

277 3

Original Compositions

for the

Organ

No. 340.

TRIUMPHAL MARCH

BY

ALFRED HOLLINS.

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(For continuation, see other list)

To Arthur Mason Esq.

TRIUMPHAL MARCH.

Alfred Hollins.

Tempo di marcia, con spirito.

MANUAL. Tuba 8ft. with 16ft. or sub-octave
Full Sw. *ff* G^t *poco rit.* *ff* G^t with Sw. coup.

PEDAL. Sw. to Ped. G^t & Tuba to Ped. *ff*

Tuba to Ped. off



First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a series of chords and triplets, with a forte (*ff*) dynamic marking. The middle staff is in treble clef with a key signature of two flats, containing sustained chords. The bottom staff is in bass clef with a key signature of two flats, featuring a melodic line with eighth and sixteenth notes.



Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats, featuring chords and triplets. The middle staff is in treble clef with a key signature of two flats, containing sustained chords. The bottom staff is in bass clef with a key signature of two flats, featuring a melodic line. Instrumentation markings include *sf Gt* (strongly fortissimo guitar), *Tuba sf only*, *Gt*, *Tuba*, *Gt*, and *Tuba*.



Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats, featuring chords and triplets. The middle staff is in treble clef with a key signature of two flats, containing sustained chords. The bottom staff is in bass clef with a key signature of two flats, featuring a melodic line. Instrumentation markings include *Tuba*, *Gt*, *Tuba*, and *Gt*.

Musical score for "The Rose Tree" featuring Tuba and Gt. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. The Tuba and Gt. parts are written in a grand staff with a key signature of two flats. The melody is simple and repetitive, with a final measure marked with a "3" indicating a triplet.

poco dim. e rit.

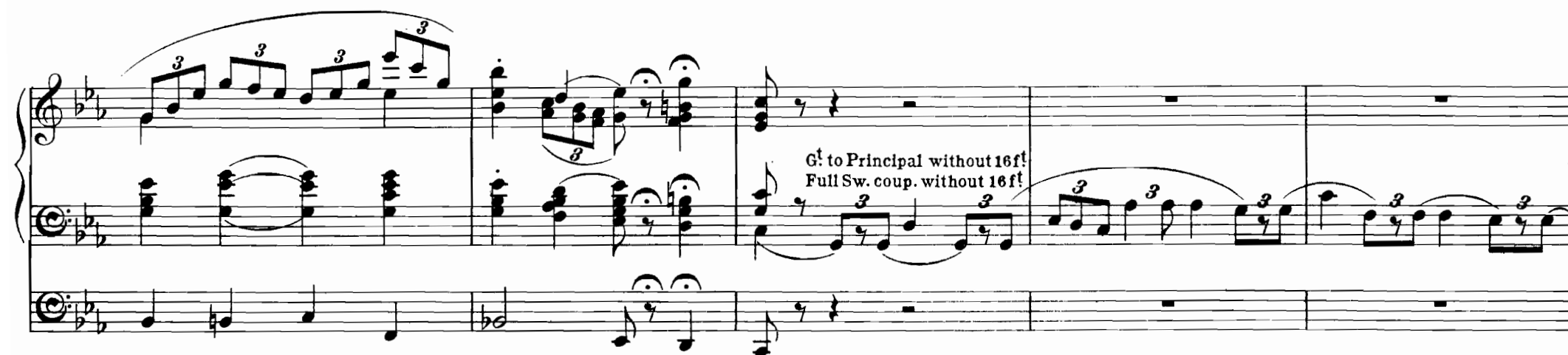
ff a tempo

Tuba to Ped.

A musical score for a tuba and pedal point. The score is written on three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat). The music features a complex arrangement of notes, including triplets and a final section marked 'Tuba to Ped. off'.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a series of chords and triplets, with a fermata over the first measure. The middle staff is in bass clef and contains a melodic line with triplets and a fermata. The bottom staff is in bass clef and contains a simple melodic line. A dynamic marking of *ff* (fortissimo) is placed above the middle staff in the third measure.



