

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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RUSHWORTH & DREAPER LTD.
11—17, Islington, Liverpool.

Printed in England.

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.

INTERLUDE II.

Dom GREGORY MURRAY

In free rhythm

ORGAN {

Two staves for organ in G major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns with various dynamics and rests. Measure 1 ends with a fermata over the second measure.

Two staves for organ in G major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues with eighth-note patterns. Measure 2 ends with a fermata over the third measure, followed by a dynamic marking *poco rall.* (poco rallentando).

Fine

Two staves for organ in G major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues with eighth-note patterns. Measure 3 ends with a fermata over the fourth measure, followed by a dynamic marking *a tempo*.

Two staves for organ in G major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues with eighth-note patterns. Measures 4 and 5 are numbered 1 and 2 respectively, with fermatas over each.

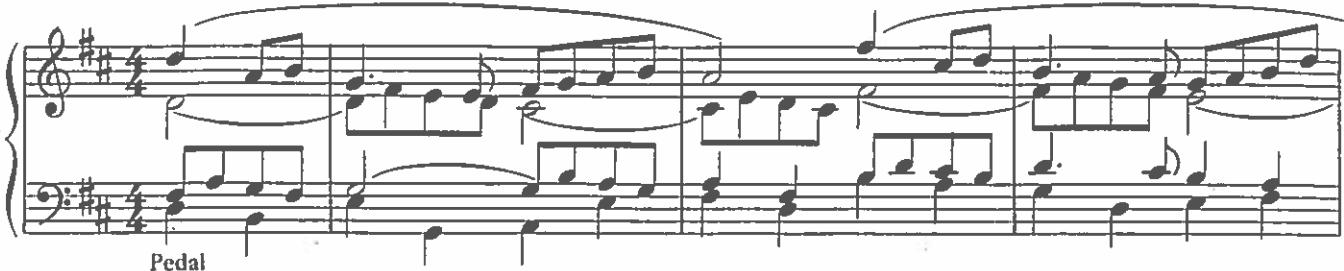
Two staves for organ in G major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues with eighth-note patterns. Measure 6 ends with a fermata over the seventh measure.

Two staves for organ in G major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues with eighth-note patterns. Measure 7 ends with a fermata over the eighth measure, followed by a dynamic marking *poco rall.*

