

Original Compositions

for the

Organ

No. 436.

CHORAL-IMPROVISATION ON "IN DULCI JUBILO"

BY

SIGFRID KARG-ELERT.

OP. 75, No. 2.

PRICE (2/3)

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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 ^{s.} 4 ^{d.} 0

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 4 6

The second book is more advanced in point of difficulty than the first and will be found of conspicuous interest. It includes the well-known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a speciality of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA ... 4 6

The third book contains compositions of greater difficulty, and is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL 4 6

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.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL 4 6

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing, the mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES 4 6

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 . . . Skilful 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.

Book VII.—PRELUDES AND FUGUES ^{s.} 4 ^{d.} 6

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.

Book VIII.—PRELUDES AND FUGUES 4 6

The eighth book contains five of Bach's masterpieces—viz. Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES 4 6

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues" and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES 4 6

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.

Book XI.—FOUR CONCERTOS 4 6

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. 4 6

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 4 6

(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 4 6

(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."

ALSO ISSUED IN THREE VOLUMES, CLOTH, PRICE 15S. EACH.

LONDON: NOVELLO AND COMPANY, LIMITED. NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

113590

To Adelaide Parker.

CHORAL-IMPROVISATION ON "IN DULCI JUBILO."

Sigfrid Karg-Elert. Op. 75. No. 2.

Allegro festivo. M. M. ♩ = 112.

MANUAL.

PEDAL.

Ch. & Sw. 16' 8' 4' 2' Mixture

Gt Reeds 8' & 4'

f

simile

f [quasi Campani]

meno f

3 simile

Gt

with Reeds

ff

M. M. ♩ = 92.
meno mosso sempre divoto ed espressivo
Ch. Fl. 8' & 4'

cantabile

The first system of the musical score consists of three staves. The top two staves are for piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The bottom staff is for a clarinet, labeled 'Ch. Fl. 8' & 4'' in the tempo markings. The piano part includes dynamic markings 'rit.' and 'p'. The clarinet part has a dynamic marking '8' p (without 16') and a fermata over the final two measures.

The second system of the musical score consists of three staves. The top two staves are for piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The bottom staff is for a clarinet, labeled 'Sw. Clar. 8' (Reeds 8')'. The piano part includes dynamic markings 'mp' and 'tr'. The clarinet part has a dynamic marking 'mp' and a trill 'tr' in the final measure.

The third system of the musical score consists of three staves. The top two staves are for piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The bottom staff is for piano accompaniment. The piano part includes dynamic markings 'mp' and 'tr'.

First system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across the staves.

Second system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music continues with similar rhythmic complexity. The system ends with a *rit.* marking and dynamic markings of *pp* and *p*.

Quasi Adagio. M. M. ♩ = 68.

Third system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. This system includes various performance instructions: *Sw.* (Swell), *Ch.* (Chorus), *ppp* [quasi Echo], *p*, *pp* L. H. (Left Hand), [with Vox Cel. 8⁷], *Ch. or Gt* (Chorus or Guitar), and [Quintatön 8⁷]. The music is more melodic and features chords and slurs.

Sw. 16' & 4' (without 8')

Ch. [or Gf]

misterioso

The first system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs) containing complex chordal textures with many accidentals. The middle staff is a bass clef staff with a few notes. The bottom staff is a bass clef staff with a few notes. The tempo marking *misterioso* is centered below the first two staves.

Più mosso. ♩ = 80.

Sw.

p

p

The second system of the musical score consists of three staves. The top staff is a grand staff with complex chordal textures. The middle staff is a bass clef staff with a few notes. The bottom staff is a bass clef staff with a few notes. The tempo marking *Più mosso.* ♩ = 80. is above the first two staves. The marking *Sw.* is above the first two staves. The dynamic marking *p* is below the first two staves.

Più mosso. ♩ = 88.

Ch.

