

Organ Accompaniment

for

The Proper of the Mass

24

Organ Music on Chant Themes

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Second Book of Short Organ Interludes — Dom Gregory Murray, O.S.B.

The Gregorian Organist, Volume 1 — Dom Alphege Shebbeare, O.S.B.

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Ten Organ Preludes for Liturgical Services — John Lee

*Au Monastère des Bénédictines
de Saint Louis du Temple, à Paris*

GUY de LIONCOURT



VINGT-ET-UNE
ÉLÉVATIONS LITURGIQUES

pour Orgue ou Harmonium

d'après les "SANCTUS" de l'édition Vaticane

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Aux approches de l'Elévation, et pendant ce moment solennel entre tous de la Sainte Messe, rien n'est préférable au silence. Mais, si l'on joue, il ne faut jamais oublier que le Sanctus est commencé, et non fini. Par conséquent, rien n'autorise à sortir de son ambiance mélodique et modale. C'est en entendant des "Élévations" en gammes modernes, sans aucun rapport de style avec le Sanctus, et après lesquelles le "Bénédictus" n'a plus que l'allure d'un laissé pour compte, que l'auteur a eu la pensée de proposer aux organistes ces brefs et simples développements des thèmes grégoriens précédents et suivants.

Il s'est efforcé de relier ainsi, musicalement, les deux parties séparées d'un même chant, sans nuire au recueillement qui doit remplir les âmes pendant le grand mystère qui s'accomplit. Le souci d'unité, qui fait de ces pièces des sortes d'interludes au milieu du "Sanctus", a éliminé de leur composition toute altération qui ne ferait pas partie de l'échelle grégorienne. Leur durée est calculée d'après un temps moyen, et correspond généralement avec assez d'exactitude à l'intervalle nécessaire.

Ce recueil comprend 21 "Élévations", correspondant à chacun des Sanctus que nous offre le Kyriale de l'Édition Vaticane, y compris les trois "ad libitum". Elles sont exécutables à l'orgue, ou à défaut à l'harmonium ; le soin de la registration est laissé à l'organiste, qui s'inspirera des ressources de son instrument. Comme ces pièces procèdent, jusqu'à un certain point, d'un même sentiment intérieur — sinon de la même musique — il résulterait une monotonie inévitable d'une lecture "en série". On voudra bien ne pas perdre de vue que l'organiste n'en aura jamais qu'une seule à jouer dans un même office.

L'auteur s'est permis de comprendre dans ce travail les Sanctus des temps de pénitence, quoique l'orgue ne doive pas jouer seul en ces périodes de l'année : l'affection des différentes messes n'étant pas imposée d'une façon absolue, il a eu en vue les cas où on les chanterait dans des circonstances différentes.

*au Monastère des Bénédictines
de Saint Louis du Temple, à Paris.*

Guy de LIONCOURT

1

VINGT-ET-UNE
ÉLÉVATIONS LITURGIQUES

pour Orgue ou Harmonium
d'après les *Sanctus* de l'Édition Vaticane

1. — MESSE I (Lux et origo)
pour le Temps pascal

SANCTUS finale Sol §
Très modéré

The musical score consists of four staves of music for organ or harmonium, arranged vertically. The top staff begins with a forte dynamic, followed by a melodic line with grace notes. The second staff features sustained chords and eighth-note patterns. The third staff shows a rhythmic pattern of eighth and sixteenth notes. The fourth staff concludes with a soft dynamic (pp) and a melodic line. The key signature is A major (two sharps), and the time signature is common time.

S. A. E. M. 606

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2. — MESSE II (Kyrie Fons bonitatis)

pour les Fêtes solennelles

SANCTUS finale Mi

Assez lent

mp

The musical score consists of six staves of music in Mi major. The first three staves begin with the instruction "Assez lent" and "mp". The fourth staff starts with "rit.", followed by "Au Mouv^t" and "piu f". The fifth staff begins with "dim.". The sixth staff concludes with "Benedictus" and "etc.".

Dynamics and performance instructions include:

- Assez lent, *mp*
- pp*
- rinf.*
- rit.*
- Au Mouv^t*
- piu f*
- dim.*
- rit.*
- p*
- Un peu plus lent qu'au début.*
- rit.*
- Benedictus
- etc.*

3. — MESSÉ III (Kyrie Deus sempiterne)
pour les Fêtes solennelles

SANCTUS finale Fa $\frac{2}{4}$

Lent

p

rinf.

pp

poco cresc.

élargi

dim.

rit.

pp

Benedictus *ff etc.*

4. — MESSE IV (Cunctipotens)
pour les Fêtes doubles

SANCTUS finale Sol

Lent



rall. - -



au Mouv^t



rall. - -



Benedictus etc.

5.— MESSE V (Kyrie Magnæ Deus potentia)
pour les Fêtes doubles

SANCTUS finale Fa ♭

Lent

(1)

(1) La partie comprise entre les || peut
être supprimée en cas de besoin.

Benedictus etc.

6. — MESSE VI (Kyrie Rex genitor)
pour les Fêtes doubles

SANCTUS finale Mi (sans transposition)
Assez lent

mp

Au Mouvt

(1)

molto rit.

Benedictus etc.

(1) (La partie comprise entre les || peut être remplacée par cette version plus courte.)

7. — MESSE VII (Kyrie Rex splendens)
pour les Fêtes doubles

SANCTUS finale Sol (sans transposition)

Lent

The musical score for the Sanctus finale in Sol (without transposition) is divided into five systems. The vocal parts (Soprano and Alto) are in treble clef, and the piano part is in bass clef. The score includes dynamic markings such as *p*, *rinf.*, *pp*, and *rall.*. Measure numbers are present above the first few measures of each system.

8. — MESSE VIII (de Angelis)
pour les Fêtes doubles

SANCTUS finale Fa

Lent

rall. a Tempo

rall.

Benedictus *etc.*

9. — MESSE IX (Cum Jubilo)
pour les Fêtes de la T. Sainte Vierge

SANCTUS finale Ré

Très lent

The musical score for the Sanctus finale in Ré major, marked Très lent, consists of five systems of music for two staves (treble and bass). The score begins with a piano dynamic (p) and a forte dynamic (f). The second system shows a crescendo (cresc.) in the bass staff. The third system includes dynamics 'dim.' and 'pp'. The fourth system shows a forte dynamic (f). The fifth system concludes with a piano dynamic (p) and a forte dynamic (f), followed by a rallentando instruction (rall.).

