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FOR THE ORGAN

BY

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No. 24342

# In the Gloaming

Song by Annie F. Harrison

Transcription for Organ by  
EDWARD SHIPPEN BARNES

Andante

The musical score is arranged in four systems, each with three staves. The top staff is labeled 'Manual' and the bottom staff is labeled 'Pedal'. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante'. The score includes various performance instructions: 'Gt. or Ch.' for the manual part, 'Gt. or Ch. to Ped.' for the pedal part, 'Ped. 16' 8'' for a specific pedal point, 'Sw. Solo' for a soft solo section, and 'Ch. (Soft) (or Gt.)' for a soft chorus or guitar part. The notation includes treble and bass clefs, a key signature of one sharp, and a time signature of 2/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

**Agitato**  
Sw. *mf*

Gt. *mf*

Sw. to Ped.

This system contains three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with a long slur over the first four measures and a chordal texture in the fifth measure. The middle staff is a grand staff with a bass clef and a key signature of one sharp, providing harmonic accompaniment with chords and some melodic movement. The bottom staff is a single bass clef staff with a key signature of one sharp, containing a simple bass line. The tempo marking 'Agitato' and dynamic 'Sw. mf' are at the top right. 'Gt. mf' is written above the middle staff. 'Sw. to Ped.' is written above the bottom staff.

This system contains three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp, continuing the melodic and chordal material from the first system. The middle staff is a grand staff with a bass clef and a key signature of one sharp, continuing the accompaniment. The bottom staff is a single bass clef staff with a key signature of one sharp, continuing the bass line. The tempo and dynamics are consistent with the first system.

*con anima*  
Solo

Accomp.

*p*

This system contains three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp, featuring a melodic line with a long slur and some fermatas. The middle staff is a grand staff with a bass clef and a key signature of one sharp, providing accompaniment. The bottom staff is a single bass clef staff with a key signature of one sharp, providing a bass line. The tempo and dynamics are consistent with the previous systems. The marking 'Solo' is above the top staff, 'Accomp.' is above the middle staff, and 'p' is above the bottom staff.

This system contains three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp, continuing the melodic and chordal material. The middle staff is a grand staff with a bass clef and a key signature of one sharp, continuing the accompaniment. The bottom staff is a single bass clef staff with a key signature of one sharp, continuing the bass line. The tempo and dynamics are consistent with the previous systems.

System 1: Treble clef with a guitar part labeled "Gt." and a piano accompaniment. The piano part consists of a bass line and a right-hand part with chords and arpeggios. The key signature has one sharp (F#).

System 2: Treble clef with a guitar solo section labeled "Solo (add 4')". The piano accompaniment is labeled "Accomp." and includes a dynamic marking *p*. The piano part features a bass line and a right-hand part with chords and arpeggios. The key signature has one sharp (F#).

System 3: Treble clef with a guitar part and a piano accompaniment. The piano part consists of a bass line and a right-hand part with chords and arpeggios. The key signature has one sharp (F#).

System 4: Treble clef with a guitar part and a piano accompaniment. The piano part consists of a bass line and a right-hand part with chords and arpeggios. The key signature has one sharp (F#).

*con anima*

Gt. *mf* *cresc.*

*mf* Gt. to Ped.

Solo *p*

*pp*

*espress.*

*rit.*

Sw. Str. *pp* Vox H. ad lib.

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