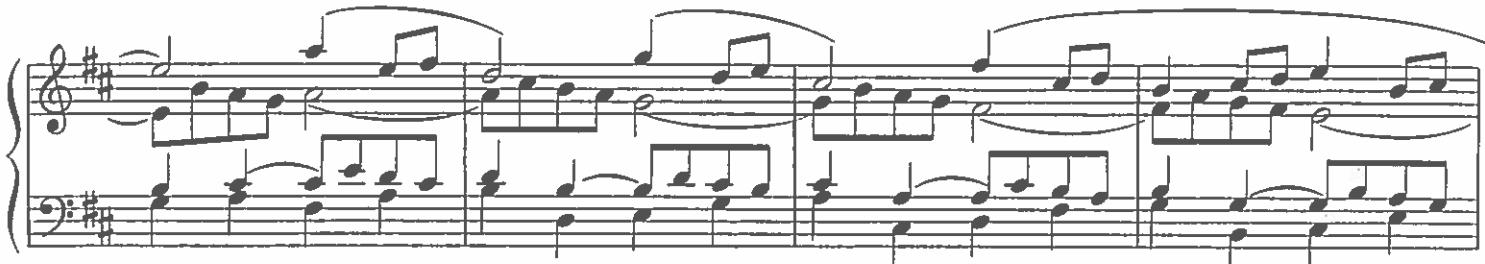
(on the simple "Salve Regina")^o

Dom GREGORY MURRAY

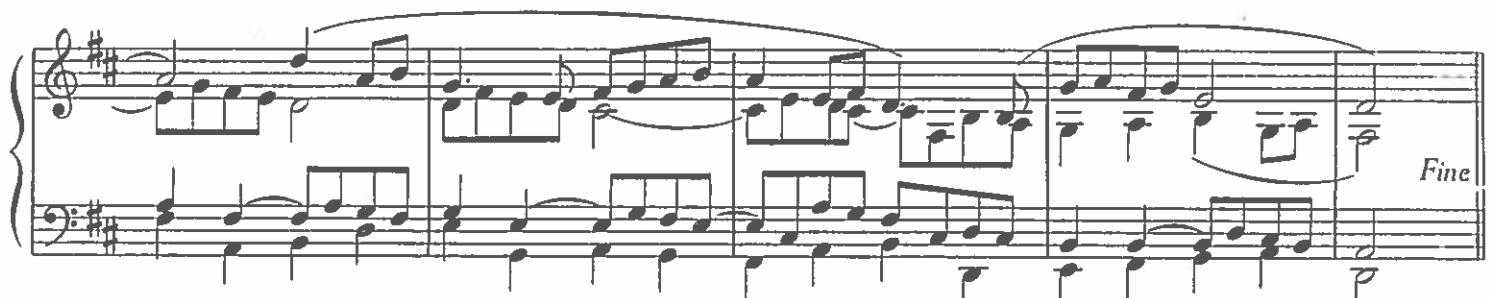
ORGAN



Pedal

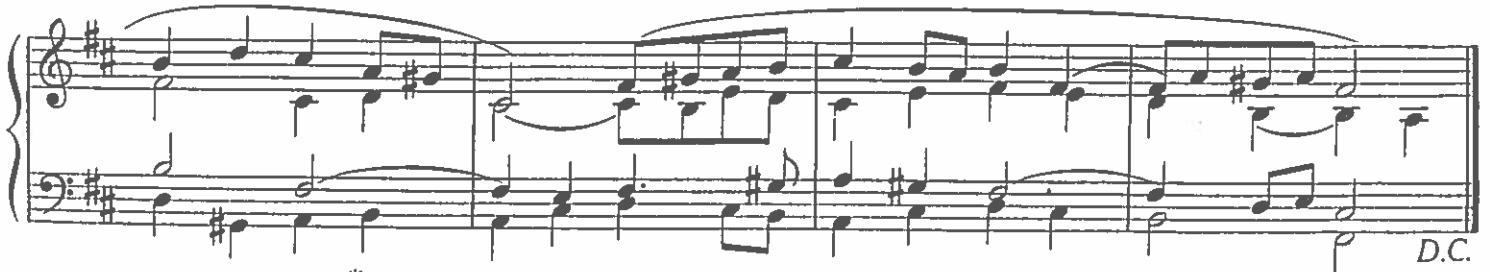
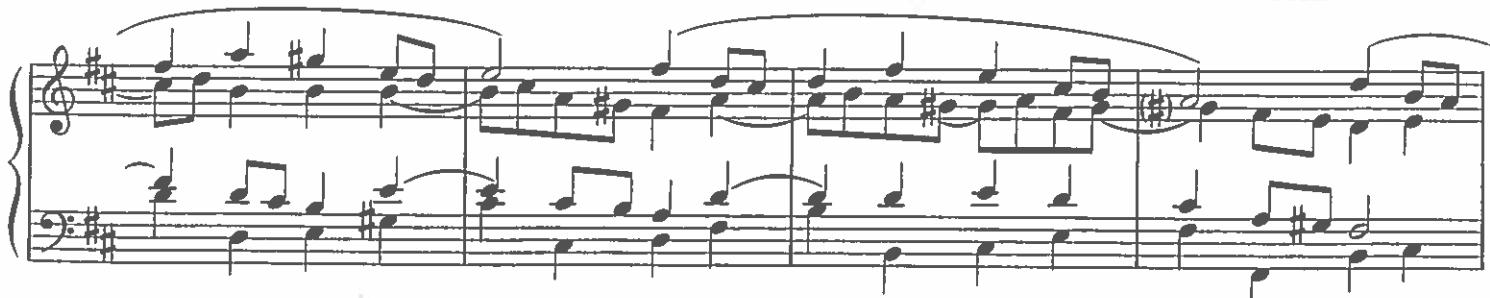


Fine



Manual

Pedal



^oThis 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

ORGAN

Pedal

Fine Manual

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

A musical score for organ, consisting of five staves of music. The music is in common time (indicated by '4') and major (indicated by a sharp sign). The first staff shows two melodic lines: one in the treble clef and one in the bass clef. The second staff continues the bass line. The third staff begins with a treble clef line, followed by a bass clef line. The fourth staff starts with a treble clef line, followed by a bass clef line. The fifth staff starts with a treble clef line, followed by a bass clef line. The music features various note values including eighth and sixteenth notes, and rests. Measure lines connect the staves. The score concludes with a 'Fine' at the end of the third staff.