Benedictus

*SW 10
8 16
W 16*
*Spring, S.
Bottom
Wind*

10. — MESSE X (Alme Pater)
pour les Fêtes de la T. Sainte Vierge

SANCTUS finale Sol[#]

Lent

GT

The musical score consists of six staves of handwritten music. The first three staves are in treble clef, and the last three are in bass clef. The key signature is Sol[#]. The tempo is Lent. The dynamics include *pifus*, *rall.*, and *Benedictus*. The score features various rhythmic patterns, including eighth-note groups and sixteenth-note figures. The manuscript includes several handwritten markings such as 'SW' and 'Bottom Wind' at the top left, and 'Au Mouvt!' and 'rall. molto pp' near the end.

11. — MESSE XI (Orbis factor)
pour les Dimanches de l'année

SANCTUS finale Fa[#]

Lent



cresc. poco



più p



pp



rall.

Au Mouv!

p



rall.



S
12. — MESSE XII (Pater cuncta.)
pour les Fêtes semi-doubles

SANCTUS finale Fa \sharp

Lent

Benedictus $\frac{4}{4}$ etc.

13.— MESSE XIII (Stelliferi Conditor orbis)
pour les Fêtes semi-doubles

SANCTUS finale Fa

Lent

The musical score consists of five staves of music for two voices (Soprano and Alto) and piano. The piano part is at the bottom of each page. The vocal parts are in soprano and alto clefs. The music is in common time, mostly in G major or minor. The first four staves are in G major, while the fifth staff begins in G major and ends in C major. The score includes dynamic markings such as *p*, *pp*, *cresc.*, and *rall.*. Articulation marks like dots and dashes are also present. The vocal parts enter sequentially, with the Alto entering after the Soprano in the first three staves. The fifth staff begins with a forte dynamic and a sustained note, followed by a melodic line for the Alto. The score concludes with a section labeled "Benedictus" followed by a repeating eighth-note pattern.

14.— MESSE XIV (Jesu Redemptor)
pour les Octaves

SANCTUS finale Mi

Lent

The musical score for the Sanctus finale in Mi major, marked Lent, consists of five systems of music for two voices (Soprano and Alto) and piano. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The score includes dynamic markings such as *p*, *pp*, *rall.*, and *rall. molto morendo*. The vocal parts sing a simple, rhythmic melody of eighth and sixteenth notes, while the piano provides harmonic support with sustained notes and chords.

Benedictus etc.

15. — MESSE XV (Dominator Deus)
pour les Fêtes simples

15

SANCTUS finale Sol
Lent et recueilli

p

pp

FIN rinf.

più f

cédez

Conclusion brève (Suivez)

ou bien
D. C. jusqu'au mot FIN

rit. molto

morendo

Benedictus etc.

16. — MESSE XVI
pour les Féries

SANCTUS finale Fa ♯

Lent

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The key signature is F major (one sharp). The tempo is marked as 'Lent'. The score begins with a piano introduction, followed by entries from the voices. The vocal parts enter in pairs, with the Alto entering first, followed by the Soprano, and then the voices exchange roles. The piano accompaniment provides harmonic support throughout. Dynamic markings include *p*, *poco cresc.*, *pp*, and *etc.*. A performance instruction *en élargissant* appears in the vocal parts towards the end. The score concludes with a section labeled *Benedictus*.

17. — MESSE XVII

17

pour les Dimanches de l'Avent et du Carême

SANCTUS finale Ré

Modéré

morendo *piis*

allarg. *pp*

(en détendant)

Benedictus

18. — MESSE XVIII
aux Féries pendant l'Avent et le Carême
et aux Messes pour les Défunts

SANCTUS finale Sol

Assez lent

p

rinf.

cresc.

dim.

poco rit. *perdendosi* *Très lent*

pp

Benedictus etc.

19. — SANCTUS I ad libitum

SANCTUS finale Fa

Assez lent modérato

The musical score consists of six staves of piano music. The first two staves begin with a forte dynamic (f) in the bass, followed by a series of eighth-note chords in the treble. The third staff introduces a melodic line in the treble, marked with a dynamic 'p' (pianissimo). The fourth staff continues the melodic line in the treble, with a dynamic 'f' (forte) in the bass. The fifth staff features a melodic line in the treble, with a dynamic 'p' (pianissimo) and a performance instruction 'Recueilli'. The sixth staff concludes with a melodic line in the treble, with a dynamic 'f' (forte) and a performance instruction 'Au Mouv!'. The score ends with a final instruction 'rall.' above a melodic line in the treble, followed by the text 'Benedictus' and a melodic line in the treble.

20.— SANCTUS II ad libitum

SANCTUS finale Fa ♯

Assez lent

cresc.

pp

più f

dim.

più p

pp

rit.

Benedictus etc.

21. — SANCTUS III ad libitum

SANCTUS finale Mi

Modéré



Plus vif

en dehors

Très lent

Cantabile

cedez

z

rall. molto

pp

12/8

12/6

ppp

T A B L E

| | Pages | |
|--------------------|--|----|
| 1. - MESSE I. | <i>(Lux et Origo)</i> pour le Temps pascal. | 1 |
| 2. - MESSE II. | <i>(Fons bonitatis)</i> pour les Fêtes solennelles . . | 2 |
| 3. - MESSE III. | <i>(Kyrie Deus sempiterne)</i> — | 3 |
| 4. - MESSE IV. | <i>(Cunctipotens)</i> pour les Fêtes doubles | 4 |
| 5. - MESSE V. | <i>(Kyrie Magnæ Deus potentiae)</i> — | 5 |
| 6. - MESSE VI. | <i>(Kyrie Rex genitor)</i> — | 6 |
| 7. - MESSE VII. | <i>(Kyrie Rex splendens)</i> — | 7 |
| 8. - MESSE VIII. | <i>(De Angelis)</i> — | 8 |
| 9. - MESSE IX. | <i>(Cum Jubilo)</i> pour les Fêtes de la T. Sainte Vierge | 9 |
| 10. - MESSE X. | <i>(Alme Pater)</i> — | 10 |
| 11. - MESSE XI. | <i>(Orbis factor)</i> pour les Dimanches de l'année. | 11 |
| 12. - MESSE XII. | <i>(Pater cuncta)</i> pour les Fêtes semi-doubles . . | 12 |
| 13. - MESSE XIII. | <i>(Stelliferi Conditor orbis)</i> — | 13 |
| 14. - MESSE XIV. | <i>(Jesu Redemptor)</i> pour les Octaves | 14 |
| 15. - MESSE XV. | <i>(Dominator Deus)</i> pour les Fêtes simples . . . | 15 |
| 16. - MESSE XVI. | Pour les Féries. | 16 |
| 17. - MESSE XVII. | Pour les dimanches de l'Avent et du Carême | 17 |
| 18. - MESSE XVIII. | Aux Féries pendant l'Avent et le Carême et aux Messes pour les Défunts. | 18 |
| 19. - | Sanctus I ad libitum | 19 |
| 20. - | — II — | 20 |
| 21. - | — III — | 21 |

