

ORIGINAL COMPOSITIONS

for the

Organ

BY

BASIL HARWOOD.

Nº 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 Nº 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

Nº 11.

LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND

THREE CATHEDRAL PRELUDES

Nº 1, in B^b

To Dr A. Herbert Brewer.
Gloucester Cathedral.

Basil Harwood.
Op. 25, Nº 1.

Andantino.
Solo (Clar.)

MANUAL.

PEDAL.

mp *tranquillo*

p *Sw.* *3*

P

Gt *3* *Ch. mp* *3* *Gt mf* *3* *3* *3* *ten.* *3* *3* *3* *ten.* *rall.* *3* *ten.*

mf

poco accel. a piacere, *rall. e dim.* *lento* *pp* *a tempo* *Sw.* *cresc.* *P* *3* *P*

13440

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First system of musical notation (Measures 1-4). The piano part (L.H.) features triplets and a *mf* dynamic. The guitar part (Gt.) also features triplets and a *mf* dynamic. The system concludes with a *ten.* (tension) and *lento* (slow) marking.

Second system of musical notation (Measures 5-8). The piano part (L.H.) features triplets and a *mf* dynamic. The guitar part (Gt.) also features triplets and a *mf* dynamic. The system concludes with a *Solo (Clar.)* (Solo Clarinet) marking.

Third system of musical notation (Measures 9-12). The piano part (L.H.) features triplets and a *mf* dynamic. The guitar part (Gt.) also features triplets and a *mf* dynamic. The system concludes with a *pp* (pianissimo) marking.

Nº 2, in E.

To Dr G. R. Sinclair.

Hereford Cathedral.

Basil Harwood.

Op. 25, Nº 2.

Poco Adagio.

MANUAL.

PEDAL.

MANUAL.

PEDAL.

G! *mf*

mf

sostenuto

più lento

Sw.

espress.

p

Ch

tr.

3

7

Musical score for the song "L'Espresso" by Giuseppe Verdi. The score is written for piano (left hand) and voice (right hand). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a complex, arpeggiated accompaniment. The vocal part includes the lyrics "a piacere ten." and "sostenuto". The score is marked with "tr" (trill) and "ten." (tenuto).

First system of musical notation. The top staff features a melodic line with trills (tr) and a 'sostenuto' marking. The middle staff includes a 'più lento' marking and a 'Sw.' (Swell) marking. The bottom staff has a 'Ch. p' (Chorus piano) marking and a 'p' (piano) dynamic. A 'Sw.' (Swell) marking is also present at the end of the system.

Second system of musical notation. The top staff includes a 'ten.' (tension) marking. The middle staff features a 'poco rit.' (poco ritardando) marking, a 'Gt mf a tempo' (Guitar mezzo-forte at tempo) marking, a 'cresc.' (crescendo) marking, a 'f' (forte) dynamic, and a 'poco rit.' (poco ritardando) marking. The bottom staff has a 'mf' (mezzo-forte) dynamic. A '3' (triple) marking is present at the end of the system.

Third system of musical notation. The top staff includes a 'più lento' (poco più lento) marking and a 'Sw. (Reed)' (Swell Reed) marking. The middle staff features a 'slentando e dim.' (slentando e diminuendo) marking, a 'p' (piano) dynamic, a '3' (triple) marking, and a 'rall.' (rallentando) marking. The bottom staff has a 'P' (piano) dynamic. A '3' (triple) marking is present at the end of the system.

16 ft only

Nº 3, in C.

To Ivor Atkins, Esq.

Worcester Cathedral.

Basil Harwood.

Op. 25, N^o 3.

[illegible]

poco animato

Gt mf

mf

f sonore

non legato

ten.

rapido 3

6

f

Maestoso ma con moto.

più f

poco accel.

poco rit.

ten.

ten.

ten.

largamente

Measures 1-4: Piano accompaniment with triplets in the right hand and single notes in the left hand. Clarinet solo enters in measure 1.

dim.

Sw. poco rit.

Gt mf a tempo

Measures 5-8: Piano accompaniment continues with triplets. Clarinet solo continues with eighth notes. Dynamics include *dim.*, *mf*, and *mf*. Tempo markings include *poco rit.* and *a tempo*.

Solo (Clar.)

p

Sw.

slentando

Gt mf a tempo

mf

Measures 9-12: Piano accompaniment continues with triplets. Clarinet solo continues with eighth notes. Dynamics include *p*, *mf*, and *mf*. Tempo marking includes *slentando*.

Sw. *cresc.*

Sw. *slentando e dim.* *Maestoso ma con moto.* *più f*

sempre f *più f* *ff* *a piacere* *rall.*

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