

Introduction and Fugue for Solo Organ
by Ann Sheppard Mounsey Bartholomew
(1811 - 1891)

Edited by Barbara Harbach

Ann Sheppard Mounsey Bartholomew (1811-1891) was an English composer, teacher, and organist. She studied with Johann Bernhard Logier at the age of six, and later studied with Samuel Wesley and Thomas Attwood. As early as 1828 she became the organist at Clapton and then an associate of the Philharmonic Society. She also was organist at St. Michael's Wood Street 1828-38, and organist at St. Vedasat's, Foster Lane, London 1838-1891.

Felix Mendelssohn wrote an anthem for voice and organ, *Hear my Prayer*, which Ann premiered at her Classical Concerts in 1845. At the age of 42 she married William Bartholomew, a musician, scientist, and librettist. She wrote oratorios, anthems, cantatas, over a hundred songs, forty partsongs, and many works for piano and organ. Her sister, Elizabeth Mounsey (1819-1905), was also an organist and composer.

Ann Mounsey Bartholomew wrote an Introduction and Fugue for organ that was published in the *The Organist's Quarterly Journal* and apparently appeared in July, 1879 issue. The following is from the front page of the Journal:

The Organist's Quarterly Journal
of Original Compositions
Edited by
WILLIAM SPARK, Mus.D.
Organist of the Town Hall, Leeds, Etc.
Reduced Price, Two Shillings and Sixpence.
London: Novello, Ewer & Co.

Introduction and Fugue is inscribed to Henry Gray, Esq.re. The piece is written on two staves but with opportunity to use the pedal *ad libitum*. The *Introduction* is majestic with dotted notes and trills, and unexpected harmonic twists. Mounsey Bartholomew evidently enjoyed the Baroque style of fugal writing, for her Fugue is a rousing composition with creative countermelodies, skillfully woven together with descending sequences and arresting chromatic passages. This *Introduction and Fugue* is a welcome addition to the 19th century organ repertoire by women composers joining the organ works of Elizabeth Stirling and Ethel Smyth.

Editor's Note: This performing edition is an Urtext in which few ornaments, phrasing, articulation, or dynamics have been added to the score that were not originally provided by the composer. Each performer may determine these details following the composer's indications. However, the editor has unified ornaments, phrasing, articulation, and dynamics within passages or in restatements except where the composer clearly wanted variety with each recurrence. Likewise, obvious harmonic uniformity was provided by the editor (for example, where chromatic alterations were not carried out consistently in the original edition within passages or chords). Unnecessary accidentals were omitted, and the notation was altered occasionally to conform to modern standards.

Inscribed to Henry Gray, Esq.
Introduction and Fugue

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Introduction

ANN MOUNSEY BARTHOLOMEW
Edited by Barbara Harbach

Moderato [$\text{♩} = \text{ca. } 63$]

Full Organ

Gt.}

Ped. *ad lib.*

5

9

13

17

Fugue

Con Spirito [♩ = ca. 69]

Measures 1-2 of the Fugue. The piece begins in the bass clef with a rhythmic pattern of eighth notes. The treble clef part is mostly rests.

3

Measures 3-4. The treble clef part enters with a melodic line, while the bass clef continues its rhythmic pattern.

6

Measures 5-6. The bass clef part has a melodic entry, and the treble clef part continues its previous line.

9

Measures 7-8. The treble clef part has a melodic entry, and the bass clef continues its rhythmic pattern.

12

Measures 9-10. The treble clef part has a melodic entry, and the bass clef continues its rhythmic pattern.