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, labeled "Manual", shows two voices: Treble and Bass. The third staff, labeled "Pedal", shows one Bass voice. The fourth staff continues the Manual voices. The fifth staff continues the Pedal voice. Measure numbers 1 through 10 are indicated above the staves. The score concludes with a final cadence: "Fine" over the Pedal staff, "D.C." (Da Capo) over the Pedal staff, and a final measure ending with a fermata over the Treble staff.

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 the entire piece concludes with a final measure ending on a half note.

INTERLUDE IX.

(on the Offertory "Desiderium")

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 melodic phrases. The second staff continues the bass line. The third staff begins with a treble line and ends with a bass line, both marked 'Fine Manual'. The fourth staff returns to a bass line. The fifth staff concludes with a bass line, marked 'D.C.' (Da Capo).

• 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

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.

INTERLUDE XII.

Dom GREGORY MURRAY

The musical score consists of five staves of music:

- Organ:** The top staff, labeled "ORGAN" on the left, contains two systems of music. It features a treble clef, a bass clef, and a key signature of one sharp (F#). The music is in common time (indicated by a "4").
- Manual:** The second staff from the top, labeled "Manual" in the center, contains two systems of music. It features a treble clef, a bass clef, and a key signature of one sharp (F#). The music is in common time (indicated by a "4").
- Pedal:** The third staff from the top, labeled "Pedal" at the bottom, contains two systems of music. It features a treble clef, a bass clef, and a key signature of one sharp (F#). The music is in common time (indicated by a "4").
- Bottom Staves:** There are two additional staves at the bottom of the page, likely for a continuo or organum part, which are not explicitly labeled but follow the same key signature and time signature as the other staves.

Each staff is divided into measures by vertical bar lines. The music includes various note heads (solid black, open, and cross-hatched), stems, and beams. Measure numbers 1 and 2 are indicated above the first and second staves respectively. The score is set against a background of horizontal lines and vertical grid lines, typical of early printed music notation.

INTERLUDE XIII.

Dom GREGORY MURRAY

ORGAN

1 2

L.H.

Manual

Pedal

¹This Interlude may be played a semitone higher, by substituting the key-signature of five sharps, and by reading E^{sharp} for E^{natural} in the last bar but one.

INTERLUDE XIV.

(on the "Kyrie" of Mass IV.)

Dom GREGORY MURRAY

ORGAN

Pedal

Fine

Manual

D.C.

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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11—17, Islington, Liverpool.

J. FISCHER & BRO. NEW YORK: 119, West Fortieth Street.

Printed in England.

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

A musical score for organ, consisting of five staves of music. The first staff, labeled "ORGAN" and "Pedal", uses 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, and ends with a "Fine" instruction. The fourth staff continues with a treble clef and a key signature of one sharp. The fifth staff concludes the piece with a treble clef and a key signature of one sharp, ending with "D.C." (Da Capo).

INTERLUDE XVI.

(on the Hymn "Gloria, laus")

Dom GREGORY MURRAY

ORGAN

Pedal

rall.

Fine

Manual

Pedal

Manual

D.C.

Pedal

(on the "Alma Redemptoris Mater")

Dom GREGORY MURRAY

ORGAN

Pedal

rall.

Fine

D.C.

⁸This 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

D.C.

INTERLUDE ALA.