Sw.

poco a poco cresc.

p

p

The third system of the musical score consists of three staves. The top staff is a grand staff with complex chordal textures. The middle staff is a bass clef staff with a few notes. The bottom staff is a bass clef staff with a few notes. The tempo marking *Più mosso.* ♩ = 88. is above the first two staves. The marking *Ch.* is above the first two staves. The marking *Sw.* is above the first two staves. The marking *poco a poco cresc.* is above the first two staves. The dynamic marking *p* is below the first two staves.

M. M. ♩ = 92-104.
sempre più vivacamente

e string.

Gt *3 simile*

mf

p

The first system of the musical score consists of three staves. The top staff is for the piano, showing a melodic line with a triplet of eighth notes. The middle staff is for the guitar, marked with a '3' and the word 'simile', indicating a triplet. The bottom staff is for the strings, starting with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

accel.

The second system continues the musical score. The piano part features a triplet of eighth notes. The guitar part continues with a melodic line. The string part has a piano (*p*) dynamic. The tempo marking *accel.* is present. The key signature and time signature remain the same.

The third system of the musical score shows the piano part with a melodic line. The guitar part continues with a melodic line. The string part has a piano (*p*) dynamic. The key signature and time signature remain the same.

Allegro brillante ed jubilante. M. M. ♩ = 104.
[Alla Toccata.]

ff

molto marcato e sonoramente

ffz

This system contains the first system of the musical score. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in 2/4 time with a key signature of one sharp (F#). The first system includes a dynamic marking of *ff* and the instruction *molto marcato e sonoramente*. The second system includes a dynamic marking of *ffz*.

ff

rall.

ff

non legato

This system contains the second system of the musical score. It features three staves. The music includes dynamic markings of *ff* and *ff*, and the instruction *rall.*. There are also fingerings indicated as 2, 2, 1. The instruction *non legato* is present at the end of the system.

m. d.

This system contains the third system of the musical score. It features three staves. The music includes the instruction *m. d.* (mezzo-dolce).

Sw. & Ch. [*ff* 16' 8' 5 1/3' 4' 2 2/3' 2' 1 3/5']
jubilante

ff *L.* *R.* *fff*

Gt Reeds & Mixture

sempre allegrissimo

L. H. *R. H.*
Sw. & Ch.

(quasi a tempo) *tr* *sempre = 104.*

sempre Sw. & Ch. rapido *fff* *Gt*

The first system consists of three staves. The top two staves are joined by a brace and contain dense, multi-voiced textures with frequent slurs and accents. The bottom staff has a more rhythmic, bass-line-like character with regular accents.

The second system continues the polyphonic texture. It features a measure marked '10' with a 'fff' dynamic. The word 'rapido' is written below the middle staff. The bottom staff includes some rhythmic patterns with '7' markings.

The third system includes the instruction 'ten.' and 'fff'. A section is marked '(Jeu en chamade)'. The system concludes with a 'fff' dynamic and the instruction '[Prolongement ad lib]'.

*) The A should be played only in buildings where the acoustic qualities enable the ground tone to predominate easily.
 †) On Organs not possessing a *Prolongement* device the G should be sustained with the left foot and the middle D omitted.

[Prolongement ad lib]

Original Compositions for the Organ.