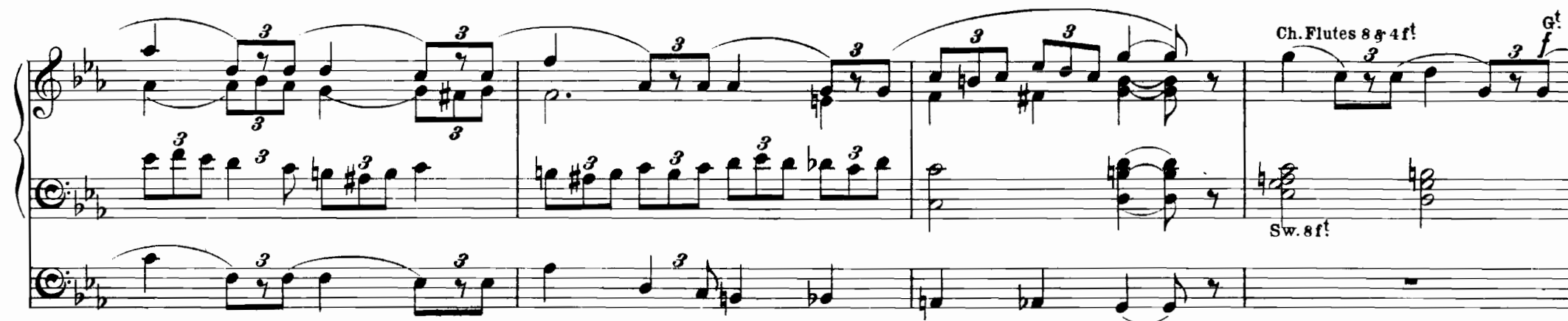
The second system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with triplets. The middle staff is in bass clef and contains a melodic line with triplets. The bottom staff is in bass clef and contains a simple melodic line. A text instruction is written in the middle of the system: "G¹ to Principal without 16f!" and "Full Sw. coup. without 16f!".



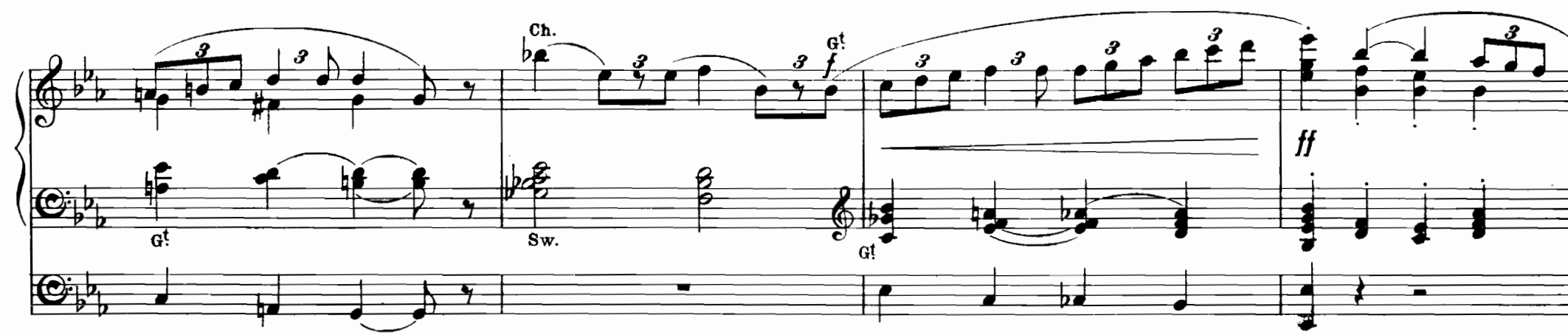
The third system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with triplets. The middle staff is in bass clef and contains a melodic line with triplets. The bottom staff is in bass clef and contains a simple melodic line.



First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with triplets and slurs. The middle and bottom staves provide harmonic support with chords and triplets. The key signature is two flats (B-flat and E-flat).



Second system of musical notation, continuing the piece. It includes a grand staff with three staves. The top staff has a melodic line with triplets and slurs. The middle and bottom staves provide harmonic support. The key signature is two flats. Annotations include "Ch. Flutes 8 & 4 ft!" and "Sw. 8 ft!" in the right margin.



Third system of musical notation, concluding the page. It features a grand staff with three staves. The top staff has a melodic line with triplets and slurs. The middle and bottom staves provide harmonic support. The key signature is two flats. Annotations include "Ch." and "Sw." in the right margin, and "ff" (fortissimo) in the bottom right.

The image displays three systems of musical notation, likely for a piano piece. 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 three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation is highly complex, featuring numerous triplets (indicated by a '3' over a group of notes) and arpeggiated figures. The first system shows a series of triplets in the right hand, with corresponding chords and single notes in the left hand. The second system continues this pattern, with more intricate arpeggiations and triplets. The third system concludes the piece with a final cadence, marked by a double bar line and a repeat sign. The overall style is characteristic of late 19th or early 20th-century piano music, emphasizing technical virtuosity through complex rhythmic patterns.

legato

Sw. 8ft
with Oboe

p Solo 8 & 2ft Flutes with Carillon
A.*

p 16 & 8ft

Sw. Solo Sw. Solo Sw.

Solo

* If the Organ does not possess a Carillon, the part for the left hand between the letters A. & B. should be omitted and the lower notes in the right hand and also small notes in bar 4 taken with the left.

add 4th to Sw.