Dom GREGORY MURRAY

ORGAN

The musical score consists of five staves of organ music. The first staff is labeled 'ORGAN'. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '2'). The music features a continuous bass line in the bass clef staff, with the treble clef staff above it providing harmonic support. The notes are primarily quarter notes and eighth notes. The score includes dynamic markings such as 'p.' (piano), 'rall.' (rallentando), and 'D.C.' (Da Capo). 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 three flats and by reading A \natural for A \sharp and A \flat for A \flat 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 two melodic lines, one in the treble clef and one in the bass clef, separated by a brace. The music is divided into measures by vertical bar lines. The first four staves end with a repeat sign and a double bar line, indicating a section to be repeated. The fifth staff begins with a single bar line and ends with a final cadence. The word "rall." (rallentando) is written above the bass clef staff in the fifth measure.

INTERLUDE XXI.

(on the "Anima Christi")

Dom GREGORY MURRAY

The musical score consists of six staves of organ music. The first staff, labeled 'ORGAN' and 'Pedal', shows a continuous line of eighth-note chords. The second staff continues the harmonic pattern. The third staff introduces a melodic line with sustained notes and grace notes, marked 'rall.'. The fourth staff concludes the section with a final sustained note, marked 'Fine'. The fifth staff begins with a dynamic instruction 'a tempo' and a melodic line on the manual. The sixth staff concludes with a dynamic instruction 'D.C.' (Da Capo).

ORGAN

Pedal

rall.

Fine

a tempo

Manual

D.C.

INTERLUDE XXII.*

Dom GREGORY MURRAY

ORGAN

In free rhythm

INTERLUDE XXIII.★

(on the Antiphon "Proprio Filio suo")

Dom GREGORY MURRAY

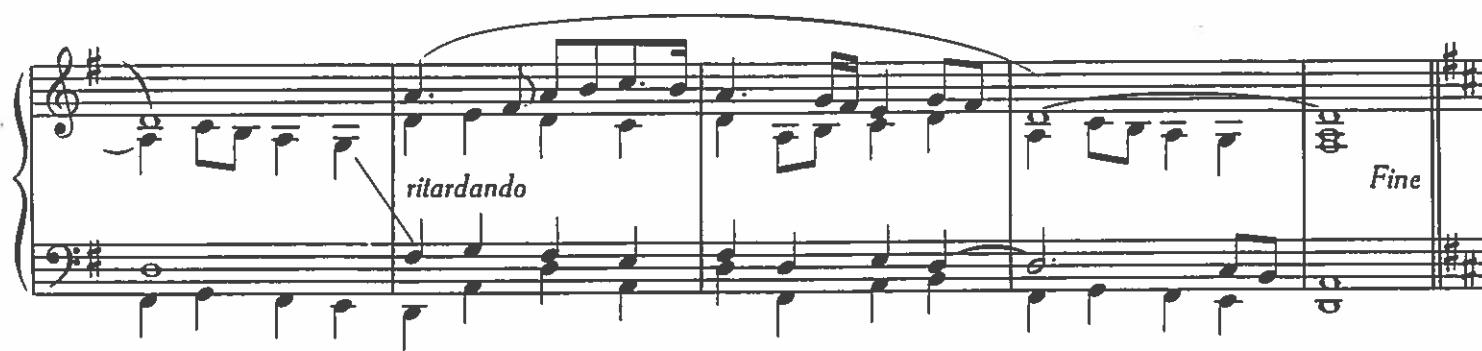
ORGAN



Musical score page 1. The music is in common time with a key signature of one sharp (F#). The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of two measures. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 starts with a quarter note followed by eighth-note pairs.



Musical score page 2. The music continues in common time with a key signature of one sharp (F#). The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of four measures. Measures 1-3 feature eighth-note pairs. Measure 4 features eighth-note pairs followed by a sixteenth-note pair.



Musical score page 3. The music continues in common time with a key signature of one sharp (F#). The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of four measures. Measures 1-3 feature eighth-note pairs. Measure 4 starts with a sixteenth-note pair followed by eighth-note pairs. The word "ritardando" is written above the staff, and "Fine" is written at the end of the staff.



Musical score page 4. The music continues in common time with a key signature of one sharp (F#). The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of four measures. Measures 1-3 feature eighth-note pairs. Measure 4 features eighth-note pairs followed by a sixteenth-note pair.



