

TROIS SONATES.

N° 1, SONATE PONTIFICALE.

2, SONATE O FILII.

3, SONATE PASCALE.

POUR

Orgue,

PAR

J. LEMMENS.

Ent. Sta. Hall.

Price 3/- WAR PRICE 4/6

The Three Sonatas in One Volume. 7/6

LONDON: NOVELLO AND COMPANY, LIMITED.

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MADE IN ENGLAND.

THE ORGAN WORKS OF J. S. BACH.

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

Book I.—EIGHT SHORT PRELUDES AND FUGUES 2 6

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO 3 0

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The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

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The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well-known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . Skillful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

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The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

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The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

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The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. 3 0

The twelfth book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

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 júbilo; (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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J. LEMMENS.

ALLEGRO MODERATO.

M.M. $\text{♩} = 116.$

Gr.
Sw. *p*

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 melodic or bass line. A large 'V' symbol is positioned between the middle and bottom staves.

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 staff provides harmonic support with chords and moving lines. The bottom staff contains a lower melodic or bass line.

The third system of musical notation concludes the page with three staves. The top staff has a melodic line with some slurs and ties. The middle staff provides harmonic support with chords and moving lines. The bottom staff contains a lower melodic or bass line.

Sw. *p* Ch. *pp*

This system contains three staves of music. The top two staves are grouped by a brace and contain complex melodic and harmonic lines. The bottom staff provides a bass line. Dynamic markings 'Sw. p' and 'Ch. pp' are present.

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

This system continues the musical composition with three staves. It includes dynamic markings 'Gr.', 'Sw. p', and 'Ch. pp'.

1^o 2^o Sw. Vox Humana. *p* *dim:*

This system features three staves and includes first and second endings marked '1^o' and '2^o'. It also contains the instruction 'Sw. Vox Humana.' and a 'dim:' marking.

Gr. Flute 8.

pp

poco cres

cres:

f
dim:

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The tempo marking *a tempo.* is placed at the end of the system. The piano part features a *poco rall:* marking over a series of chords.

Second system of musical notation. It continues the vocal and piano parts. The vocal line includes three *cres:* (crescendo) markings. The piano part includes dynamic markings *Gr.* (Grave) and *L* (Piano), and includes fingerings for the right (*R*) and left (*L*) hands. A *Sw.* (Swell) marking is also present.

Third system of musical notation. It continues the vocal and piano parts. The piano part features a *cres:* (crescendo) marking and a *dim* (diminuendo) marking. The system concludes with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and accidentals. The lower staff is in bass clef and contains a bass line with chords and single notes.

f cres:

ff

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line with chords and single notes.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line with chords and single notes.

con fuoco.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line with chords and single notes.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line with chords and single notes.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line with chords and single notes.

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

Solo 8.

Piu mosso.
Sw. Cello.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano accompaniment of chords and a single melodic line that is held for several measures. The middle and bottom staves are bass clefs, with the middle staff containing a solo cello part that starts with a series of eighth-note runs. The bottom staff continues the piano accompaniment with eighth-note patterns.

The second system continues the musical score with three staves. The piano accompaniment in the top and bottom staves features more complex rhythmic patterns, including sixteenth-note runs. The solo cello part in the middle staff continues its melodic line with various intervals and rests.

The third system of the musical score includes a *cres:* marking in the top staff, indicating a crescendo. The piano accompaniment and solo cello part continue their respective parts, with the piano accompaniment showing more dynamic variation.

The fourth system of the musical score features three *cres:* markings in the top staff, indicating multiple crescendo passages. The piano accompaniment and solo cello part continue their parts, with the piano accompaniment showing more dynamic variation.

dim: pp pp 16.

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

This system contains three staves of music. The top staff is in treble clef with a key signature of two flats (Bb, Eb). It features a melodic line with slurs and a dynamic marking of *pp*. The middle staff is in bass clef and contains a complex, fast-moving accompaniment with many beamed notes. The bottom staff is also in bass clef and contains a few notes.

pp Ch.

This system contains three staves of music. The top staff is in treble clef with a key signature of two flats (Bb, Eb). It features a melodic line with slurs and a dynamic marking of *pp* and the text *Ch.*. The middle staff is in bass clef and contains a complex, fast-moving accompaniment with many beamed notes. The bottom staff is also in bass clef and contains a few notes.



pp

pp

8 ft.

This system contains three staves of music. The top two staves are connected by a brace and contain treble clefs with a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music consists of continuous eighth-note patterns in the upper staves and a sparse bass line in the lower staff.



This system contains three staves of music, continuing the piece. The notation is similar to the first system, with dense eighth-note textures in the upper staves and a simple bass line.



This system contains three staves of music, concluding the piece. The notation features a mix of eighth and sixteenth notes, with some phrasing slurs in the upper staves. The piece 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 staff of each system is a grand staff (treble and bass clefs) for piano accompaniment. The middle staff is a single treble clef staff for a vocal or instrumental line. The bottom staff is a single bass clef staff for a second vocal or instrumental line. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'MAESTOSO' with a quarter note equal to 108 beats per minute. The first system includes a 'Gr. f' dynamic marking. The score features various musical notations including triplets, slurs, and dynamic markings.

Sw. Tromp. 8.

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 time signature of 3/4. It begins with a piano (*p*) dynamic marking. The melody features a triplet of eighth notes in the first measure, followed by a series of eighth and quarter notes. The middle and bottom staves are in bass clef and provide harmonic support with chords and single notes.

