

Original Compositions

for the

Organ.

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| 1. TWO INTRODUCTORY VOLUNTARIES
GEORGE J. BENNETT 1/- | 33. SONATEOSCAR WAGNER 1/6 | 68. SONATINA IN CC. J. FROST 1/6 |
| 2. THREE ANDANTESHAMILTON CLARKE 2/- | 34. SKETCH IN C MINORJOHN E. WEST 1/- | 69. ANDANTE MODERATO IN ADR. GARRETT 1/6 |
| 3. POSTLUDE (CHRISTMAS)DR. GARRETT 1/6 | 35. FUGUE IN E MINORJOHN E. WEST 1/- | 70. PRELUDE IN C MINORF. E. GLADSTONE 1/- |
| 4. ANDANTE CON MOTODR. GARRETT 1/- | 36. MINUET AND TRIOB. LUARD SELBY 1/- | 71. ALLEGRO MARZIALEF. E. GLADSTONE 1/- |
| 5. INTERLUDE FOR ADVENTOLIVER KING 1/- | 37. ANDANTE IN B ^b AND SHORT POSTLUDE
B. LUARD SELBY 1/- | 72. PRELUDE AND FUGUE IN A MINOR CH. GRÆDENER 1/- |
| 6. { PRELUDE FOR LENT. Op. 10. No. 2 OLIVER KING }
FANTASIA ON A THEME BY HER-
MANN GOETZ. Op. 20.....OLIVER KING } 1/- | 38. SARABANDEB. LUARD SELBY 1/- | 73. ANDANTE IN FJ. W. GRITTON 6d |
| 7. THREE PIECES. A. BAPTISM. B. WEDDING.
C. BURIALA. C. MACKENZIE 1/- EA. | 39. POSTLUDE IN DB. LUARD SELBY 1/- | 74. MARCHE TRIOMPHALE IN E ^b AND POSTLUDE
IN FALEX. GUILMANT 1/6 |
| 8. VOLUNTARY FOR CHRISTMASTIDE
SIR F. OUSELEY 1/- | 40. ANDANTE GRAZIOSODR. C. S. HEAP 1/- | 75. FANTASIE SUR DEUX MELODIES ANGLAISES
ALEX. GUILMANT 1/6 |
| 9. VOLUNTARYSIR F. OUSELEY 1/- | 41. FANTASIA IN CBERTHOLD TOURS 1/6 | 76. FESTAL MARCH IN E ^bDR. C. S. HEAP 1/6 |
| 10. SHORT VOLUNTARY FOR A TIME OF SORROW
RIDLEY PRENTICE 6d. | 42. ALLEGRETTO GRAZIOSOBERTHOLD TOURS 1/- | 77. FANTASIA ON MENDELSSOHN'S VOLKSLIED
GEO. HEPWORTH 1/6 |
| 11. SHORT VOLUNTARY FOR LENT B. LUARD SELBY 1/- | 43. MENUETTOBERTHOLD TOURS 1/- | 78. PRELUDE IN GW. MACFARREN 6d. |
| 12. POSTLUDE IN C MINORDR. STEGGALL 1/- | 44. POSTLUDEBERTHOLD TOURS 1/- | 79. RELIGIOUS MARCH IN E ^bG. A. MACFARREN 1/- |
| 13. CONCLUDING VOLUNTARY OR FANTASIA (LENT)
C. E. STEPHENS 1/- | 45. FANTASIA IN C MINORW. S. HOYTE 1/6 | 80. ANDANTE IN G AND SECULAR MARCH
G. A. MACFARREN 1/- |
| 14. THREE CANONSW. G. WOOD 2/- | 46. FOUR SHORT VOLUNTARIESKATE WESTROP 1/6 | 81. VARIATIONS ON THE PSALM-TUNE "WINDSOR"
G. A. MACFARREN 1/- |
| 15. ALLEGRETTOCHARLES H. LLOYD 1/- | 47. CONCERT FANTASIA AND FUGUEW. G. WOOD 2/- | 82. ANDANTE IN DH. S. OAKELEY 1/- |
| 16. ALLEGRETTO IN DB. LUARD SELBY 1/- | 48. SONATA IN D MINORCHARLES H. LLOYD 2/6 | 83. PRÆLUDIUM ET FUGASIR F. OUSELEY 1/- |
| 17. THREE PIECES. No. 1. ALLEGRETTO MODERATO. No. 2.
ANDANTE CON MOTO. No. 3. PROCESSIONAL MARCH
H. M. HIGGS 2/6 | 49. ANDANTE IN E. MINUET AND TRIO, No. 2, IN
A MINORB. LUARD SELBY 1/6 | 84. PRELUDE IN C [#] MINORW. PARRATT 6d |
| 18. ANDANTE IN GH. W. WAREING 1/- | 50. POSTLUDE IN DW. G. WOOD 1/- | 85. POSTLUDE IN C MINORE. PROUT 1/- |
| 19. ANDANTE IN A AND MINUET IN ACH. H. LLOYD 1/6 | 51. ALLEGRO IN CW. G. WOOD 1/- | 86. ANDANTE IN E ^b AND POSTLUDE IN CF. J. READ 1/- |
| 20. ALLEGRO MA NON TROPPOOSCAR WAGNER 1/6 | 52. MELODY IN B ^bARTHUR CARNALL 1/- | 87. ANDANTE SERIOSO IN D MINORC. REINECKE 6d. |
| 21. PROCESSIONAL WEDDING MARCHH. R. BIRD 1/- | 53. THREE ANDANTESHAMILTON CLARKE 1/6 | 88. ALLEGRO VIVACE IN DC. T. SPEER 1/- |
| 22. REVERIEB. LUARD SELBY 1/- | 54. POSTLUDE IN B ^bJOHN E. WEST 1/- | 89. PRELUDE AND FUGUE IN E MINOR C. V. STANFORD 1/- |
| 23. THREE PIECES IN F, D, AND GB. LUARD SELBY 1/6 | 55. ALLEGRO, IN FORM OF A MINUETW. G. WOOD 1/6 | 90. POSTLUDE IN CH. J. STARK 1/- |
| 24. MARCHE SERIEUSEB. LUARD SELBY 1/- | 56. ALLEGRO MA NON TROPPO (COMMUNION OFFER-
TORIUM)H. M. HIGGS 1/6 | 91. ALLEGRETTO PASTORALE IN A AND FUGUE IN
D MINORC. STEGGALL 1/6 |
| 25. SIX MINIATURESOSCAR WAGNER 2/6 | 57. PRELUDE AND FUGUEH. M. HIGGS 1/6 | 92. OFFERTOIRE IN FC. E. STEPHENS 1/- |
| 26. THREE PRELUDESJOHN E. WEST 1/- | 58. MÉLODIE, PRIÈRE, PASTORALEH. M. HIGGS 1/6 | 93. CONCERT-FANTASIA IN D MINOR SIR R. P. STEWART 1/6 |
| 27. { COMMUNION IN D ^bB. LUARD SELBY }
PRELUDIUM E FUGHETTAB. LUARD SELBY } 1/- | 59. OFFERTOIRE IN D MINORH. M. HIGGS 1/6 | 94. FUGATO IN CPH. TIETZ 1/- |
| 28. INTRODUCTION AND FUGUEDR. GLADSTONE 1/- | 60. ANDANTINO IN DJ. BARNBY 6d. | 95. PASTORALE IN E ^b AND CONCLUDING VOLUNTARY,
FUGATO IN G MINORPH. TIETZ 1/- |
| 29. ALLEGRETTODR. GLADSTONE 1/- | 61. COMMUNION AND LARGHETTO
EDOUARD BATISTE 1/- | 96. MARCH IN FJ. H. WALLIS 1/- |
| 30. ANDANTE AND FUGUEB. LUARD SELBY 1/6 | 62. PRELUDE AND POSTLUDEEDOUARD BATISTE 1/6 | 97. VOLUNTARY (GRAVE AND ANDANTE) S. S. WESLEY 1/- |
| 31. PASTORALE AND MELODY IN A ^b B. LUARD SELBY 1/6 | 63. ANDANTE IN A ^b AND PASTORALE IN F
HAMILTON CLARKE 1/- | 98. CONCERT-FANTASIA, D MINOR JOHANN WORPING 1/6 |
| 32. ORCHESTRAL MARCHB. LUARD SELBY 1/- | 64. GRAND OFFERTORIO IN AHAMILTON CLARKE 1/- | 99. THEME IN AF. W. HIRD 1/- |
| | 65. MINUET IN THE ANCIENT STYLE, B ^b
HAMILTON CLARKE 1/- | 100. MAESTOSO ALLA MARCIAF. W. HIRD 1/- |
| | 66. LARGHETTO IN CC. J. FROST 1/- | |
| | 67. FANTASIA IN B ^bC. J. FROST 1/- | |