Musical score page 5. The music continues in common time with a key signature of one sharp (F#). The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of four measures. Measures 1-3 feature eighth-note pairs. Measure 4 features eighth-note pairs followed by a sixteenth-note pair. The instruction "D.C." is written at the end of the staff.

INTERLUDE XXIV.*

Dom GREGORY MURRAY

ORGAN

INTERLUDE XXV.

Dom GREGORY MURRAY

The musical score consists of five staves of organ music. The first staff, labeled "ORGAN" and "Pedal", shows bass clef, three flats, and common time. The second staff continues the bass line. The third staff begins with a treble clef and includes dynamic markings "rall." and "Fine.". The fourth staff, labeled "Manual", features a treble clef and includes a dynamic marking "rall.". The fifth staff concludes with a dynamic marking "D.C.".

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

INTERLUDE XXVI.

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 eighth and sixteenth notes, with some quarter notes and rests. The score is divided into measures by vertical bar lines. The first four staves end with a fermata over the last note of the measure, indicating a repeat. The fifth staff begins with a fermata over the first note, followed by a repeat sign. The music concludes with a final cadence, marked "Fine" above the staff and "D.C." (Da Capo) at the very end.

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

Lento

ORGAN

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

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,

Manual Pedal

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

Manual Pedal

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

L.H. rall. pp Pedal

2. Ave Maria, per noctis it umbras 3. Ave Maria, manus tibi porgit 4. Ave Maria, tu janua coeli

Vind.

THE GREGORIAN ORGANIST

Modal Voluntaries
for use at
Liturgical Functions

By

Dom ALPHEGE SHEBBEARE O.S.B.

(Monk of Downside Abbey)

VOLUME I.
VOLUME II.

Copyright for all Countries

Price 2/6 net.

LONDON:
CARY & CO.
13-15, Mortimer Street, W.I.

New York: Edward Schubert & Co. Inc.

Boston, U.S.A: McLaughlin & Reilly Co.

Sydney: W. H. Paling & Co. Ltd.,

Louis Gille, Ltd. & Pellegrini & Co. Ltd.

New Zealand: Charles Begg & Co. Ltd.

Printed in England.

P R E F A C E

In the solemn celebrations of the Roman Rite a good deal of incidental organ music is allowable and customary. Authority has not been silent as to what its character should be.

Pope Pius XIth. tell us that such music "alone should resound in our Churches which expresses the majesty of the place and breathes the sanctity of its rites."

The aim of this collection is to provide pieces that subserve still stricter requirements—pieces that can precede or follow the Gregorian chant during any moment of a liturgical function without causing any *appreciable departure* from its tonal scheme, even when viewed in the light of its most precise exponents. But they are not to be regarded from the viewpoint of Plain-song accompaniment which of its nature requires less freedom.

Varied in length and genre, playable on instruments of the most meagre resources, and of no great difficulty, these pieces are intended to be of service to those organists especially who play entirely or chiefly from notes and desire that their interludes shall in no way violate the modal atmosphere created by the sacred chant.

A skilful improvisor easily adapts himself to all those varying emergencies which liturgical worship is so apt to occasion. But a player who relies entirely on written music should be able with study and forethought to derive far more help from these pieces than they would seem to provide when regarded merely as a series of self-contained items.

He can freely transpose them, lengthen or shorten them at will, finding many actual or possible cadences and points of repetition, while almost any given piece can be made a fitting prelude to chants differing from each other in modality, as strictly understood.

No. IV, Volume II. for instance is in two sections, either of which can suitably precede the commonly-used Asperges melody, or other chants of the 7th or 8th mode. But the first section—which, although consonant with such chants as these, does not actually end on the final proper to them—can be used also to prelude chants in the 6th mode with final on A.

Again, No. XIV Volume I. could be made suitably to precede or follow chants either of the 1st or 8th mode.

It would be tedious to point out to one familiar with the theory and practice of the ecclesiastical modes, as every Catholic organist should be, all the possibilities lying in these directions. Let the player—guided by sound taste and serious ideals—discover them for himself.