FIRST BOOK
of
SHORT ORGAN INTERLUDES
for
LITURGICAL USE

BY
DOM GREGORY MURRAY
O.S.B., M.A., F.R.C.O.
(Organist and Choirmaster of Downside Abbey)

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PREFACE

No particular claim of originality is made for the Interludes in this book. Nevertheless, they are offered in an attempt to supply a need which has long been felt. Not a few organists experience some difficulty in improvising during the many short gaps they are asked to fill, especially at Holy Mass, yet there is a serious dearth of organ pieces suitable for this purpose. Those that exist are as a rule too long or in a style too far removed from the highest model of sacred music—the Gregorian Chant.

The present collection is made up of short pieces in all the more usual keys, and care has been taken to preserve as far as possible the restrained idiom of the Church's own melodies. While not all the Interludes are "modal" in the strictest sense of the word, they are all thoroughly imbued with a modal flavour.

Although written for an organ with pedals, the Interludes are printed on two staves and may easily be played on the key-board alone. In this case it will occasionally be found necessary to transpose the bass note to the octave above.

The speed at which the Interludes are to be played will depend largely upon the size of the church and the degree of power adopted by the organist. Perhaps the term *moderato* best reflects the composer's intentions. The tendency to play the Interludes too quickly must be avoided. In all cases the registration should be simple and the expression without violent contrast.

Most of the Interludes are in the form A - B - A. That is to say: the first section (A) is followed (after a double-bar) by a subsidiary section (B), after which the first section (A) is to be repeated. This plan enables the organist to play (and, if necessary, to repeat) *the first section alone*, should time not allow the whole Interlude to be played.

Finally, most of the Interludes may be transposed to different keys merely by substituting new key-signatures and different accidentals where these occur. Instructions for this procedure are given in foot-notes to the Interludes in question.

Should the present publication prove acceptable, it is the composer's intention to provide other compilations of a similar kind.

*Downside Abbey, On the Feast of St. Cecily,
November 22nd, 1935.*

A. Gregory Murray

INTERLUDE I.

Dom GREGORY MURRAY

ORGAN

Pedal

Fine

Manual

D.C.

The musical score consists of five staves of organ music. The first staff, labeled 'ORGAN' and 'Pedal', features a treble clef and a bass clef, with a key signature of one sharp. The second staff continues the same musical line. The third staff begins with a treble clef and a key signature of one sharp, followed by a section labeled 'Fine'. The fourth staff starts with a bass clef and a key signature of one sharp. The fifth staff concludes the piece with a bass clef and a key signature of one sharp, ending with the instruction 'D.C.' (Da Capo).

INTERLUDE II.

Dom GREGORY MURRAY

ORGAN

In free rhythm

poco rall.

Fine

a tempo

1

2

poco rall.

(on the simple "Salve Regina")^{*}

Dom GREGORY MURRAY

The musical score consists of six staves of organ music. The first three staves are labeled 'ORGAN' and 'Pedal'. The fourth staff is labeled 'Manual'. The fifth staff is labeled 'Pedal'. The sixth staff is labeled 'D.C.' (Da Capo). The score is in common time, with a key signature of one sharp (F#). The music features various note values including eighth and sixteenth notes, and rests. Measure lines connect the notes across the staves. The piece concludes with a 'Fine' at the end of the fourth staff.

* This Interlude may be played a semitone lower by substituting the key-signature of five flats, and by reading G \natural for G \sharp in the second section.

INTERLUDE IV.

Dom GREGORY MURRAY

A musical score for organ, consisting of six staves of music. The first staff is labeled "ORGAN" and "Pedal". The second staff is labeled "Fine Manual". The third staff is labeled "Fine Manual". The fourth staff is labeled "Fine Manual". The fifth staff is labeled "Fine Manual". The sixth staff is labeled "Fine Manual". The music is in common time, with a key signature of one flat. The score features various note heads, stems, and rests, with some notes connected by beams. The organ pedal part consists of sustained notes and chords. The fine manual parts show more complex melodic lines and harmonic progressions.

INTERLUDE V.

Dom GREGORY MURRAY

ORGAN

Manual

Pedal

• This Interlude may be played a semitone higher by substituting the key signature of four sharps.

INTERLUDE VI.*

Dom GREGORY MURRAY

ORGAN



INTERLUDE VII.

Dom GREGORY MURRAY

The musical score consists of five staves of organ music. The first staff, labeled "ORGAN", shows two voices: treble and bass. The second staff shows the bass voice only. The third staff, labeled "Manual", shows the treble and bass voices. The fourth staff, labeled "Pedal", shows the bass voice only. The fifth staff shows the bass voice only. The score includes dynamic markings such as "Fine" and "D.C.".

ORGAN

Manual

Pedal

Fine

D.C.

INTERLUDE VIII.

Dom GREGORY MURRAY

ORGAN

The musical score consists of six staves of organ music. The first staff is labeled "ORGAN". The music is in common time, with a key signature of four flats. The notation includes various note values such as eighth and sixteenth notes, with several grace notes indicated by small dots. Measure lines are present at the end of each staff, and a repeat sign with a "p" dynamic is located in the fifth staff. The score is written on five-line music staves.

INTERLUDE IX.

(on the Offertory "Desiderium")

Dom GREGORY MURRAY

The musical score consists of six staves of organ music. The first staff, labeled 'ORGAN' and 'Pedal', shows a bass line with quarter notes and eighth-note chords. The second staff continues the bass line. The third staff begins with a treble line and ends with a bass line. The fourth staff starts with a bass line and ends with a treble line. The fifth staff continues the bass line. The sixth staff concludes with a treble line. Measure numbers 1 through 12 are indicated above the staves. Performance instructions include 'Fine Manual' at the end of the third section and 'D.C.' at the end of the score. The key signature changes from A major (three sharps) to E major (one sharp) and then to B major (two sharps). Time signatures include common time and measures in 4/4.

• This Interlude may be played a semitone lower by substituting the key-signature of six flats, modulating to five flats for the second section.

INTERLUDE X.

