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# Meditation on “Down Ampney”

Arr. C. Griffith Bratt  
1914–2014

for Organ

## C.Griffith Bratt [1914–2014]

C.Griffith Bratt [1914–2014] was born and raised in Baltimore, Maryland, developing his musical skills at an early age in piano, choral singing and composition. His love of music led him to attend the Peabody Conservatory of Music where he obtained four diplomas: the Organists Certificate, the Teachers Certificate in Harmony, a Masters of Music, and the distinguished Peabody's Artist Diploma. In 1967 a DMA was granted him from Northwest Nazarene University.

Dr. Bratt began his career as a concert organist in 1938, and performed all across the USA from Boston, New York, Washington DC, Chicago, Seattle, Portland to San Francisco (AGO Convention). His last organ recital was at the age of 95 in Boise, Idaho. He was married to his best friend and constant companion Mary for 76 wonderful years.

Griff, as he was warmly called, was a member of the American Guild of Organists since 1934 and an A.A.G. O. member since 1936. In 1947 he was the founder/Dean of the "Les Bois" chapter of the American Guild of Organists. The Boise Idaho Chapter remains very active to this day.

For 52 years Griff was organist/choirmaster at St. Michael's Episcopal Cathedral, Boise, Idaho (1946-1998), while serving concurrently as Chair of the Music Department at Boise Junior College/Boise State University. During his years at the college he served as the Composer-in-Residence, Choral Director, Professor of Organ and Music Theory.

Dr. Bratt composed many works for organ, voice, choir, opera, symphony, and chamber groups. The majority of his works display a man of deep faith. In the early morning of April 20, 2014, Easter morning he rose to meet his eternal home with his Lord and Savior. His remaining few years were spent preparing his compositions for publication.

# Meditation on "Down Ampney"

for Organ

Bianco, Siena 1424; trans: R. F. Little Dale 1867

arr. C. Griffith Bratt

Op. 87, #8

Tune: Ralph Vaughan Williams, 1906

Gently flowing ♩ = 36

Organ  
Man. I  
*mp*

3

5

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7

Musical score for measures 7-8. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). Measure 7 features a complex melodic line in the treble clef with many sixteenth notes, while the bass clef has a simple accompaniment. Measure 8 continues the melodic line with some rests and a final note.

9 Man. II Solo Stop

*mf*

Musical score for measures 9-10. The system consists of three staves. Measure 9 is marked with a dynamic of *mf* and features a melodic line in the treble clef. Measure 10 continues the melodic line. The bass clef accompaniment is consistent with the previous measures.

11

Musical score for measures 11-12. The system consists of three staves. Measure 11 continues the melodic line in the treble clef. Measure 12 features a melodic line with a sharp sign (#) indicating a change in pitch.

13

*mp*

Musical score for measures 13-14. The system consists of three staves. Measure 13 continues the melodic line in the treble clef. Measure 14 features a melodic line with a sharp sign (#) and a dynamic of *mp*. The bass clef accompaniment is consistent with the previous measures.

15

Musical notation for measures 15 and 16. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has two sharps (F# and C#). Measure 15 features a melodic line in the treble clef with a slur over the first two measures, and a bass line in the grand staff. Measure 16 continues the melodic line with a slur and includes a fermata over the final note.

17

Musical notation for measures 17 and 18. The system consists of three staves. Measure 17 continues the melodic line in the treble clef with a slur. Measure 18 features a melodic line in the treble clef with a slur and a fermata over the final note.

19

Musical notation for measures 19 and 20. The system consists of three staves. Measure 19 continues the melodic line in the treble clef with a slur. Measure 20 features a melodic line in the treble clef with a slur and a fermata over the final note.

21

Man. II

*mf*

Musical notation for measures 21 and 22. The system consists of three staves. Measure 21 continues the melodic line in the treble clef with a slur. Measure 22 features a melodic line in the treble clef with a slur and a fermata over the final note. The dynamic marking *mf* is present. The section is labeled "Man. II".

23

Musical score for measures 23-24. The system consists of three staves: a treble clef staff with a melodic line starting on a half note, a grand staff (treble and bass clefs) with a rhythmic accompaniment of eighth notes, and a bass clef staff with a simple bass line. A long slur covers the entire system.

25

Musical score for measures 25-26. Similar to the previous system, it features a treble clef staff with a melodic line, a grand staff with rhythmic accompaniment, and a bass clef staff with a bass line. A long slur covers the entire system.

27

Man. I

*mp*

Musical score for measures 27-28. The system includes a treble clef staff with a melodic line, a grand staff with rhythmic accompaniment, and a bass clef staff with a bass line. A long slur covers the system. The marking "Man. I" is placed above the treble staff, and "mp" is placed below it with a line pointing to the first measure.

29

Musical score for measures 29-30. The system includes a treble clef staff with a melodic line, a grand staff with rhythmic accompaniment, and a bass clef staff with a bass line. A long slur covers the system.

31

Musical notation for measures 31-32. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature is one sharp (F#). Measure 31 features a complex melodic line in the right hand with many beamed notes and a sustained bass line in the left hand. Measure 32 continues this texture with similar melodic and harmonic elements.

33

Musical notation for measures 33-34. The system consists of three staves: a grand staff and a separate bass clef staff. The key signature is one sharp. Measure 33 shows a continuation of the melodic and harmonic patterns from the previous measures. Measure 34 concludes the system with a final chord in the right hand and a sustained note in the left hand.

35

Musical notation for measures 35-36. The system consists of three staves: a grand staff and a separate bass clef staff. The key signature is one sharp. Measure 35 features a dense texture of beamed notes in the right hand. Measure 36 continues this texture, ending with a final chord in the right hand and a sustained note in the left hand.

37

slightly slowing

*ppp*

Musical notation for measures 37-38. The system consists of three staves: a grand staff and a separate bass clef staff. The key signature is one sharp. Measure 37 features a melodic line in the right hand with a 'slightly slowing' instruction. Measure 38 concludes the system with a final chord in the right hand and a sustained note in the left hand, marked with a dynamic of *ppp*.

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