*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

The musical score consists of five staves of organ music. The first staff begins with a dynamic of *mp*. The second staff starts with a dynamic of *p*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *p*. The fifth staff begins with a dynamic of *ped.*. The score includes performance instructions such as *piu forte* and *morendo*.

III

Andantino pastorale

ORGAN

mf

Ped. ad lib.

cres

cen *do* *f*

mp

rall. e dim.

This section of the music is titled "Andantino pastorale" and is intended for organ. The notation consists of five staves. The first staff is for the pedal (bass) and includes dynamics like "mf" and instructions for the pedal. The subsequent staves are for the manual (treble) and feature various dynamics such as "cres" (crescendo), "f" (forte), and "mp" (mezzo-forte). Specific notes are labeled with their names ("cen" and "do") and there are performance instructions like "rall. e dim." (rallentando and diminuendo).

IV

Andantino cantabile

ORGAN

The musical score consists of four systems of organ music. The first system starts with dynamic *mf*. The second system begins with dynamic *p* and includes the instruction *Ped. ad lib.*. The third system features dynamics *cres*, *cen*, and *do*. The fourth system ends with dynamic *p*. The fifth system concludes with dynamic *smorzando*.

V

Lento espressivo

ORGAN

p

Ped.

senza Ped.

Ped.

f

dim. *e rall.* *molto*

VI

Lento sostenuto e ben deciso

ORGAN

The musical score consists of five staves of music for organ, arranged vertically. The first staff is labeled 'ORGAN' and has dynamics 'mf' and 'do'. The second staff includes dynamics 'cres' and 'cen'. The third staff includes dynamics 'sempre' and 'L.H.'. The fourth staff includes dynamics 'f' and 'Ped.'. The fifth staff includes dynamics 'rall.' and 'p'. The music features sustained notes with grace notes and various dynamic markings.

Allegretto delicato

ORGAN { *cresc.*
senza Ped.

più forte

poco accel.

mf a tempo

f

ril.

Ped.

calmato

molto rall. e dim.

VIII

ORGAN

Maestoso

Ped.

deciso

poco rall. e dim.

a tempo

cresc.

ff

allargando molto

The musical score for Organ, Part VIII, page 10, features five staves of music. The first staff (Organ Pedal) starts with a forte dynamic (f) and a sustained note. The second staff (Organ Manual) begins with a half note. The third staff (Organ Manual) ends with a deciso dynamic. The fourth staff (Organ Manual) includes dynamics for poco rall. e dim. and a tempo. The fifth staff (Organ Manual) includes a crescendo dynamic. The sixth staff (Organ Manual) ends with a dynamic ff and an allargando molto instruction.

X

Maestoso

ORGAN

Ped. ad lib.

meno f *dim.* *p*

cres *cen* *do*

sempre *ff ritard.*

This musical score for organ, page 12, section X, features five staves of music. The first staff begins with a forte dynamic (f) and a tempo marking 'Maestoso', with a instruction 'Ped. ad lib.' below the staff. The second staff continues with a dynamic 'p.'. The third staff contains dynamics 'meno f', 'dim.', and 'p.'. The fourth staff contains dynamics 'cres', 'cen', and 'do'. The fifth staff (bottom) contains dynamics 'sempre' and '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 A major (no sharps or flats). The time signature is common time (indicated by "8"). The tempo is "Andantino pastorale". The dynamics include "p sempre legato" (pianissimo, always legato) and "cresc." (crescendo). The score features sustained notes with grace notes, eighth-note patterns, and sixteenth-note chords. The fifth staff concludes with "rall. e dim." (rallentando and diminuendo).