(on the "Sanctus" of Mass XII.)

Dom GREGORY MURRAY

ORGAN

Pedal

poco rall.

Fine

a tempo

(H)

Manual

D.C.

INTERLUDE XI.

Dom GREGORY MURRAY

ORGAN

Fine

D.C.

*This Interlude may be played a semitone lower by substituting the key-signature of four flats.

4

INTERLUDE XII.

Dom GREGORY MURRAY

ORGAN

A musical score for organ, featuring two staves. The top staff is in treble clef and 3/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 3/4 time, with a key signature of one sharp. The music consists of eighth-note patterns and sustained notes, with measure 3 concluding with a fermata over the bass staff.

A musical score for the manual, featuring two staves. The top staff is in treble clef and 3/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 3/4 time, with a key signature of one sharp. The music consists of eighth-note patterns and sustained notes, with measure 3 concluding with a fermata over the bass staff.

Manual

A musical score for the pedal, featuring two staves. The top staff is in treble clef and 3/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 3/4 time, with a key signature of one sharp. The music consists of eighth-note patterns and sustained notes, with measure 3 concluding with a fermata over the bass staff.

2

A continuation of the musical score for the pedal, featuring two staves. The top staff is in treble clef and 3/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 3/4 time, with a key signature of one sharp. The music continues the eighth-note patterns and sustained notes established in the previous measures.

Pedal

A continuation of the musical score for the pedal, featuring two staves. The top staff is in treble clef and 3/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 3/4 time, with a key signature of one sharp. The music concludes with a final fermata over the bass staff.

INTERLUDE III.

Dom GREGORY MURRAY

ORGAN

1 2

L.H.

Manual

Pedal

This Interlude may be played a semitone higher, by substituting the key-signature of five sharps, and by reading E \sharp for E \flat in the last bar but one.

INTERLUDE XIV.*

(on the "Kyrie" of Mass IV.)

Dom GREGORY MURRAY

ORGAN

Pedal

Fine

Manual

D.C.

The musical score consists of six staves of organ music. The first three staves are for the Pedal, indicated by a brace and the label 'Pedal' below the bass clef. The next three staves are for the Manual, indicated by a brace and the label 'Manual' below the bass clef. The score is in common time, with a key signature of two sharps. The music features various note values including eighth and sixteenth notes, with some notes connected by slurs. Measure lines are present above the staves. The piece concludes with a 'Fine' at the end of the third staff, followed by a return to the Manual in the fourth staff, and ends with 'D.C.' (Da Capo) at the end of the sixth staff.

To Dom Bernard McElligott, President of the Society of St. Gregory

SECOND BOOK
of
SHORT ORGAN INTERLUDES
for
LITURGICAL USE

BY
DOM GREGORY MURRAY
O.S.B., M.A., F.R.C.O.
(Organist and Choirmaster of Downside Abbey)

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P R E F A C E

The welcome extended to the *First Book of Short Organ Interludes for Liturgical Use* has encouraged the writer in the belief that a similar collection might be of service. The plan and scope of this *Second Book* is identical with that of the *First Book*, from whose Preface the following remarks have been taken:—

No particular claim of originality is made for the Interludes in this book. Nevertheless, they are offered in an attempt to supply a need which has long been felt. Not a few organists experience some difficulty in improvising during the many short gaps they are asked to fill, especially at Holy Mass, yet there is a serious dearth of organ pieces suitable for this purpose. Those that exist are as a rule too long or in a style too far removed from the highest model of sacred music—the Gregorian Chant.

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*Downside Abbey, Feast of St. Gregory,
March 12th. 1937*

A. Gregory Murray

INTERLUDE XV.

Dom GREGORY MURRAY

The musical score consists of five staves of organ music. The first staff, labeled "ORGAN Pedal", shows a bass line in 2/4 time. The second staff continues the bass line. The third staff begins with a treble line and ends with a bass line, both in 2/4 time. The fourth staff starts with a treble line and ends with a bass line, in 3/4 time. The fifth staff concludes with a treble line in 3/4 time. Measure numbers 1 through 10 are present above the staves. The word "Fine" appears in the middle of the third staff, and "Manual" appears at the end of the third staff. The section ending with "D.C." at the bottom right is preceded by a repeat sign.

INTERLUDE XVI.

(on the Hymn "Gloria, laus")

Dom GREGORY MURRAY

ORGAN

Pedal

Fine

rall.

8

Manual

P

D.C.

Pedal

Manual

Pedal

(on the "Alma Redemptoris Mater")

Dom GREGORY MURRAY

ORGAN

Pedal

Manual

rall.

Fine

D.C.

This Interlude may be played a semitone lower by substituting the key-signature
of five flats for the first section and four flats for the second.

INTERLUDE XVIII.

(on the Hymn "Jesu, dulcis memoria")

Dom GREGORY MURRAY

ORGAN

Pedal

rall. Fine Manual

rall. D.C.

INTERLUDE A.A.

Dom GREGORY MURRAY

ORGAN

Fine

D.C.

• This Interlude may be played a semitone lower by substituting the key-signature of three flats and by reading A \flat for A \sharp and A \flat for A \sharp in the second section.

INTERLUDE XX.*

Dom GREGORY MURRAY

ORGAN

The musical score consists of five staves of organ music. The first staff is labeled "ORGAN". The music is in common time, with a key signature of one sharp (F#). The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The score features sustained notes and harmonic progressions typical of organ music. The fifth staff includes a dynamic marking "rall." (rallentando) and a fermata over the final note.

INTERLUDE XXI.

(on the “Anima Christi”)

Dom GREGORY MURRAY

The musical score consists of five staves of organ music. The first staff, labeled "ORGAN" and "Pedal", shows a steady bass line with occasional harmonic notes. The second staff continues the bass line. The third staff begins with a dynamic marking of p , followed by a "rall." instruction. The fourth staff starts with a dynamic marking of $a\ tempo$. The fifth staff concludes with a dynamic marking of $D.C.$.

ORGAN

Pedal

rall.

a tempo

Fine

Manual

D.C.

