

Sarah MacDonald

Duet, Aria and Fughetta of 'Bradford'

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COMPOSER'S NOTE ABOUT THE WORK

This piece was conceived for the Wingfield Organ, a mock-Tudor reproduction instrument by Goetze & Gwynn which is part of the Early English Organ Project owned and managed by the Royal College of Organists. The organ was in residence at Bradford Cathedral in 2023, and this piece was commissioned for a recital on International Women's Day. The Wingfield organ is tuned at approximately 475 Hz (about 1.5 semitones above modern concert pitch). It has a limited compass of 40 notes (specifically F to a² (without g^{#2}), sounding as B^b to d³ (without c^{#3})). There are six stops, the equivalent of principals 8', 4', 2', all of which are open and made of wood. The instrument is hand-pumped, and is designed to give organists a taste of what it is really like to play on an early organ.

With these constraints at the front of my mind, I found a 19th-century hymn tune called 'Bradford', which was adapted by Haydn, and appears in some early Methodist hymnals, though it was not a hymn with which I had previously been familiar. The piece is a conscious Baroque *pastiche*, grammatically rather niche, and it should provide an excellent chamber organ voluntary for Tudor Evensongs for which can be difficult to find a work by a female composer. Most importantly, I hope that the tune of the hymn can be heard clearly through all three movements.

for Imogen Morgan

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commissioned by Alexander Berry, formerly Director of Music, Bradford Cathedral

Duet, Aria and Fughetta on 'Bradford'

Words: Edward Henry Bickersteth (1848)
Melody: 'Bradford', adapted from F. J. Haydn

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O bro - thers lift your voi - ces, Tri - um - phant songs to raise; Till heav'n on high re -
-joi - ces, And earth is filled with praise. Ten thou - sand hearts are boun - ding With
ho - ly hopes and free; The Gos - pel trump is sou - nd - ing, The trump of Ju - bi - lee.

Duet

Andante ♩ = 72

mf

4

7

Aria

Adagio ♩ = 72

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Adagio, with a metronome marking of ♩ = 72. The dynamics are marked *p* (piano). The right hand features a melodic line with quarter and eighth notes, while the left hand provides a steady accompaniment of chords.

5

Musical notation for measures 5-8. The right hand continues the melodic development with some chromaticism, and the left hand maintains the chordal accompaniment.

9

Musical notation for measures 9-12. The right hand has a more active melodic line, and the left hand accompaniment remains consistent.

13

Musical notation for measures 13-16. The right hand concludes the phrase with a sustained note, and the left hand accompaniment ends with a final chord.

Fughetta

Alla breve ♩ = 72

Musical notation for measures 1-7. The piece is in G major (one sharp) and Alla breve time. The first staff (treble clef) begins with a forte (*f*) dynamic. The melody consists of quarter and eighth notes. The second staff (bass clef) contains whole rests for these measures.

Musical notation for measures 8-13. The melody continues with eighth notes and quarter notes. The bass line begins with a half note G2, followed by quarter notes and eighth notes.

Musical notation for measures 14-19. The melody features a half note G4 and quarter notes. The bass line continues with quarter and eighth notes.

Musical notation for measures 20-25. The melody includes a half note G4 and quarter notes. The bass line features a steady eighth-note accompaniment.

Musical notation for measures 26-31. The melody continues with quarter and eighth notes. The bass line maintains the eighth-note accompaniment.

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