

ORIGINAL COMPOSITIONS

for the

Organ

BY

BASIL HARWOOD.

Nº1.. DITHYRAMB.....	2/6	13.. FANTASIA "CHRISTMASTIDE".....	3/6
2.. COMMUNION IN F MAJOR.....	1/0	14.. RHAPSODY.....	3/2
3.. INTERLUDE IN D MAJOR.....	1/6	15.. IN AN OLD ABBEY.....	2/2
4.. PÆAN.....	2/6	16.. WEDDING MARCH.....	2/2
5.. SHORT POSTLUDE FOR ASCENSIONTIDE.....	1/0	17.. THREE PRELUDES ..on Anglican Chants.....	2/2
6.. REQUIEM ÆTERNAM.....	1/6	18.. VOLUNTARY IN D FLAT.....	2/2
7.. ANDANTE TRANQUILLO IN E FLAT.....	1/6	19..	
8.. CAPRICCIO.....	2/6	20..	
9.. TWO SKETCHES IN A MAJOR & F MAJOR.....	1/6	21..	
10.. CONCERTO IN D MAJOR for Organ and Orchestra.....	3/2	22..	
11.. THREE CATHEDRAL PRELUDES.....	2/2	23..	
12.. SONATA Nº 2, IN F SHARP MINOR.....	3/2	24..	

Nº 18..

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VOLUNTARY in Dflat
(A Study for the Left Hand, with Pedal obbligato)

VOLUNTARY in Dflat

(A Study for the Left Hand, with Pedal obligato)

Basil Harwood
Op. 43.

Larghetto

MANUAL

L.H.
mf Gt

PEDAL

mf
16 & 8 ft

espress. e sostenuto

ten.

poco rit.

1. Repeat *p* on Sw.

2.

mf Gt *a tempo*

p Sw.

mf Gt

mf

poco animando

mp Sw.

mf Gt

rall.

p Sw.

ten.

ten.

ten.

p

mf Gt a tempo

espress. e sostenuto

mf

mp

mf

ten.

ten.

rall.

mp

ten.

mf

ten.

8 ft

16 & 8 ft

*Più lento**Poco Allegretto*

dim. *p Sw.* *p Sw. delicato e misterioso* *sf*

poco rit. *a tempo*

Meno mosso e cantabile

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A *rall.* marking is present in the middle of the system. A dynamic marking of *mp* is shown above the first measure of the second staff. A *Ch. (Sw. coupled)* marking is placed above the first measure of the second staff. A *3* marking is placed above a triplet in the middle of the second staff.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature changes to two sharps (F#, C#). The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. A *rall. e dim.* marking is present in the middle of the system. A *Sw.* marking is placed above the first measure of the second staff.

Poco Allegretto

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (Bb, Eb). The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *p* is shown above the first measure of the top staff. A *poco rit.* marking is present in the middle of the system. A dynamic marking of *p* is shown above the first measure of the bottom staff.

a tempo *cresc.* *mp* *mp*

3 3

3

Meno mosso e cantabile

rall. *mf* *mf* *pesante*

3 3

mf G[♯] (16, 8, 4 ft)

16 & 8 ft

rall. e dim. *p sw.*

Larghetto

mf *sf*

lento, a piacere *mp* *sf* *rall.* *mf* 16 & 8 *sf*

espress. e sostenuto

3

ten. *poco rit.* *a tempo* *psw.*

ten.

mf *gt* *poco animando*

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs, while the lower staff provides harmonic accompaniment. The tempo is marked *poco animando*.

cresc. *rall.* *mf* *allargando* *f* *mf Ped. dopp.* *8 ft*

This system contains the next two staves. It includes dynamic markings such as *cresc.*, *rall.*, *mf*, *f*, and *mf Ped. dopp.*, along with the tempo marking *allargando*. The lower staff has an *8 ft* marking. The system concludes with a 2/4 time signature.

lento a piacere *mp sw.* *p* *rall. e dim.* *pp* *pp* *16 & 8 ft*

This system contains the final two staves. It features the tempo marking *lento a piacere* and dynamic markings including *mp sw.*, *p*, *rall. e dim.*, and *pp*. The lower staff includes an *16 & 8 ft* marking. The system ends with a double bar line.

Compositions by Basil Harwood.

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