INTERLUDE XXII.*

Dom GREGORY MURRAY

In free rhythm

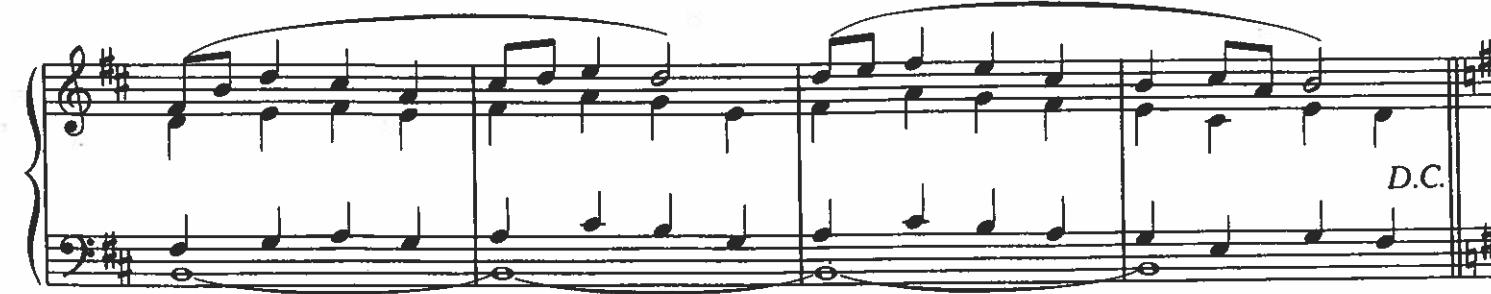
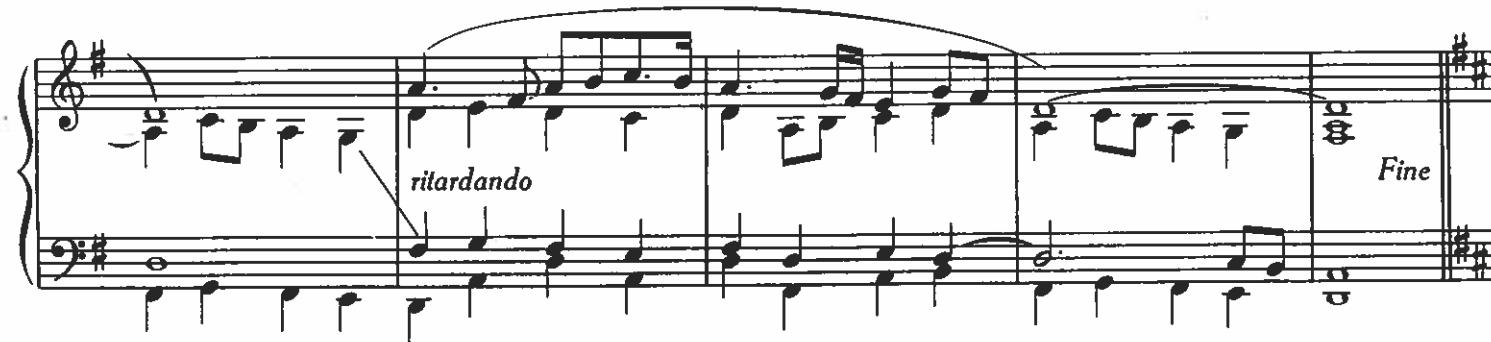
The musical score consists of four staves of organ music. The first staff is labeled "ORGAN". The music is in common time, with a key signature of two sharps. The notes are primarily eighth and sixteenth notes, with some quarter notes. The first three staves are identical, while the fourth staff concludes with a dynamic marking "rall." followed by a fermata over the final note.

INTERLUDE XXIII.*

(on the Antiphon "Proprio Filio suo")

Dom GREGORY MURRAY

The musical score consists of two staves of organ music. The first staff is labeled "ORGAN". The music is in common time, with a key signature of one sharp. The notes are primarily eighth and sixteenth notes, with some quarter notes. The second staff continues the melody.



INTERLUDE XXIV.^{*}

Dom GREGORY MURRAY

ORGAN

rall.

Fine

INTERLUDE XXV.

Dom GREGORY MURRAY

The musical score consists of five staves of organ music. The first staff, labeled "ORGAN" and "Pedal", shows a bass line with sustained notes and short chords. The second staff continues the bass line. The third staff adds a treble line above the bass. The fourth staff adds another treble line. The fifth staff, labeled "Manual", adds a treble line. The score concludes with a final section labeled "D.C." (Da Capo) at the end of the fifth staff.

✳ This Interlude may be played a semitone higher by substituting the key-signature of three sharps and by reading D \sharp for D \flat in the second section.

INTERLUDE XXVI.

Dom GREGORY MURRAY

ORGAN

The musical score consists of five systems of organ music. The first system starts with a dynamic of f . The second system begins with a dynamic of p . The third system ends with the word "Fine". The fourth system begins with a dynamic of p . The fifth system ends with the instruction "D.C." (Da Capo).

INTERLUDE XXVII.

(on the Offertory "Lauda Jerusalem")

Dom GREGORY MURRAY

ORGAN

Pedal

Fine

Manual

Pedal D.C.

^{*}This Interlude may be played a semitone higher by substituting the key-signature of five sharps.

INTERLUDE XXVIII.

Nihil obstat: Josephus Cartmell, S.T.D., Cens. Lib.
Imprimatur: +Richardus, Archiepiscopus Liverpolitanus, die 17 Feb. 1937

Dom GREGORY MURRAY

ORGAN

Lento

1. A - ve Ma-ri - a, tu gra - ti-a ple - na,

2. Ave Maria, per noctis it umbras

3. Ave Maria, manus tibi porgit

4. Ave Maria, tu janua coeli

Vo - ta pre-can - ti - bus da fi - li - is ; In - ter mu - li - e - res tu be - ne - di - cta ,

Coe - li Re - gi - na, Stel - la Ma - ris. San - cta Ma-ri - a, o - ra pro no - bis,

Qui in - vo - ca - mus te ho - di - e; Ma - ter ca - stis - si - ma, vir - go dul - cis - si - ma,

Ex - au - di pi - a, ro - ga - mus te.

A. J. Ad.

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for use at
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By

Dom ALPHEGE SHEBBEARE O.S.B.

(*Monk of Downside Abbey*)

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*Feast of St. Gregory the Great
March 12th 1938*

*Alphege Shebbeare
(Monk of Downside Abbey)*

THE GREGORIAN ORGANIST

VOLUME I.

Dom ALPHEGE SHEBBEAR

I.

Sollennemente

ORGAN

mf *sempre legato*

Ped.

ritard.

II.

Moderato

ORGAN

mp

p

p

p

p

piu forte

Ped.

morendo

III

Andantino pastorale

ORGAN

mf

Ped. ad lib.

cres

cen *do* *f*

mp

rall. e dim.

