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# Fughetta on a *Soggetto Cavato*

in 4 voices for organ

Lindsay Lafford

## Dr. Lindsay Arthur Lafford

Dr. Lindsay Arthur Lafford, Professor Emeritus, was born in Gloucester, England, in 1912 and served as chorister in Hereford Cathedral from 1922 to 1929. He then became an organ scholar there and assistant of Sir Percy Hull, D. Mus., until 1935. In that year he left England to assume the positions of Organist and Choirmaster of St. John's Cathedral, Hong Kong, and conductor of the HK Philharmonic and Chorus.

In 1939 he was invited to the U.S.A. to teach at Haverford, Swarthmore, and Bryn Mawr Colleges, serving also as University Organist and Director of Music in the Chapel at Princeton. Following service in the United States Navy during World War II, Lafford was a member of the faculties of several colleges and universities—and organist of St. John's Cathedral, Jacksonville, Florida—until retiring from the University of Miami in 1994.

His extensive conducting career has included eight significant premières of works by Harold Darke, Gordon Jacob, Sir George Dyson, Gustav Holst, and Sir Edward Elgar ("Coronation Ode"). In 1954 he conducted the American première of Vaughan Williams' *Hodie*, the composer's last choral composition.

He holds the degree *Doctoris in Litteris Humanoribus* and is a Fellow of the Royal College of Organists (plus the Choirmaster's Diploma), a Fellow of Trinity College, London, and of the American Guild of Organists, and a Diplomate of both the Royal Academy of Music and the Royal College of Music.

He is the current Lord of the Manor of Ridley, Northumberland, England, a Title created by King Henry III in the year 1230. Lafford has held the Title since 1998, when it passed to him from the family of the late Queen Mother Elizabeth, of England.

## Soggetto Cavato

Throughout the history of music it has not been uncommon for composers to derive a theme from the letters of a name, thereby producing what is known as a *soggetto cavato*, an 'extracted subject'. A famous example is Josquin Desprez's 15th–16th century *Missa 'Ercole dux Ferrarie'*, a salute to the composer's aristocratic patron, the Duke Hercules of Ferrara. The solmization of the duke's title yielded the phrase D-C-D-C-D-F-E-D, a tune of scant promise on which to base an extended composition. Schumann wrote several pieces based on the names of people and places—ABEGG, ASCH, GADE, for example—and no fewer than six fugues on the name B-A-C-H. (The fortunate accident that in Germany the letter B stands for our B-flat, and H for B-natural permits the countless musical tributes to the great German master—though B-flat–A–C–B-natural yields a tight little tune even less promising than that of Josquin's *Ercole*). Brahms, we should add, was also not above borrowing from alphabetical mottoes.

In the present piece—a tribute to Dr. Joseph Wytko, the professor of saxophone at Arizona State University—I've used the numerical location of the appropriate letters in the alphabet as the scale intervals above Tenor C, with gratitude that the resulting *soggetto cavato* presents the composer with something to play with.

To Mark Venning

# Fughetta on a *Soggetto Cavato*

(the name W-Y-T-K-O)

in 4 voices

for organ

Lindsay Lafford, Lord of Ridley

A tempo giusto ♩ = 108

Organ

Gt. *f*

Ped.

6

10

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14

17

20

23

Sw. *mf*

This musical score is for a piano piece, spanning measures 14 to 23. It is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one flat (B-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. A large, faint watermark 'DRAFT COPY' is visible across the center of the page. The piece concludes with a double bar line and a repeat sign at the end of measure 23.

27

*p*

30

*f* Gt.

*mf* (Sw.)

35

Gt. *f*

38

Sw.

*mp* Sw.

*mp*

42

Musical score for measures 42-45. The treble staff features a melodic line with various intervals and a final descending run. The bass staff provides a steady accompaniment with eighth and sixteenth notes. A grand staff system is shown below, with all staves containing rests.

46

*mf*  
Gt.

Musical score for measures 46-49. The treble staff continues with a melodic line, and the bass staff has a more active accompaniment. A grand staff system is shown below, with the guitar staff (Gt.) containing a single note and the other staves containing rests.

50

Gt. *mf*

Gt. to Ped.

Musical score for measures 50-52. The treble staff features a melodic line with a descending run. The bass staff has a steady accompaniment. A grand staff system is shown below, with the guitar staff (Gt.) containing a single note and the other staves containing rests.

53

*f*

Musical score for measures 53-56. The treble staff features a melodic line with a descending run. The bass staff has a steady accompaniment. A grand staff system is shown below, with the guitar staff (Gt.) containing a single note and the other staves containing rests.

56

59

63

66

Sw. *mf*

This musical score is for a piano piece, spanning measures 56 to 66. It is written for a grand piano, with a treble and bass staff for the right and left hands respectively. The key signature is one flat (B-flat). The score is divided into four systems, each containing two staves. The first system (measures 56-58) features a melodic line in the right hand with a long slur and a bass line with chords and a single note. The second system (measures 59-62) continues the melodic development in the right hand with a long slur, while the left hand plays a steady eighth-note accompaniment. The third system (measures 63-65) shows a change in the right hand's texture, with a more active melodic line and a bass line that includes a dynamic marking of 'Sw. mf' (Sforzando mezzo-forte). The fourth system (measures 66-68) concludes the passage with a final melodic flourish in the right hand and a sustained bass line.

69

Gt. *mf*

72

75

Gt. *f*

79

rall. molto

*ff*

This musical score page contains measures 69 through 79. It is written for guitar (Gt.) and piano (piano). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. Measures 69-71 are marked *mf* (mezzo-forte). Measures 72-74 are marked *f* (forte). Measures 75-78 show a guitar part with sustained notes and a piano part with sustained chords. Measure 79 begins with a *rall. molto* (rallentando molto) instruction and a *ff* (fortissimo) dynamic. The score ends with a double bar line at measure 79.



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