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J. H. WALLIS.
Org. Holy Trinity Church,
S. Norwood.

The first system of the musical score 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 one flat (B-flat) and the time signature is common time (C). The music begins with a dynamic marking of *G! Full.* and includes first and second endings. The first ending leads to a section where the reeds are turned off, indicated by the marking *Reeds off.*

The second system continues the musical piece. It features a *f* dynamic marking and a *trill* ornament. The notation includes various chords and melodic lines across the three staves. A *Full.* dynamic marking is present at the end of the system.

The third system concludes the piece. It features complex chordal textures and melodic lines across the three staves. The music ends with a final chord and a double bar line.

G! Diap.

Sw.



This system contains the first system of a musical score. It features three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). The top staff is marked 'G! Diap.' and contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff is marked 'Sw.' and contains a piano accompaniment with chords and moving lines in both hands. The system consists of 8 measures.



This system contains the second system of the musical score, continuing from the first. It maintains the same three-staff layout and key signature. The melodic line in the top staff continues with similar rhythmic patterns. The piano accompaniment in the grand staff shows harmonic development with various chord voicings and melodic fragments in both hands. The system consists of 8 measures.



This system contains the third system of the musical score. It follows the same three-staff format. The melodic line in the top staff shows some variation in rhythm and pitch. The piano accompaniment in the grand staff continues to support the melody with harmonic accompaniment. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat) in the final measure. The system consists of 8 measures.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains complex chordal and melodic lines. The instruction "Gt Full." is written in the first measure of the grand staff.

Second system of musical notation. It features a first ending bracket labeled "1." and a second ending bracket labeled "2.". The instruction "Reeds off." is placed in the grand staff. The system concludes with a *pp* dynamic marking and a wavy line indicating a tremolo effect.

Third system of musical notation. It begins with a *pp* dynamic marking and a wavy line. The instruction "Full." is written in the grand staff. The system continues with complex musical notation across the three staves.

Musical score system 1, featuring a grand staff with treble and bass clefs. The notation includes various chords and melodic lines. A specific instruction, "Couple Full. Sw. Open.", is written above the staff with an arrow pointing to a particular chord.

Musical score system 2, continuing the composition with complex chordal textures and melodic passages in both hands.

Musical score system 3, concluding the piece with dense chordal structures and a final cadence. The system ends with a double bar line.