The musical score consists of five staves of music for organ. The first staff is labeled 'ORGAN' and has dynamics 'mf' and 'Ped. ad lib.'. The second staff begins with a dynamic 'cres'. The third staff features lyrics 'cen' and 'do' above the notes. The fourth staff has a dynamic 'mp'. The fifth staff ends with a dynamic 'rall. e dim.' followed by a fermata over the final note.

IV

Andantino cantabile

ORGAN

The musical score consists of five staves of music for organ, arranged in two systems. The first system begins with a dynamic of *mf*. The second system begins with a dynamic of *p*, and the instruction *Ped. ad lib.* is given. The third system features lyrics: *cres*, *- - cen*, and *- - do*. The fourth system begins with a dynamic of *mf*. The fifth system concludes with the instruction *smorzando*.

V

Lento espressivo

ORGAN

p

Ped.

senza Ped.

mf

s

Ped.

f

dim. e *rall.* *molto*

VI

Lento sostenuto e ben deciso

ORGAN

mf

cres *cen* *do*

sempre

f

Ped.

rall. *p* *ff*

Allegretto delicato

ORGAN

mp
senza Ped.

poco accel.

rit. *mf a tempo*

Ped.

calmato

molto rall. e dim.

VIII

ORGAN

Maestoso

Ped.

deciso

poco rall. e dim.

f a tempo

cresc.

ff

allargando molto

The musical score consists of five staves of organ music. Staff 1 (top) starts with a dynamic of **f**. Staff 2 (second from top) has a dynamic of **Ped.**. Staff 3 (middle) has a dynamic of **deciso**. Staff 4 (third from bottom) has dynamics of **poco rall. e dim.** followed by **f a tempo**. Staff 5 (bottom) has dynamics of **cresc.** followed by **ff**. The score is marked **Maestoso** at the beginning. Performance instructions like **allargando molto** are also present.

IX

Lento espressivo

ORGAN

p dolce

senza Ped.

cres

cen

Ped. ad lib.

- do

p

calando

X

ORGAN

Maestoso

f

Ped. ad lib.

meno f

dim.

p

cres

cen

do

sempre

ff ritard.

The musical score consists of five staves of organ music. The first staff begins with a dynamic of *f* and a tempo marking of *Ped. ad lib.*. The second staff starts with a dynamic of *meno f*, followed by a measure with *dim.* dynamics, then *p*. The third staff features dynamics *cres*, *cen*, and *do*. The fourth staff has a dynamic of *sempre*. The fifth staff concludes with a dynamic of *ff ritard.*.

XI

Andantino pastorale

ORGAN

A musical score for organ, consisting of five staves of music. The first staff is labeled "ORGAN". The key signature is G major (one sharp). The time signature is common time (indicated by "8"). The tempo is "Andantino pastorale". The dynamics include *p* (pianissimo), *p sempre legato*, *cresc.*, *rall. e dim.*, and *p*. The score features sustained notes and rhythmic patterns typical of a pastoral piece.

XII

ORGAN

Allegretto

mf

senza Ped.

più forte

poco rall. *e dim.* *a tempo*
misterioso

Ped.

rall. e dim. *poco a poco*

Quasi lento e ben sostenuto

ORGAN



XIV

Festivo con moto

ORGAN

f

Ped.

rall.

Fine

Poco meno mosso

mp

D.D.



XV

Adagietto

ORGAN

Music for the organ, marked *p*. The music consists of eighth-note patterns in 3/4 time.

poco rall. *a tempo*

Music for the piano, marked *poco rall.* followed by *a tempo*. The piano part features eighth-note chords.

dim. *Ped.*

Music for the piano, marked *dim.* followed by *Ped.* The piano part features eighth-note chords.

mf *rall.* *e* *dim.*

Music for the piano, marked *mf*. The piano part features eighth-note chords with dynamic markings *rall.*, *e*, and *dim.*

144

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(Monk of Downside Abbey)*

VOLUME II.

Dom ALPHEGE SHEBBEAR

I.

(ORGANA PULSANTUR: In Feria V. Coenae Domini)



Maestoso molto

ORGAN

Ped.

dim.

rall.

molto

Et in ter - ra pax ho - mi - ni - bus etc.

II.

(ORGANA PULSANTUR: In Feria V. Coenae Domini)

Glo - ri - a in ex - cel - sis De - o

Risoluto

ORGAN

f

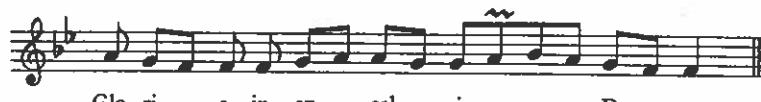
Ped.

rall. e dim.

etc.

Et in ter - ra pax ho - mi - ni - bus

III
(ORGANA PULSANTUR: Sabbato Sancto)



Glo - ri - a in ex - cel - sis De - o

Allegro brillante

ORGAN

f

Ped. ad lib.

cres *cen* *do* *f* *ff*

Ped.

rit. *D a tempo*

rall. e dim. *molto*

etc.

Et in ter - ra pax

IV

(ASPERGES ME)

Andantino

ORGAN

Ped. ad lib.

Fine

V

(VIDI AQUAM)

Moderato espressivo

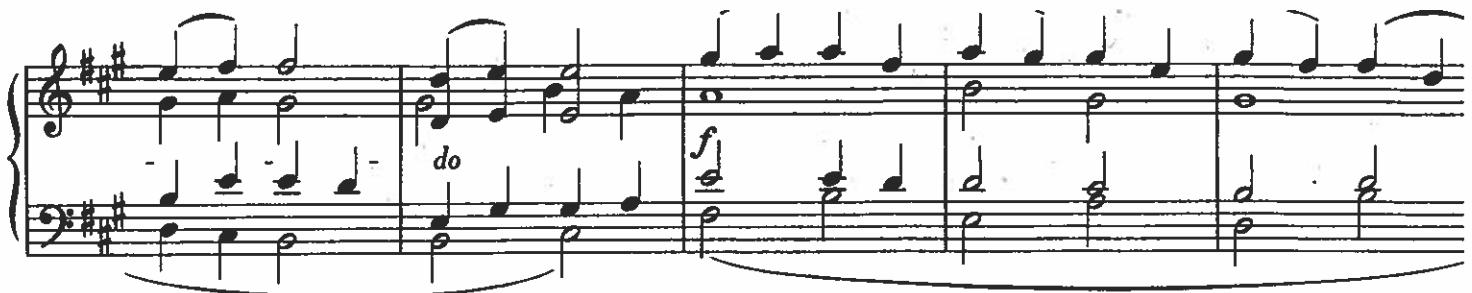
ORGAN

mf

Ped. ad lib.

cres

cen -



VI

(PER OMNIA SAECULA SAECULORUM)

Moderato

ORGAN

Musical score for organ, measures 5-8. The key signature is G major. The organ part is labeled "Moderato". Measure 5: *p legato*. Measures 6-7: Pedal (Ped.) entry. Measure 8: *rall.* The score concludes with a bass line and the text "Per om - ni - a sae - cu - la etc."

