCATA	W. H. SANGSTER	1/-
268.	FOUR SKETCHES (Op. 58, Nos. 1 & 2)	SCHUMANN	1/6
269.	FOUR SKETCHES (Op. 58, Nos. 3 & 4)	SCHUMANN	1/6
270.	MARCH WITH PASTORAL TRIO	.....B. LUARD-SELBY	1/-
271.	FANTASIE OVERTURE	.....GEORGE GARRETT	2/-
272.	GAVOTTE IN F	.....HAMILTON CLARKE	1/-
273.	MELODY IN A AND MINUET AND TRIO IN D	.....A. HERBERT BREWER	1/6
274.	SIX STUDIES (Op. 56, Nos. 1 & 2)	.....SCHUMANN	1/6
275.	SIX STUDIES (Op. 56, Nos. 3 & 4)	.....SCHUMANN	1/6
276.	SIX STUDIES (Op. 56, Nos. 5 & 6)	.....SCHUMANN	1/6
277.	BENEDICTION NUPTIALE	.....ALFRED HOLLINS	1/6
278.	MEDITATION (VIOLIN & ORGAN)	.....HERBERT BUNNING	2/-
279.	ANDANTE RELIGIOSO	.....EDWARD CUTLER	1/-
280.	THREE ORGAN PIECES	.....J. BARNBY	2/-
281.	PASSACAGLIA IN D MINOR	.....D. BUXTEHUDE	1/6
282.	A CHRISTMAS PASTORAL	.....B. LUARD-SELBY	1/6
283.	POSTLUDE	.....F. E. GLADSTONE	1/-
284.	INTERLUDE	.....TH. DUBOIS	1/-
285.	OFFERTOIRE IN F (No. 1)	.....HAMILTON CLARKE	1/-
286.	LÉGENDE	.....H. M. HIGGS	1/6
287.	CHANSON PASTORALE	.....H. M. HIGGS	1/-
288.	INTERMEZZO IN D <sup>b</sup>	.....ALFRED HOLLINS	1/6
289.	MEDITATION IN D FLAT	.....HAMILTON CLARKE	1/-
290.	PRELUDE (Op. 27, No. 1)	.....PERCY E. FLETCHER	1/-
291.	INTERLUDE (Op. 27, No. 2)	.....PERCY E. FLETCHER	6d.
292.	POSTLUDE (Op. 27, No. 3)	.....PERCY E. FLETCHER	1/-
293.	SONATA IN D MINOR	.....J. G. TOPFFER	2/-
294.	COMMUNION	.....ALFRED HOLLINS	1/-
295.	CONTEMPLATION	.....H. A. WHEELDON	1/-
296.	TRIUMPHAL SONG	.....A. HERBERT BREWER	1/6
297.	CORONATION MARCH	.....HERBERT W. WAREING	1/6
298.	OFFERTOIRE IN D	.....OLIVER A. KING	1/6
299.	JUBILANT MARCH	.....J. STAINER	1/6
300.	THREE SHORT PIECES	.....W. H. BELL	1/6
301.	THREE LEGENDS: No. 1, IN G <sup>#</sup> MINOR	.....W. CRESER	1/-
302.	THREE LEGENDS: No. 2, IN E	.....W. CRESER	1/-
303.	THREE LEGENDS: No. 3, IN E MINOR	.....W. CRESER	1/6
304.	MINUET AND TRIO IN F	.....WILLIAM FAULKES	1/6
305.	PRELUDE AND FUGUE	.....E. H. THORNE	2/-
306.	VARIATIONS ON THE TUNE "ST. LUKE"	.....(JEREMIAH CLARKE) E. H. THORNE	2/-

Nos. 41 to 45, 60 to 100, and 245 from "The Organist's Quarterly Journal."

(For continuation, see other list.)