307. FANTASIA.....E. H. THORNE	S. D.	307. WACHET AUF (SLEEPERS, WAKE), CHORAL	S. D.	405. TROIS IMPRESSIONS : III. LA NUIT	S. D.
308. MINUET AND TRIO IN E ⁷JOHN PULLEIN	2 3	PRELUDE.....J. S. BACH	1 6	406. IN SPRINGTIME (PASTORALE).....ALFRED HOLLINS	2 3
309. CHACONNE IN C MINOR.....D. BUXTEHUDE	2 3	357. PRELUDE AND FUGUE.....ANTHONY H. POLLEN	1 6	407. OFFERTORY.....B. LUARD-SELBY	1 6
310. CHORAL-PRELUDE "ALLEIN GOTT IN DER HÖH'SEI EHR"(G MAJOR 2).....J. S. BACH	1 6	358. PRELUDE AND FUGUE IN F.....D. BUXTEHUDE	2 3	408. MEDITATION.....FREDERICK W. PRIEST	1 6
311. PASTORAL MELODY & LAMENT.....JOHNE E. WEST	1 6	359. IMPROMPTU IN A MAJOR.....A. M. GOODHART	1 6	409. POSTLUDE.....HUGH BLAIR	1 6
312. FESTAL COMMEMORATION.....JOHN E. WEST	2 3	360. CANZONA IN G MINOR.....G. FRESCOBALDI	2 3	410. CIACONA IN D MINOR.....JOHANN PACHELBEL	2 3
313. SCHERZO SYMPHONIQUE CONCERTANT W. FAULKES	3 0	361. FUGUE IN A FLAT MINOR.....JOHANNES BRAHMS	3 0	411. TOCCATA AND FUGUE IN D.....JOSEF SEGERT	1 6
314. CONCERTO IN E ⁷ MINOR.....HORATIO PARKER	4 6	362. WEDDING MARCH.....WILLIAM FAULKES	2 3	412. TOCCATA AND FUGUE IN C.....JOSEF SEGERT	2 3
315. PRELUDE AND FUGUE IN E MINOR.....D. BUXTEHUDE	3 0	363. FUNERAL MARCH.....WILLIAM FAULKES	1 6	413. TOCCATA AND FUGUE IN D & G.....JOSEF SEGERT	1 6
316. PRELUDE AND FUGHETTA.....WILLIAM FAULKES	3 0	364. BALLADE IN C.....WILLIAM FAULKES	1 6	414. FANTASIA AND FUGUE.....J. D. DAVIS	2 3
317. SPRING SONG.....ALFRED HOLLINS	1 6	365. CAPRICCIO (SOPRA LA, SOL, FA, MI, RE, UT) G. FRESCOBALDI	3 0	415. POSTLUDE.....W. G. ALCOCK	2 3
318. CHORAL-PRELUDE "ALLEIN GOTT IN DER HÖH'SEI EHR"(A MAJOR 2).....J. S. BACH	1 6	366. ALLEGRETTO GRAZIOSO.....ALFRED HOLLINS	1 6	416. PRELUDE (FOUNDED UPON SOME OLD NORTHERN CHIMES).....BERTRAM LUARD-SELBY	1 6
319. FUGA IN C.....DIETRICH BUXTEHUDE	2 3	367. FANTASIA.....B. LUARD-SELBY	3 0	417. ELEGY (STUDY).....C. H. LLOYD	1 6
320. MELODY AND INTERMEZZO.....B. LUARD-SELBY	2 3	368. CAPRICCIO (UPON THE NOTES OF THE CUCKOO) G. FRESCOBALDI	2 3	418. TEMPO DI MINUETTO.....C. H. LLOYD	1 6
321. OVERTURE ALLA MARCIA.....E. MARKHAM LEE	2 3	369. REVERIE.....JOHN E. WEST	1 6	419. THEME WITH VARIATIONS AND FUGUE ALFRED HOLLINS	3 6
322. PRELUDE AND FUGUE IN G MINOR.....D. BUXTEHUDE	2 3	370. ROMANZA IN D.....R. BERNARD ELLIOTT	1 6	420. SOLEMN MARCH.....W. T. BEST	3 0
323. RHAPSODIE (ON AN ANCIENT CHRISTMAS CAROL) WILLIAM FAULKES	3 0	371. THREE STUDIES.....F. E. GLADSTONE	1 6	421. SURSUM CORDA AND ALLA MARCIA JOHN IRELAND	1 6