B. G¹ sf! with Clarinet.

The musical score is written for piano and woodwinds. The piano part is in the left hand, and the woodwind part is in the right hand. The key signature is three flats (B-flat, E-flat, A-flat). The first system has a piano part with a 4th finger instruction and a woodwind part with a 'B. G1 sf! with Clarinet' instruction. The second and third systems continue the piano and woodwind parts with various musical notations including triplets, slurs, and dynamic markings.

Tuba 8 & 16ft or sub-octave

Full Sw.

G^t ff with Full Sw. coup^d

The musical score consists of three systems, each with three staves. The top staff of each system is for the Tuba, marked 'Tuba 8 & 16ft or sub-octave'. The middle and bottom staves are for the piano, with the middle staff marked 'Full Sw.' and the bottom staff marked 'G^t ff with Full Sw. coup^d'. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes, often grouped by slurs. The key signature has two flats. The first system includes a measure with a 'G^t ff with Full Sw. coup^d' marking. The second and third systems continue the melodic and harmonic development with various articulations and dynamics.



First system of musical notation. The top staff features a melodic line with triplets and slurs. The middle staff contains harmonic accompaniment with chords and slurs. The bottom staff provides a bass line. Annotations include "G! to fifteenth" above the top staff and "Tuba 8 ft" above the middle staff.



Second system of musical notation. The top staff continues the melodic line with triplets. The middle staff has harmonic accompaniment. The bottom staff continues the bass line. Annotations include "Tuba" above the middle staff and "G!" above the bottom staff.



Third system of musical notation. The top staff continues the melodic line. The middle staff has harmonic accompaniment. The bottom staff continues the bass line. Annotations include "G! Full" above the top staff and "Tuba to Ped." above the bottom staff.

First system of musical notation. It consists of three staves. The top two staves are for piano, with the right hand playing a melodic line and the left hand playing a harmonic accompaniment. The bottom staff is for tuba, with a melodic line. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The system ends with a double bar line.

Second system of musical notation. It consists of three staves. The top two staves are for piano, with the right hand playing a melodic line and the left hand playing a harmonic accompaniment. The bottom staff is for tuba, with a melodic line. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The system includes the markings *riten.* and *a tempo*. The system ends with a double bar line.

Third system of musical notation. It consists of three staves. The top two staves are for piano, with the right hand playing a melodic line and the left hand playing a harmonic accompaniment. The bottom staff is for tuba, with a melodic line. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The system includes the markings *fff* and *Tubas to Gt.* The system ends with a double bar line.

Original Compositions for the Organ

BY

HENRY SMART.