# Original Compositions for the Organ.

307. FANTASIA.....	E. H. THORNE	2/-
308. MINUET AND TRIO IN E <sup>b</sup> .....	JOHN PULLEIN	1/6
309. CHACONNE IN C MINOR.....	D. BUXTEHUDE	1/6
310. CHORAL-PRELUDE "ALLEIN GOTT IN DER HÖH'SEI EHR" (G MAJOR 2).....	J. S. BACH	1/-
311. PASTORAL MELODY & LAMENT.....	JOHN E. WEST	1/-
312. FESTAL COMMEMORATION.....	JOHN E. WEST	1/6
313. SCHERZO SYMPHONIQUE CONCERTANT W. FAULKES.....	W. FAULKES	2/-
314. CONCERTO IN E <sup>b</sup> MINOR.....	HORATIO PARKER	3/-
315. PRELUDE AND FUGUE IN E MINOR.....	D. BUXTEHUDE	2/-
316. PRELUDE AND FUGHETTA.....	WILLIAM FAULKES	2/-
317. SPRING SONG.....	ALFRED HOLLINS	1/-
318. CHORAL-PRELUDE "ALLEIN GOTT IN DER HÖH'SEI EHR" (A MAJOR 2).....	J. S. BACH	1/-
319. FUGA IN C.....	DIETRICH BUXTEHUDE	1/6
320. MELODY AND INTERMEZZO.....	B. LUARD-SELBY	1/6
321. OVERTURE ALLA MARCIA.....	E. MARKHAM LEE	1/6
322. PRELUDE AND FUGUE IN G MINOR.....	D. BUXTEHUDE	1/6
323. RHAPSODIE (ON AN ANCIENT CHRISTMAS CAROL) WILLIAM FAULKES.....	WILLIAM FAULKES	2/-
324. FANTASIA.....	WILLIAM FAULKES	2/-
325. CHACONNE IN E MINOR.....	D. BUXTEHUDE	1/6
326. TWO CHORAL PRELUDES.....	D. BUXTEHUDE	1/-
327. OFFERTOIRE IN F (No. 2).....	HAMILTON CLARKE	1/-
328. ANDANTE RELIGIOSO IN E <sup>b</sup> (Op. 9).....	J. W. IVIMEY	1/-
329. THREE SHORT PIECES.....	JOHN E. WEST	1/6
330. TRIO UPON THE CHORAL "HERR JESU CHRIST, DICH ZU UNS WEND".....	J. S. BACH	1/-
331. MEDITATION.....	JOHN E. WEST	1/-
332. TWO SCHERZOS: No. 1, IN C MINOR.....	C. H. LLOYD	1/-
333. TWO SCHERZOS: No. 2, IN E MAJOR.....	C. H. LLOYD	1/-
334. POSTLUDE IN E FLAT.....	C. H. LLOYD	1/-
335. ANDANTINO IN D FLAT.....	H. DAVAN WETTON	1/-
336. ANDANTE MODERATO IN C MINOR FRANK BRIDGE.....	FRANK BRIDGE	1/-
337. ADAGIO IN E MAJOR.....	FRANK BRIDGE	1/-
338. ALLEGRO CON SPIRITO IN B FLAT MAJOR FRANK BRIDGE.....	FRANK BRIDGE	1/-
339. TOCCATA AND FUGUE IN D MAJOR.....	J. E. EBERLIN	1/-
340. TRIUMPHAL MARCH.....	ALFRED HOLLINS	2/-
341. POSTLUDE IN C MINOR.....	H. DE VRIES	1/-
342. POSTLUDE IN A MAJOR.....	H. DE VRIES	1/6
343. TOCCATA IN A MINOR.....	H. M. HIGGS	1/-
344. CANZONE.....	H. M. HIGGS	1/-
345. INTRODUCTION AND FUGATO IN A MINOR H. M. HIGGS.....	H. M. HIGGS	1/-
346. DUO IN CANON.....	H. M. HIGGS	1/-
347. ÉLÉGIE.....	H. M. HIGGS	1/-
348. GRAND CHŒUR.....	H. M. HIGGS	1/-
349. TOCCATA AND FUGUE IN D MINOR.....	J. E. EBERLIN	1/6
350. TOCCATA AND FUGUE IN A MINOR.....	J. E. EBERLIN	2/-
351. PRELUDE AND FUGUE IN F SHARP MINOR DIETRICH BUXTEHUDE.....	DIETRICH BUXTEHUDE	2/-
352. PASTORALE IN D MAJOR.....	FREDERICK W. PRIEST	1/-
353. PRELUDE AND FUGUE (SONATA IN G MINOR) PADRE G. MARTINI.....	PADRE G. MARTINI	1/-
354. ADAGIO (SONATA IN G MINOR).....	PADRE G. MARTINI	1/-
355. ALLEGRO AND SARABANDE (SONATA IN G MINOR) PADRE G. MARTINI.....	PADRE G. MARTINI	1/6

