

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

This system contains three staves of music. The top staff features a melodic line with several triplet markings (3) and a dynamic marking of *ff*. The middle staff provides harmonic support with chords and some melodic fragments. The bottom staff contains a bass line with a steady rhythmic pattern.

sf Gt. Tuba *sf* only Gt. Tuba Gt.

This system continues the musical piece. The top staff has a melodic line with triplet markings and accents (^). The middle staff includes specific instrument markings: *sf* Gt., Tuba *sf* only, Gt., Tuba, and Gt. The bottom staff continues the bass line.

Tuba Gt. Tuba Gt.

This system concludes the page. The top staff features a melodic line with triplet markings and a trill (tr) marking. The middle staff includes instrument markings: Tuba, Gt., Tuba, and Gt. The bottom staff continues the bass line.

Musical score for the first system. It consists of three staves. The top two staves are for piano accompaniment, and the bottom staff is for tuba. The piano part features complex chordal textures with many accidentals. The tuba part has a melodic line with some triplets. The key signature has two flats, and the time signature is 3/4.

Musical score for the second system. It consists of three staves. The top two staves are for piano accompaniment, and the bottom staff is for tuba. The piano part features complex chordal textures with many accidentals. The tuba part has a melodic line with some triplets. The key signature has two flats, and the time signature is 3/4. Performance instructions include *poco dim. e rit.* and *ff a tempo*. A bracket labeled "Tuba to Ped." spans the bottom staff.

Musical score for the third system. It consists of three staves. The top two staves are for piano accompaniment, and the bottom staff is for tuba. The piano part features complex chordal textures with many accidentals. The tuba part has a melodic line with some triplets. The key signature has two flats, and the time signature is 3/4. A bracket labeled "Tuba to Ped. off" spans the bottom staff.

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex rhythmic patterns with triplets and slurs. A dynamic marking *ff* is present in the middle staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with complex rhythmic patterns. A performance instruction is written in the middle staff: *G! to Principal without 16f!* and *Full Sw. coup. without 16f!*

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with complex rhythmic patterns, including many triplets.

First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with numerous triplets and slurs. The middle and bottom staves provide harmonic accompaniment with chords and rhythmic patterns.

Second system of musical notation. The top staff continues the melodic line. The middle staff includes the instruction "Ch. Flutes 8 & 4f!" and "Gt". The bottom staff continues the accompaniment. The dynamic "Sw. sf!" is indicated below the middle staff.

Third system of musical notation. The top staff continues the melodic line. The middle staff includes the instruction "Ch." and "Gt". The bottom staff continues the accompaniment. The dynamic "ff" is indicated below the middle staff.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features several triplet markings (indicated by a '3' above the notes) and is heavily phrased with large, sweeping curved lines that span across multiple measures. The notes are primarily eighth and sixteenth notes.

The second system of musical notation continues the piece with three staves. It maintains the same key signature and clefs as the first system. The notation includes more triplet markings and complex phrasing with curved lines. The middle staff shows some rests and a change in texture around the middle of the system.

The third system of musical notation concludes the piece with three staves. The key signature changes to three flats (B-flat, E-flat, and A-flat) in the final measures. The notation continues with triplet markings and phrasing, ending with a final cadence in the bass staff.

legato

Sw. *sf!*
with Oboe

p Solo *sf!* Flutes with Carillon
A.*

p 16 *sf!*

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 4f! to Sw.

B. G! sf! with Clarinet.

The first system of music consists of three staves. The top staff is for the piano, the middle for the clarinet, and the bottom for the bassoon. The piano part features a melodic line with a slur and a fermata. The clarinet part has a melodic line with slurs and accents. The bassoon part provides a steady accompaniment. The key signature has three flats, and the time signature is 3/4.

The second system continues the musical piece. The piano part has a melodic line with a slur and a fermata. The clarinet part has a melodic line with slurs and accents. The bassoon part provides a steady accompaniment. The key signature has three flats, and the time signature is 3/4.

The third system concludes the musical piece. The piano part has a melodic line with a slur and a fermata. The clarinet part has a melodic line with slurs and accents. The bassoon part provides a steady accompaniment. The key signature has three flats, and the time signature is 3/4.

Tuba 8 & 16ft or sub-octave

Full Sw.

G[♯] ff with Full Sw. coup^d

The first system of the musical score consists of three staves. The top staff is for Tuba, with a dynamic marking of *ff* and the instruction "G[♯] ff with Full Sw. coup^d". The middle and bottom staves are for piano accompaniment, with a dynamic marking of "Full Sw.". The music is in a key with two flats and a 3/4 time signature. The Tuba part features a melodic line with slurs and accents, while the piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical score with three staves. The Tuba part (top staff) has a melodic line with slurs and accents. The piano accompaniment (middle and bottom staves) continues with harmonic support, including chords and moving lines. The notation includes various rhythmic values and articulation marks.

The third system concludes the musical score with three staves. The Tuba part (top staff) has a melodic line with slurs and accents. The piano accompaniment (middle and bottom staves) continues with harmonic support, including chords and moving lines. The notation includes various rhythmic values and articulation marks.

First system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two flats. It contains several triplet markings (indicated by a '3' and a bracket) and a dynamic marking of **G^t to fifteenth**. The middle staff is a grand staff with a treble clef and a key signature of two flats, containing a dynamic marking of **Tuba 8 ft**. The bottom staff is a grand staff with a bass clef and a key signature of two flats.

Second system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two flats, containing triplet markings and a dynamic marking of **Tuba**. The middle staff is a grand staff with a treble clef and a key signature of two flats, containing triplet markings and a dynamic marking of **G^t**. The bottom staff is a grand staff with a bass clef and a key signature of two flats.

Third system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two flats, containing a dynamic marking of **G^t Full**. The middle staff is a grand staff with a treble clef and a key signature of two flats. The bottom staff is a grand staff with a bass clef and a key signature of two flats, containing a dynamic marking of **Tuba to Ped.**

First system of musical notation, featuring piano accompaniment and a Tuba part. The piano part consists of two staves with chords and moving lines. The Tuba part is on a single staff, marked with a '3' and a '2'.

Second system of musical notation, including piano accompaniment and Tuba parts. The piano part has two staves. The Tuba part is on a single staff, marked with a '3' and a '2'. Performance markings include *riten.* and *a tempo*.

Third system of musical notation, including piano accompaniment and Tuba parts. The piano part has two staves. The Tuba part is on a single staff, marked with a '3' and a '2'. Performance markings include *fff Tubas to G♯* and *Tubas 8 & 16 ft to Ped.*

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BY

HENRY SMART.

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| 209. { EVENING REST (Op. 174, No. 10) | J. RHEINBERGER | |
| 210. { MELODIA OSTINATA (Op. 174, No. 11) | J. RHEINBERGER | 1/6 |
| 210. { FINALE (Op. 174, No. 12) | J. RHEINBERGER | |
| 211. { PRELUDE (GRAND SUITE, Op. 341) | HAMILTON CLARKE | 1/6 |
| 211. { ALLEMANDE Do. | HAMILTON CLARKE | |
| 212. { ELEGY Do. | HAMILTON CLARKE | 1/6 |
| 212. { GAVOTTE Do. | HAMILTON CLARKE | |
| 213. { INTERMEZZO Do. | HAMILTON CLARKE | 1/6 |
| 213. { MINUET Do. | HAMILTON CLARKE | |
| 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 | G. 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. PRELUDIUM 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. 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. TÖPFFER | 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' BEI
 EHR" (G MAJOR ♯) 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' BEI
 EHR" (A MAJOR ♯) 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. 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 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. POSTLUDIUM 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.)