

ORIGINAL COMPOSITIONS  
for the  
Organ

BY

BASIL HARWOOD.

№1...DITHYRAMB

2...COMMUNION IN F MAJOR

3...INTERLUDE IN D MAJOR

4...PÆAN

5...SHORT POSTLUDE FOR ASCENSIONTIDE

6...REQUIEM ÆTERNAM

7...ANDANTE TRANQUILLO IN E FLAT

8...CAPRICCIO

9...TWO SKETCHES IN A MAJOR & F MAJOR

10...CONCERTO IN D MAJOR for Organ and Orchestra.

11...THREE CATHEDRAL PRELUDES

12...SONATA № 2, IN F SHARP MINOR

13...FANTASIA...“CHRISTMASTIDE”

14...RHAPSODY

15...IN AN OLD ABBEY

16...WEDDING MARCH

17...THREE PRELUDES...on Anglican Chants

18...VOLUNTARY IN D FLAT

19...PROCESSIONAL

20...THREE SHORT PIECES

21...IN EXITU ISRAEL

22...TOCCATA

23...LULLABY

24...PRELUDE, LARGHETTO & FINALE

*№ 11.*

LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND



System 1: This system features a piano accompaniment with a left hand (L.H.) and a guitar (Gt) part. The piano part includes triplets and slurs, with dynamics ranging from *mf* to *p*. The guitar part has a *Gt* marking and a *mf* dynamic. The system concludes with a *lento* marking and a *Sw. p* (Swell piano) instruction.

System 2: This system introduces a clarinet solo. The piano part continues with triplets and slurs, marked *rall.* and *a piacere*. The guitar part is marked *Gt mfa tempo* and *cresc.*. The clarinet part is marked *Solo (Clar.)* and *a tempo*. Dynamics include *p*, *mf*, and *p*. A *Sw. p* instruction is also present.

System 3: This system features a clarinet part and a soft reed part. The piano part includes triplets and slurs, marked *sostenuto* and *p rall.*. The clarinet part is marked *Clar.* and *sostenuto*. The soft reed part is marked *Ch. (soft Reed)*. Dynamics include *p*, *pp*, and *pp*. A *Sw.* instruction is also present.

## N° 2, in E.

To Dr G. R. Sinclair.  
Hereford Cathedral.

Basil Harwood.  
Op. 25, N° 2.

*Poco Adagio.*

MANUAL.

PEDAL.

*mf*

*sostenuto*

*più lento*

*espress.*

*p*

*tr.*

*Sw.*

*Ch*

*3*

*7*

ten. ten. ten. *chp.* *sostenuto* *ten.* *rall.* *Sw* *ten.* *Gmf a tempo* *ten.* *mf*

*tr* *sostenuto* *a piacere* *ten.* *tr* *tr* *6* *ten.*

*a tempo* *tr* *cresc* *sostenuto* *3* *tr* *3* *3*

*tr* *tr* *sostenuto* *più lento* *Sw.* *espress.* *Ch. p* *Sw.* *P*

This system features a piano accompaniment with a guitar part. The piano part includes trills, a *sostenuto* section with a *Ch. p* (Chorus piano) marking, and a *più lento* section with *espress.* (expressive) dynamics. The guitar part has trills and a *P* (piano) dynamic.

*poco rit.* *Gt p* *Gt mf a tempo* *cresc.* *f* *poco rit.* *ten.* *a piacere*

This system continues the piano and guitar parts. It includes a *poco rit.* section with *Gt p* and *Gt mf a tempo* markings, a *cresc.* (crescendo) leading to a *f* (forte) section, and a final *poco rit.* section with a *ten.* (tenu) marking and a triplet *a piacere* (at pleasure).

*slentando e dim.* *più lento* *Sw. (Reed)* *P* *rall.*

This system concludes the piece with a *slentando e dim.* (slowing down and diminishing) section, a *più lento* section featuring a *Sw. (Reed)* (Soprano Woodwind) part, and a *rall.* (rallentando) section. Dynamics include *P* (piano) and a triplet.

16 ft! only

# Nº 3, in C.

To Ivor Atkins, Esq.  
Worcester Cathedral.

Basil Harwood.  
Op. 25, Nº 3.

*Lento con espressione*

MANUAL.

Sw. Oboe

*p*

*slentando*

*a piacere*

*ten.*

Ch. 8 f!

PEDAL.

*p*

*ten.*

*a tempo*

Solo (Clar.)

Sw.

*slentando*

*ten.*

G! (small Open Diap)

*mp*

*a tempo*

*con grazia*

*cresc.*

*rall.*

*p*

*poco animato*

gt *mf*

*mf*

*f* *sonore*

*non legato*

*rapido* 3

6

*ten.*

*f*

*Maestoso ma con moto.*

*più f*

*poco accel.*

*poco rit.*

*ten.*

*più f*

*ten.*



*largamente*

7 3 3 3 3 3 3 3

*dim.* *Sw. poco rit.* *Gt mf a tempo*

*mf*

3 3 3 3 3 3 3 3 3 3 3 3

*Solo (Clar.)* *p* *Sw.* *slentando* *Gt mf a tempo*

*p* *mf*

3 3 3 3 3 3 3 3 3 3 3 3





# ORGAN MUSIC by BASIL HARWOOD

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