356. WACHET AUF (SLEEPERS, WAKE), CHORAL PRELUDE.....	J. S. BACH	1/-
357. PRELUDE AND FUGUE.....	ANTHONY H. POLLEN	1/-
358. PRELUDE AND FUGUE IN F.....	D. BUXTEHUDE	1/6
359. IMPROMPTU IN A MAJOR.....	A. M. GOODHART	1/-
360. CANZONA IN G MINOR.....	G. FRESCOBALDI	1/6
361. FUGUE IN A FLAT MINOR.....	JOHANNES BRAHMS	2/-
362. WEDDING MARCH.....	WILLIAM FAULKES	1/6
363. FUNERAL MARCH.....	WILLIAM FAULKES	1/-
364. BALLADE IN C.....	WILLIAM FAULKES	1/-
365. CAPRICCIO (SOPRA LA, SOL, FA, MI, RE, UT) G. FRESCOBALDI.....	G. FRESCOBALDI	2/-
366. ALLEGRETTO GRAZIOSO.....	ALFRED HOLLINS	1/-
367. FANTASIA.....	B. LUARD-SELBY	2/-
368. CAPRICCIO (UPON THE NOTES OF THE CUCKOO) G. FRESCOBALDI.....	G. FRESCOBALDI	1/6
369. REVERIE.....	JOHN E. WEST	1/-
370. ROMANZA IN D.....	R. BERNARD ELLIOTT	1/-
371. THREE STUDIES.....	F. E. GLADSTONE	1/-
372. REVERIE PATHÉTIQUE.....	ARTHUR E. GODFREY	1/-
373. THEME (VARIED) IN E.....	WILLIAM FAULKES	1/6
374. BRIDAL MARCH.....	ALFRED HOLLINS	1/6
375. GRAND CHŒUR (No. 2).....	ALFRED HOLLINS	1/-
376. CAVATINA IN G.....	ERNEST NEWTON	1/-
377. CONCERT FANTASIA.....	HERBERT W. WAREING	2/6
378. FANTASIA ON OLD CHRISTMAS CAROLS WILLIAM FAULKES.....	WILLIAM FAULKES	1/6
379. FANTASIA ON THE OLD MELODY "URBS BEATA" WILLIAM FAULKES.....	WILLIAM FAULKES	1/-
380. VARIATIONS ON THE CHORALE "JESUS IST MEIN AUFENTHALT".....	B. LUARD-SELBY	1/6
381. SCHERZO NUPTIALE.....	BERNARD JOHNSON	1/-
382. TWO CHORAL PRELUDES (SECOND SET) D. BUXTEHUDE.....	D. BUXTEHUDE	1/-
383. CANZONET.....	EDMUND T. CHIPP	1/-
384. PASTORALE.....	EDMUND T. CHIPP	1/6
385. ANDANTE CON MOTO.....	EDMUND T. CHIPP	1/-
386. ANDANTE VARIED.....	EDMUND T. CHIPP	1/-
387. AVE MARIA.....	EDMUND T. CHIPP	1/-
388. PASTORAL OVERTURE IN G.....	WILLIAM FAULKES	2/-
389. GAVOTTE.....	JOHN PULLEIN	1/-
390. THREE PRELUDES (SECOND SET).....	JOHN E. WEST	1/6
391. DUETTINO IN G.....	ERNEST NEWTON	1/-
392. SIX SHORT AND EASY PIECES CHARLES STEGGALL.....	CHARLES STEGGALL	2/-
393. ELEGY AND ANDANTINO ALLA CANONE C. E. STEPHENS.....	C. E. STEPHENS	1/6
394. EPILOGUE.....	HEALEY WILLAN	1/-
395. TOCCATA IN C.....	J. PACHELBEL	1/-
396. CHANSON DE JOIE.....	R. G. HAILING	1/-
397. BERCEUSE.....	ALFRED HOLLINS	1/6
398. RECERCARE IN THE DORIAN MODE GIROLAMO FRESCOBALDI.....	GIROLAMO FRESCOBALDI	1/-
399. TOCCATA IN C MINOR.....	GEORG MUFFAT	1/6
400. TOCCATA IN F.....	GEORG MUFFAT	1/6
401. PRELUDE AND FUGUE IN B MINOR HEALEY WILLAN.....	HEALEY WILLAN	1/-
402. FANTASIA (CROMATICA).....	PETER SWEELINCK	1/6
403. TROIS IMPRESSIONS: I. HARMONIES DU SOIR S. KARG-ELERT.....	S. KARG-ELERT	1/-
404. TROIS IMPRESSIONS: II. CLAIR DE LUNE S. KARG-ELERT.....	S. KARG-ELERT	1/-