324. FANTASIA.....WILLIAM FAULKES	3 0	372. REVERIE PATHÉTIQUE.....ARTHUR E. GODFREY	1 6	422. MARCHE ROYALE.....R. G. HAILING	1 6
325. CHACONNE IN E MINOR.....D. BUXTEHUDE	2 3	373. THEME (VARIED) IN E.....WILLIAM FAULKES	2 3	423. FIRST SONATINA IN A MINOR (OP. 74) SIGFRID KARG-ELERT	5 3
326. TWO CHORAL PRELUDES.....D. BUXTEHUDE	1 6	374. BRIDAL MARCH.....ALFRED HOLLINS	2 3	424. FESTAL MARCH.....A. STORR	1 6
327. OFFERTOIRE IN F (No. 2).....HAMILTON CLARKE	1 6	375. GRAND CHŒUR (No. 2).....ALFRED HOLLINS	1 6	425. CANZONET IN A.....J. STUART ARCHER	2 3
328. ANDANTE RELIGIOSO IN E ⁷ (OP. 9).....J. W. IVIMEY	1 6	376. CAVATINA IN G.....ERNEST NEWTON	1 6	426. MEDITATION.....HUGH BLAIR	1 6
329. THREE SHORT PIECES.....JOHN E. WEST	2 3	377. CONCERT FANTASIA.....HERBERT W. WAREING	3 6	427. PHANTASIE.....HUGH BLAIR	1 6
330. TRIO UPON THE CHORAL "HERR JESU CHRIST, DICH ZU UNS WEND".....J. S. BACH	1 6	378. FANTASIA ON OLD CHRISTMAS CAROLS WILLIAM FAULKES	2 3	428. SLUMBER SONG.....HUGH BLAIR	1 6
331. MEDITATION.....JOHN E. WEST	1 6	379. FANTASIA ON THE OLD MELODY "URBS BEATA" WILLIAM FAULKES	1 6	429. BALLADE.....HUGH BLAIR	1 6
332. TWO SCHERZOS: No. 1, IN C MINOR.....C. H. LLOYD	1 6	380. VARIATIONS ON THE CHORALE "JESUS IST MEIN AUFENTHALT".....B. LUARD-SELBY	2 3	430. SONATA IN F MINOR.....E. H. THORNE	4 6
333. TWO SCHERZOS: No. 2, IN E MAJOR.....C. H. LLOYD	1 6	381. SCHERZO NUPTIALE.....BERNARD JOHNSON	1 6	431. ANDANTE RELIGIOSO AND SONG OF THANKSGIVING.....JOSIAH BOOTH	1 6
334. POSTLUDE IN E FLAT.....C. H. LLOYD	1 6	382. TWO CHORAL PRELUDES (SECOND SET) D. BUXTEHUDE	1 6	432. ALLEGRETTO IN A.....W. HERBERT WILLIAMS	2 3
335. ANDANTINO IN D FLAT.....H. DAVAN WETTON	1 6	383. CANZONET.....EDMUND T. CHIPP	1 6	433. SONATA IN C MINOR (OP. 27, No. 1) J. RHEINBERGER	2 3
336. ANDANTE MODERATO IN C MINOR FRANK BRIDGE	1 6	384. PASTORALE.....EDMUND T. CHIPP	2 3	434. CONCERT-FANTASIA (OP. 1).....A. FREYER	2 3
337. ADAGIO IN E MAJOR.....FRANK BRIDGE	1 6	385. ANDANTE CON MOTO.....EDMUND T. CHIPP	1 6	435. FUNERALE (OP. 75, No. 1) SIGFRID KARG-ELERT	3 0
338. ALLEGRO CON SPIRITO IN B FLAT MAJOR FRANK BRIDGE	1 6	386. ANDANTE VARIED.....EDMUND T. CHIPP	1 6	436. CHORAL-IMPROVISATION ON "IN DULCI JUBILO" (OP. 75, No. 2) SIGFRID KARG-ELERT	2 3
339. TOCCATA AND FUGUE IN D MAJOR.....J. E. EBERLIN	1 6	387. AVE MARIA.....EDMUND T. CHIPP	1 6	437. PROCESSIONAL (SOLEMN MARCH).....HUGH BLAIR	2 3