VII
(PER OMNIA SAEC.)

Calmo

ORGAN

VIII
(PER OMNIA SAEC.)

Allegretto

ORGAN

Andantino

ORGAN

This section of the musical score for organ features two staves. The top staff is in treble clef, B-flat major, and 3/4 time. It includes dynamic markings 'p' and 'ff'. The bottom staff is in bass clef, B-flat major, and 3/4 time. The music consists of eighth-note patterns with sustained notes and slurs.

The score continues with two staves. The top staff shows a continuation of the eighth-note patterns. The bottom staff shows a bass line. The lyrics 'Per om - ni - a etc.' are written in the right margin.

X
(PER OMNIA SAEC.)

Semplice

ORGAN

This section of the musical score for organ features two staves. The top staff is in treble clef, B-flat major, and 3/4 time. It includes dynamic markings 'p' and 'ff'. The bottom staff is in bass clef, B-flat major, and 3/4 time. The music consists of quarter-note chords.

The score continues with two staves. The top staff shows a continuation of the quarter-note chords. The bottom staff shows a bass line.

The score concludes with two staves. The top staff shows a continuation of the quarter-note chords. The bottom staff shows a bass line. The word 'ritard.' is written above the bass staff.

XI

(PER OMNIA SAEC.)

Moderato

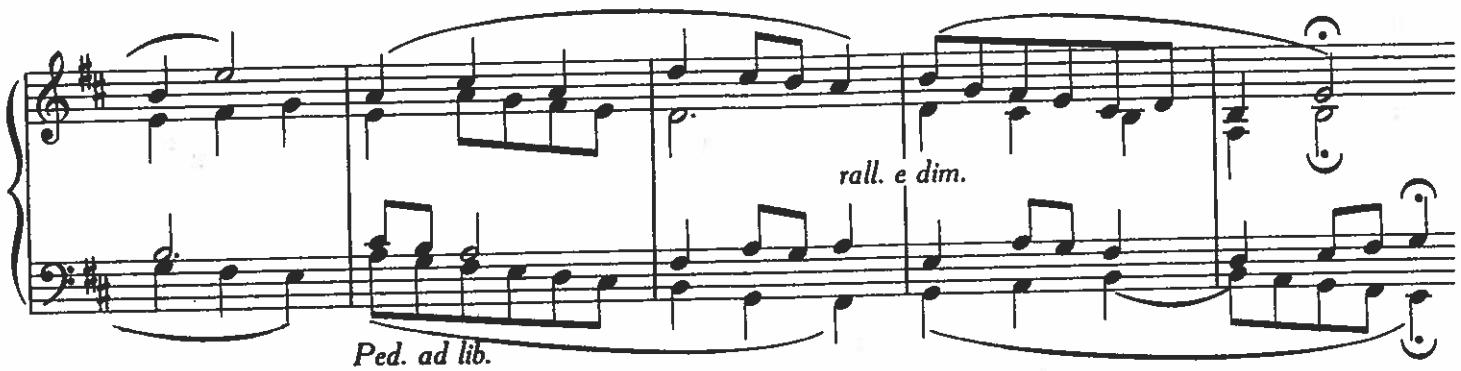
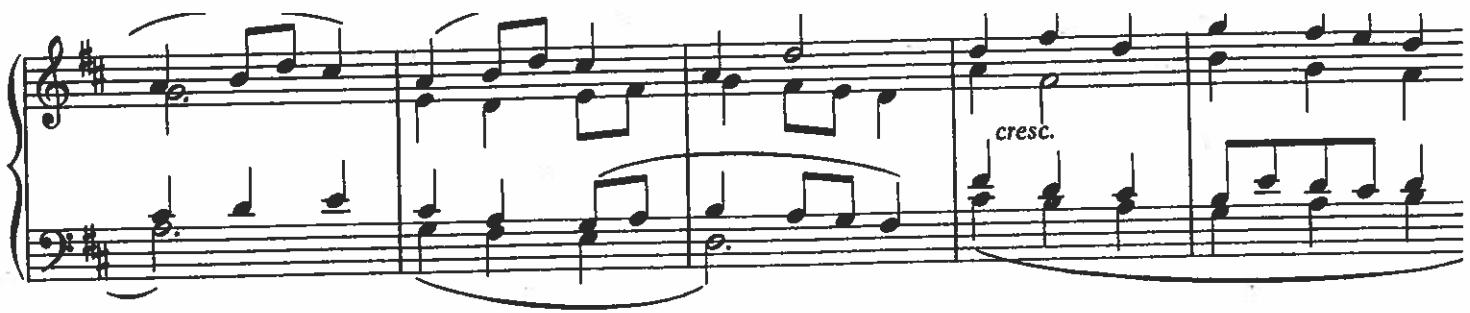
ORGAN

più forte

XII

Andantino

ORGAN



XIII

Quasi andante

ORGAN

Musical score for organ, measures 1-4. Treble and bass staves. Key signature changes from $\text{F}^{\#}\text{A}^{\#}$ to $\text{C}^{\#}\text{E}^{\#}$. Measure 1: *dolce*. Measures 2-4: *rall.*

Musical score for piano, measures 9-12. Treble and bass staves. Measures 9-10: *rall.*. Measures 11-12: *Ped. ad lib.*

Musical score for piano, measures 13-16. Treble and bass staves. Dynamics: *rall.*, *Ped. ad lib.*

XIV

Con moto

ORGAN

p

Ped. ad lib.

cresc.

rall. e dim.

XV

Andantino

ORGAN

p

Lento espressivo

ORGAN

dolce

XVII

Sostenuto

ORGAN

rall.

XVIII

Andante

ORGAN

mp

XIX.

Andantino

ORGAN

The musical score consists of four staves of organ music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music is divided into measures by vertical bar lines. The notes are represented by short horizontal strokes on the stems, with some stems pointing up and others down. The first staff has a melodic line with eighth and sixteenth notes. The second staff features a harmonic bass line with quarter and eighth notes. The third staff has a melodic line with eighth and sixteenth notes. The fourth staff has a harmonic bass line with quarter and eighth notes. The music is performed with a sustained dynamic level across all staves.