The second system continues the musical piece. It features a grand fortissimo (*Gr. f*) dynamic marking. The top staff shows a more active melodic line with slurs and accents. The middle and bottom staves continue with harmonic accompaniment, including some chordal textures.

The third system concludes the piece. It features a triplet of eighth notes in the first measure. The top staff has a complex melodic line with many slurs and ties. The middle and bottom staves provide a final harmonic resolution, ending with a cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass line. It includes a triplet of eighth notes in the treble staff and a long melodic line in the bass line.

Second system of musical notation, continuing the piece with similar notation and a long melodic line in the bass line.

Third system of musical notation, concluding the page with a triplet of eighth notes in the treble staff and a melodic line in the bass line.

The first system of music consists of three staves. The top staff is a 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 bass clefs, providing harmonic support with chords and moving bass lines. The music is written in a style typical of late 19th or early 20th-century piano literature.

The second system continues the piece. It features a prominent crescendo marked 'cres:' in the middle of the system, leading to a fortissimo 'ff' dynamic. The notation includes a variety of note values and rests, with some notes tied across bar lines. The bass clef staves show a steady accompaniment.

The third system concludes the page. It features a triplet of eighth notes marked with a '3' above the notes. The music ends with a final cadence in the bass clef staves. The overall texture is dense and expressive.

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.

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 section is marked *TRIO.*

First system of musical notation, consisting 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.

Second system of musical notation, consisting of two staves. It includes dynamic markings such as *pp* (pianissimo) and performance instructions like *Sw.* (Sforzando), *Gr.* (Grave), *Ch.* (Crescendo), and *cres:* (crescendo). The notation continues with complex rhythmic patterns and slurs.

Third system of musical notation, consisting of two staves. It features performance instructions such as *Ch.*, *Sw.*, *Gr.*, and *cres:*. The music shows a progression of notes and rests, with some notes marked with accents.

Fourth system of musical notation, consisting of two staves. It begins with a *ff* (fortissimo) dynamic marking. The notation includes various note values and rests, with some notes marked with accents.

Fifth system of musical notation, consisting of two staves. The music continues with notes and rests, maintaining the complex rhythmic structure established in the previous systems.

First system of musical notation, consisting of two grand staves. The upper staff features a complex melodic line with many beamed notes and trills. The lower staff provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the first few notes of the upper staff.

Second system of musical notation, consisting of two grand staves. The upper staff continues the complex melodic line with various ornaments and trills. The lower staff continues the accompaniment. Trills are marked with '3' above them.

Third system of musical notation, consisting of two grand staves. The upper staff has a melodic line with a fermata and is marked with *p* Fl. 8. 4. and *Gr.*. The lower staff has a melodic line with a fermata and is marked with *p* Fl. 8. 16. and *Sw.*

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

Second system of musical notation, continuing from the first. It features the same three-staff structure. The middle staff contains a *cres:* marking and a *Gr.* marking. The music continues with intricate melodic and harmonic development.

Third system of musical notation, the final system on the page. It includes the same three-staff structure. The middle staff has a *cres:* marking and a *ff* marking. The word *tutti.* is written above the middle 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 middle and bottom 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 clef, with the upper bass staff containing chords and the lower bass staff containing a rhythmic accompaniment. The notation includes various note values, rests, and dynamic markings.

Fl. 16, 8, 4.

This page of a musical score, numbered 21, contains three systems of music. Each system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped in beams. There are also rests, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The first system shows a complex melodic line in the treble staff and a more rhythmic accompaniment in the bass staves. The second system continues this pattern with some changes in the bass line. The third system features a more active bass line in the bottom staff, with some notes marked with 'b' (basso) and 'f' (forte). The overall style is characteristic of 19th-century piano music.

First system of musical notation, featuring a grand staff with three staves. The top staff contains a complex melodic line with many beamed notes and slurs. The middle and bottom staves provide harmonic accompaniment. A dynamic marking *cres:* is present in the middle staff.

Second system of musical notation, featuring a grand staff with three staves. The top staff continues the melodic line with dynamic markings *p* and *p*. The middle and bottom staves continue the accompaniment.

Third system of musical notation, featuring a grand staff with three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment.

The first system of music 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 rhythmic pattern with many sixteenth and thirty-second notes. A 'cres:' marking is placed below the middle staff, indicating a crescendo. The system concludes with a double bar line.

The second system of music consists of three staves, continuing the piece. It features similar rhythmic complexity to the first system. A 'ff' marking is placed below the middle staff, indicating fortissimo. The system concludes with a double bar line.

The third system of music consists of three staves, continuing the piece. It features similar rhythmic complexity to the first system. The system concludes with a double bar line.

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	FINALE (Op. 174, No. 12)	J. RHEINBERGER	1/6
211.	PRELUDE (GRAND SUITE, Op. 341)	HAMILTON CLARKE	1/6
	ALLEMANDE Do.	HAMILTON CLARKE	1/6
212.	ELEGY Do.	HAMILTON CLARKE	1/6
	GAVOTTE Do.	HAMILTON CLARKE	1/6
213.	INTERMEZZO Do.	HAMILTON CLARKE	1/6
	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 [#] 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.	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 ^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. TOPFER	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.....	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.....	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.....	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.)