340. TRIUMPHAL MARCH.....ALFRED HOLLINS	3 0	388. PASTORAL OVERTURE IN G.....WILLIAM FAULKES	3 0	438. THIRD SONATA IN F.....BERTRAM LUARD-SELBY	4 6
341. POSTLUDE IN C MINOR.....H. DE VRIES	1 6	389. GAVOTTE.....JOHN PULLEIN	1 6	439. SHORT CHORAL PRELUDES (Nos. 1-3) ETHEL SMYTH	2 3
342. POSTLUDE IN A MAJOR.....H. DE VRIES	2 3	390. THREE PRELUDES (SECOND SET).....JOHN E. WEST	2 3	440. SHORT CHORAL PRELUDES (Nos. 4 AND 5) ETHEL SMYTH	2 3
343. TOCCATA IN A MINOR.....H. M. HIGGS	1 6	391. DUETTINO IN G.....ERNEST NEWTON	1 6	441. PHANTASIE ON "ADESTE FIDELES" (VIOLIN, BELLS AND ORGAN).....T. LEA SOUTHGATE	2 3
344. CANZONE.....H. M. HIGGS	1 6	392. SIX SHORT AND EASY PIECES CHARLES STEGGALL	3 0	442. THE CARAVAN OF THE MAGI.....J. H. MAUNDER	2 3
345. INTRODUCTION AND FUGATO IN A MINOR H. M. HIGGS	1 6	393. ELEGY AND ANDANTINO ALLA CANONE C. E. STEPHENS	2 3	443. POSTLUDIUM FESTIVUM.....CHARLES W. PEARCE	1 6
346. DUO IN CANON.....H. M. HIGGS	1 6	394. EPILOGUE.....HEALEY WILLAN	1 6	444. GRAND CHŒUR.....CLAUDE E. COVER	1 6
347. ÉLÉGIE.....H. M. HIGGS	1 6	395. TOCCATA IN C.....J. PACHELBEL	1 6	445. SCHMÜCKE DICH, O LIEBE SEELE CHORAL PRELUDE.....J. S. BACH	1 6
348. GRAND CHŒUR.....H. M. HIGGS	1 6	396. CHANSON DE JOIE.....R. G. HAILING	1 6	446. INTRODUCTORY VOLUNTARY ON THE RUSSIAN HYMN.....J. T. PYE	1 6
349. TOCCATA AND FUGUE IN D MINOR.....J. E. EBERLIN	2 3	397. BERCEUSE.....ALFRED HOLLINS	2 3	447. FUGUE IN E MAJOR.....W. T. BEST	1 6
350. TOCCATA AND FUGUE IN A MINOR.....J. E. EBERLIN	3 0	398. RECERCARE IN THE DORIAN MODE GIROLAMO FRESCOBALDI	1 6	448. FANTASY ON TWO WELL-KNOWN CHRISTMAS CAROLS.....JOHN E. WEST	3 0
351. PRELUDE AND FUGUE IN F SHARP MINOR DIETRICH BUXTEHUDE	3 0	399. TOCCATA IN C MINOR.....GEORG MUFFAT	2 3	449. SCHERZO.....W. S. HOYTE	3 0
352. PASTORALE IN D MAJOR.....FREDERICK W. PRIEST	1 6	400. TOCCATA IN F.....GEORG MUFFAT	2 3	450. MARCH IN E FLAT.....W. S. HOYTE	2 3
353. PRELUDE AND FUGUE (SONATA IN G MINOR) PADRE G. MARTINI	1 6	401. PRELUDE AND FUGUE IN B MINOR HEALEY WILLAN	1 6		
354. ADAGIO (SONATA IN G MINOR).....PADRE G. MARTINI	1 6	402. FANTASIA (CROMATICA).....PETER SWEELINCK	2 3		
355. ALLEGRO AND SARABANDE (SONATA IN G MINOR) PADRE G. MARTINI	2 3	403. TROIS IMPRESSIONS: I. HARMONIES DU SOIR S. KARG-ELERT	1 6		
		404. TROIS IMPRESSIONS: II. CLAIR DE LUNE S. KARG-ELERT	1 6		

(To be continued.)