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210.	EVENING REST (Op. 174, No. 10)	J. RHEINBERGER	1/6
211.	MELODIA OSTINATA (Op. 174, No. 11)	J. RHEINBERGER	1/6
212.	FINALE (Op. 174, No. 12)	J. RHEINBERGER	1/6
213.	PRELUDE (GRAND SUITE, Op. 341)	HAMILTON CLARKE	1/6
214.	ALLEMANDE Do.	HAMILTON CLARKE	1/6
215.	ELEGY Do.	HAMILTON CLARKE	1/6
216.	GAVOTTE Do.	HAMILTON CLARKE	1/6
217.	INTERMEZZO Do.	HAMILTON CLARKE	1/6
218.	MINUET Do.	HAMILTON CLARKE	1/6
219.	INTRODUCTION AND FUGHETTA (GRAND SUITE, Op. 341)	HAMILTON CLARKE	1/6
220.	CAPRICCIO	E. SILAS	1/6
221.	LULLABY (Op. 348, No. 1)	HAMILTON CLARKE	1/-
222.	BRIDAL MARCH (Op. 348, No. 2)	HAMILTON CLARKE	1/6
223.	PASTORAL FANTASIA (Op. 348, No. 3)	HAMILTON CLARKE	1/-
224.	ALLEGRETTO GRAZIOSO	JOHN E. WEST	1/6
225.	MELODY	KING HALL	1/6
226.	OFFERTOIRE	KING HALL	1/6
227.	CANZONE	KING HALL	1/-
228.	INTERMEZZO	G. CHARLTON PALMER	1/-
229.	GRAND MARCH (Op. 158)	HAMILTON CLARKE	1/6
230.	ANDANTE CON MOTO (Op. 97, No. 1)	M. E. BOSSI	1/-
231.	ASPIRATION (Op. 97, No. 2)	M. E. BOSSI	1/-
232.	GRAND CHŒUR (Op. 97, No. 3)	M. E. BOSSI	1/6
233.	FOUR SONATINAS, No. 1 IN D MINOR	A. B. PLANT	1/6
234.	FOUR SONATINAS, No. 2 IN G MAJOR	A. B. PLANT	1/6
235.	FOUR SONATINAS, No. 3 IN A MINOR	A. B. PLANT	1/6
236.	FOUR SONATINAS, No. 4 IN C MAJOR	A. B. PLANT	1/6
237.	SECOND REVERIE	B. LUARD-SELBY	1/-
238.	THIRD POSTLUDE	B. LUARD-SELBY	1/-
239.	FANTASIA IN D MINOR	ALAN GRAY	1/6
240.	PRÆLUDIUM AND FUGA IN A (No. 2 FROM SIX PRELUDES AND FUGUES)	F. A. GORE OUSELEY	1/-
241.	TRIUMPHAL MARCH (Op. 26)	DUDLEY BUCK	1/6
242.	RONDO CAPRICE (Op. 35)	DUDLEY BUCK	1/-
243.	AT EVENING (Op. 52)	DUDLEY BUCK	1/-
244.	ALLEGRO MAESTOSO, 1ST MOVEMENT OF SONATA IN D MINOR	JOHN E. WEST	1/6
245.	ANDANTE RELIGIOSO, 2ND MOVEMENT OF SONATA IN D MINOR	JOHN E. WEST	1/6
246.	ALLEGRO POMPOSO, 3RD MOVEMENT OF SONATA IN D MINOR	JOHN E. WEST	1/6
247.	RÉVERIE IN C	H. S. IRONS	1/-
248.	ROMANCE IN G	H. S. IRONS	1/-
249.	ELEGY ON THEMES BY HENRY PURCELL	E. SILAS	1/-
250.	ANDANTE, LARGHETTO AND ALLEGRO	J. VARLEY ROBERTS	1/-
251.	POSTLUDE IN G	CHARLES STEGGALL	1/6
252.	SIX FUGUES ON THE NAME "BACH," Book I.	SCHUMANN	2/-
253.	SIX FUGUES ON THE NAME "BACH," Book II.	SCHUMANN	2/-
254.	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 [♯] 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 ^b	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 ^b	HAMILTON CLARKE	1/-
266.	ALLEGRETTO IN A ^b	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.	FANTAISIE 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. 58, Nos. 1 & 2)	SCHUMANN	1/6
275.	SIX STUDIES (Op. 58, Nos. 3 & 4)	SCHUMANN	1/6
276.	SIX STUDIES (Op. 58, 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 ^b	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. TÖPFER	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 [♯] 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^b 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 2/-
 314. CONCERTO IN E^b 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 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^b (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 1/-
 337. ADAGIO IN E MAJOR FRANK BRIDGE 1/-
 338. ALLEGRO CON SPIRITO IN B FLAT MAJOR
 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 1/-
 346. DUO IN CANON H. M. HIGGS 1/-
 347. ELÉGIE 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 2/-
 352. PASTORALE IN D MAJOR FREDERICK W. PRIEST 1/-
 353. PRELUDE AND FUGUE (SONATA IN G MINOR)
 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 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 2/-
 366. ALLEGRETTO GRAZIOSO ALFRED HOLLINS 1/-
 367. FANTASIA B. LUARD-SELBY 2/-
 368. CAPRICCIO (UPON THE NOTES OF THE CUCKOO)
 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 1/6
 379. FANTASIA ON THE OLD MELODY "URBS BEATA"
 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 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 2/-
 393. ELEGY AND ANDANTINO ALLA CANONE
 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 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 1/-
 402. FANTASIA (CROMATICA) PETER SWEELINCK 1/6
 403. TROIS IMPRESSIONS: I. HARMONIES DU SOIR
 S. KARG-ELERT 1/-
 404. TROIS IMPRESSIONS: II. CLAIR DE LUNE
 S. KARG-ELERT 1/-

405. TROIS IMPRESSIONS: III. LA NUIT
 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 AN 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 2/6
 420. SOLEMN MARCH W. T. BEST 2/-
 421. SURSUM CORDA AND ALLA MARCIA
 JOHN IRELAND 1/-
 422. MARCHE ROYALE R. G. HAILING 1/-
 423. FIRST SONATINA IN A MINOR (OP. 74)
 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 1/6
 434. CONCERT-FANTASIA (OP. 1) A. FREYER 1/6
 435. FUNERALE (OP. 75, No. 1)
 SIGFRID KARG-ELERT 2/-
 436. CHORAL-IMPROVISATION ON "IN DULCI
 JUBILO" (OP. 75, No. 2)
 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 1/6
 440. SHORT CHORAL PRELUDES (Nos. 4 AND 5)
 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. POSTLUDIIUM FESTIVUM
 CHARLES W. PEARCE 1/-
 444. GRAND CHŒUR CLAUDE E. COVER 1/-
 445. SCHMÜCKE DICH, O LIEBE SEELE
 CHORAL PRELUDE J. S. BACH 1/-

(To be continued.)