405. TROIS IMPRESSIONS: III. LA NUIT S. KARG-ELERT.....	S. KARG-ELERT	1/-
406. IN SPRINGTIME (PASTORALE).....	ALFRED HOLLINS	1/6
407. OFFERTORY.....	B. LUARD-SELBY	1/-
408. MEDITATION.....	FREDERICK W. PRIEST	1/-
409. POSTLUDE.....	HUGH BLAIR	1/-
410. CIACONA IN D MINOR.....	JOHANN PACHELBEL	1/6
411. TOCCATA AND FUGUE IN D.....	JOSEF SEGERT	1/-
412. TOCCATA AND FUGUE IN C.....	JOSEF SEGERT	1/6
413. TOCCATA AND FUGUE IN D & G.....	JOSEF SEGERT	1/-
414. FANTASIA AND FUGUE.....	J. D. DAVIS	1/6
415. POSTLUDE.....	W. G. ALCOCK	1/6
416. PRELUDE (FOUNDED UPON SOME OLD NORTHERN CHIMES).....	BERTRAM LUARD-SELBY	1/-
417. ELEGY (STUDY).....	C. H. LLOYD	1/-
418. TEMPO DI MINUETTO.....	C. H. LLOYD	1/-
419. THEME WITH VARIATIONS AND FUGUE ALFRED HOLLINS.....	ALFRED HOLLINS	2/6
420. SOLEMN MARCH.....	W. T. BEST	2/-
421. SURSUM CORDA AND ALLA MARCIA JOHN IRELAND.....	JOHN IRELAND	1/-
422. MARCHE ROYALE.....	R. G. HAILING	1/-
423. FIRST SONATINA IN A MINOR (Op. 74) SIGFRID KARG-ELERT.....	SIGFRID KARG-ELERT	3/6
424. FESTAL MARCH.....	A. STORR	1/-
425. CANZONET IN A.....	J. STUART ARCHER	1/6
426. MEDITATION.....	HUGH BLAIR	1/-
427. PHANTASIE.....	HUGH BLAIR	1/-
428. SLUMBER SONG.....	HUGH BLAIR	1/-
429. BALLADE.....	HUGH BLAIR	1/-
430. SONATA IN F MINOR.....	E. H. THORNE	3/-
431. ANDANTE RELIGIOSO AND SONG OF THANKSGIVING.....	JOSIAH BOOTH	1/-
432. ALLEGRETTO IN A.....	W. HERBERT WILLIAMS	1/6
433. SONATA IN C MINOR (Op. 27, No. 1) J. RHEINBERGER.....	J. RHEINBERGER	1/6
434. CONCERT-FANTASIA (Op. 1).....	A. FREYER	1/6
435. FUNERALE (Op. 75, No. 1) SIGFRID KARG-ELERT.....	SIGFRID KARG-ELERT	2/-
436. CHORAL-IMPROVISATION ON "IN DULCI JUBILO" (Op. 75, No. 2) SIGFRID KARG-ELERT.....	SIGFRID KARG-ELERT	1/6
437. PROCESSIONAL (SOLEMN MARCH).....	HUGH BLAIR	1/6
438. THIRD SONATA IN F.....	BERTRAM LUARD-SELBY	3/-
439. SHORT CHORAL PRELUDES (Nos. 1-3) ETHEL SMYTH.....	ETHEL SMYTH	1/6
440. SHORT CHORAL PRELUDES (Nos. 4 AND 5) ETHEL SMYTH.....	ETHEL SMYTH	1/6
441. PHANTASIE ON "ADESTE FIDELES" (VIOLIN, BELLS AND ORGAN).....	T. LEA SOUTHGATE	1/6
442. THE CARAVAN OF THE MAGI.....	J. H. MAUNDER	1/6
443. POSTLUDIUM FESTIVUM CHARLES W. PEARCE.....	CHARLES W. PEARCE	1/-
444. GRAND CHŒUR.....	CLAUDE E. COVER	1/-
445. SCHMÜCKE DICH, O LIEBE SEELE CHORAL PRELUDE J. S. BACH.....	J. S. BACH	1/-

(To be continued.)