XX

Con moto

ORGAN

The musical score consists of one staff of organ music. It begins with a treble clef, a key signature of two sharps, and a common time signature. The staff contains a melodic line with eighth and sixteenth notes. The music is performed with a sustained dynamic level across the staff.



XXI

Andante

ORGAN

A musical score for organ, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The music is labeled "Andante". The organ part consists of sustained notes and simple harmonic patterns. A dynamic marking "rit. molto" is placed near the end of the second staff.

XXII

Largo

ORGAN

A musical score for organ, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The music is labeled "Largo". The organ part consists of sustained notes and simple harmonic patterns. Measure numbers 3 and 5 are indicated above the treble staff.

A continuation of the musical score for organ from section XXII. The top staff uses the treble clef and the bottom staff uses the bass clef. The music consists of sustained notes and simple harmonic patterns. Measure numbers 3 and 5 are indicated below the bass staff.

XXIII

Andante tranquillo

ORGAN

XXIV

Con moto

ORGAN

p. delicato

Musical score for two staves, page 17, featuring six systems of music with various dynamics and performance instructions.

System 1: Treble and bass staves. Dynamics: p , p .

System 2: Treble and bass staves. Dynamics: p .

System 3: Treble and bass staves. Dynamics: *rall. e dim.*, *mf*, *a tempo*.

System 4: Treble and bass staves. Dynamics: *poco rall.*

System 5: Treble and bass staves. Dynamics: *a tempo*.

System 6: Treble and bass staves. Dynamics: *morendo*.

Allegretto festivo

ORGAN

Ped.

d *3*

mf *d* *3*

mf

d *3*

d *3*

mf *d*

senza Ped.

Ped.

senza Ped.

Ped.

rall.

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On “O Sacrum Convivium”

JOHN LEE

ORGAN

Lento ♩ = 108

no Pedal

rall.

L.H.

Pedal

rall.

Fine

mf

cresc.

dim.

Pedal

rall. e

D.C. al Fine

II.

On Sanctus (Mass IV.)

JOHN LEE

Andante ♩ = 96

ORGAN

Andante ♩ = 96

ORGAN

Pedal

Pedal

mf (rall.) p pp

no Pedal

Pedal

rall.

p

rall.

Pedal

rall. e dim. al fine

III.

On "Ave Verum"

JOHN LEE

ORGAN

Lento $\text{♩} = 100$

p

poco a poco cresc.

Pedal

mf

dim.

dim. e rall.

Fine

Andante $\text{♩} = 138$

mf

p

poco a poco lento e dim.

ppp

pp

Lento

p a tempo

rall.

rall.

Pedal

IV.

On "Sanctus" (Mass V.)

JOHN LEE

Larghetto $\text{♩} = 66$

ORGAN

The musical score consists of four systems of organ music. The first system starts with a dynamic of *mf*, followed by *p* and *pp*. The second system begins with *mf* and ends with *dim.*. The third system starts with *p* and ends with *p*. The fourth system ends with *rall.* and *p*.

Pedal

(no Pedal)

rall.

Pedal

Piu animato ♩ - 88

The musical score consists of five systems of organ music. System 1 starts with a dynamic of *p* and includes a instruction "Pedal". System 2 begins with a dynamic of *cresc.*. System 3 includes a tempo marking of $\text{♩} = 66$, a dynamic of *p*, and a instruction "Pedal". System 4 features a dynamic of *rall.*. System 5 concludes with a dynamic of *p* and an instruction "Pedal". The score uses standard musical notation with treble and bass staves, and includes various slurs, grace notes, and dynamic markings.

V.

On "Sanctus" (Mass III.)

Andante $\text{♩} = 92$

JOHN LEE

ORGAN

Pedal

Più animato $\text{♩} = 104$

L.H.

dim.

rall.

(♩ = 92)

più lento

On “Angelus ad Virginem”

Andante ♩ = 88

JOHN LEE

ORGAN

The sheet music consists of six staves of organ music. The first staff (treble clef) starts with a dynamic *p*. The second staff (bass clef) has a bassoon-like line. The third staff (treble clef) has a dynamic *rall.*. The fourth staff (bass clef) has a dynamic *dim.* and is labeled "no Pedal". The fifth staff (treble clef) has a dynamic *mf* and is labeled "Pedal". The sixth staff (bass clef) has a dynamic *rall.* and ends with a bassoon-like line. The music is divided into measures by vertical bar lines.

VII.

On "Agnus Dei" (Mass IX.)

JOHN LEE

Larghetto $\text{♩} = 72$

ORGAN

$\text{♩} = 120$

Musical score page 1. The top system consists of two staves. The treble staff has a dynamic of *mf*. The bass staff has a dynamic of *p*.

Musical score page 2. The tempo is $\text{♩} = 72$. The first measure has a dynamic of *dim. e rall.*. The second measure has a dynamic of *(mf)*.

Musical score page 3. The first measure has a dynamic of *(pp)*. The second measure has a dynamic of *L.H.*.

Musical score page 4. The tempo is $\text{♩} = 120$. The first measure has a dynamic of *loco*. The second measure has a dynamic of *p.*

Musical score page 5. The tempo is $\text{♩} = 120$. The first measure has a dynamic of *rall.*

VIII.

On "Agnus Dei" (Mass XI.)

Lento $\text{♩} = 60$

JOHN LEE

ORGAN

Lento $\text{♩} = 60$

ORGAN

JOHN LEE

Lento $\text{♩} = 60$

pp cresc.

Pedal

d.

f

p.

rall.

pp

Poco adagio $\text{♩} = 84$

JOHN LEE

ORGAN

The musical score consists of six staves of organ music. The first staff is labeled "ORGAN". The tempo is indicated as "Poco adagio" with a quarter note equal to 84. The key signature is one sharp (F#). The first two staves show the organ playing in 4/4 time, with the bass line sustained by the pedal. The third staff begins in 2/4 time and transitions back to 4/4. The fourth staff continues in 4/4 time. The fifth staff begins in 2/4 time and transitions back to 4/4. The sixth staff concludes with a final cadence. Various dynamics like p , f , and $p.$ are used throughout. Pedal instructions include "Pedal" and "(no Pedal)". The piece ends with a final cadence and the instruction "D.C. al Fine".

X.

On "Ave Maria"

JOHN LEE

ORGAN

Free rhythm $\text{♩} = 104$

(no Pedal)

Pedal

pp dolciss.

allargando

Pedal

pp

Pedal

rall.

Pedal