XII

Allegretto

ORGAN

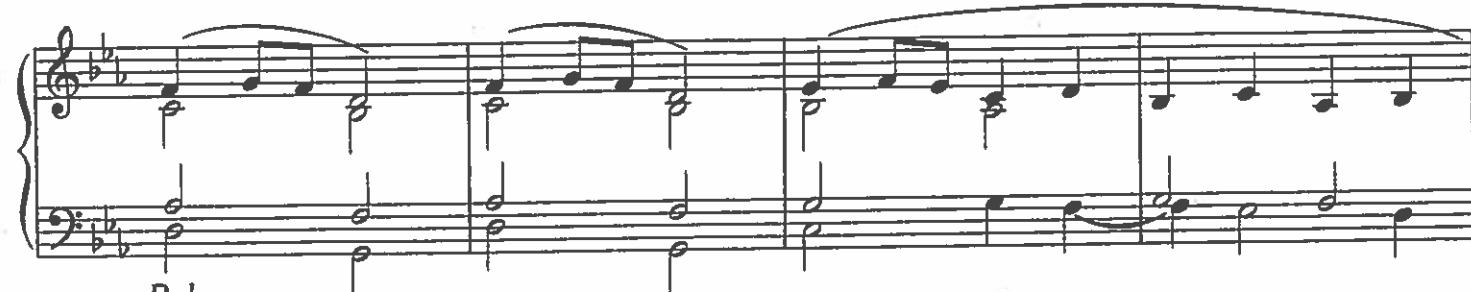
mf

senza Ped.

*più forte**a tempo**poco rall.**e dim.**misterioso**Ped.**rall. e dim.**poco a poco**rall. e dim.**poco a poco*

Quasi lento e ben sostenuto

ORGAN



Ped.



XIV

Festivo con moto

ORGAN

f

Ped.

rall.

Fine

Poco meno mosso

mp

senza Ped.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a sixteenth-note pattern in common time. Measure 12 starts with a dotted half note followed by a sixteenth-note pattern. Measure 13 begins with a sixteenth-note pattern. Measure 14 starts with a sixteenth-note pattern. Measure 15 begins with a sixteenth-note pattern. Measure 16 begins with a sixteenth-note pattern.

D.C. al Fine

XV

Adagietto

Musical score for Organ, Adagietto. The score consists of two staves. The top staff is for the organ, indicated by the word "ORGAN" and a brace, and features a treble clef, a key signature of one sharp, and a common time signature. The tempo is marked as "Adagietto". The bottom staff is also for the organ and features a bass clef, a key signature of one sharp, and a common time signature. The dynamic marking "p" (pianissimo) is placed above the bass staff. The music consists of a series of eighth and sixteenth note patterns connected by long horizontal beams.

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a melodic line with eighth-note patterns. The bottom staff uses a bass clef and provides harmonic support with sustained notes. Various dynamics are indicated: 'dim.' (diminuendo) over the first two measures, 'p.' (piano) throughout, and 'Ped.' (pedal) at the end of the measure. The score is set against a background of horizontal lines.

A musical score for piano. The top staff is in treble clef, and the bottom staff is in bass clef. The score consists of four measures. Measure 1 starts with a dynamic *mf*, followed by a melodic line of eighth and sixteenth notes. Measure 2 continues the melodic line with eighth and sixteenth notes. Measure 3 begins with a dynamic *p*, followed by a melodic line. Measure 4 concludes with a dynamic *p*. Performance instructions are placed between measures: 'rall.' (rallentando) above the third measure, 'e' (eighth note) below the third measure, and 'dim.' (diminuendo) below the fourth measure. Hairpins indicate a crescendo from *mf* to *p* in the first measure and a decrescendo from *p* back to *mf* in the second measure.

1
JUN.

THE GREGORIAN ORGANIST

Modal Voluntaries
for use at
Liturgical Functions

By

Dom ALPHEGE SHEBBEAR E O.S.B.

(*Monk of Downside Abbey*)

VOLUME I.

VOLUME II.

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Price 2/6 net.

LONDON:
CARY & CO.
13-15, Mortimer Street, W.I.

New York: Edward Schubert & Co. Inc.

Boston, U.S.A.: McLaughlin & Reilly Co.

Sydney: W. H. Paling & Co. Ltd.,

Louis Gille, Ltd. & Pellegrini & Co. Ltd.

New Zealand: Charles Begg & Co. Ltd.

Printed in England.

P R E F A C E

In the solemn celebrations of the Roman Rite a good deal of incidental organ music is allowable and customary. Authority has not been silent as to what its character should be.

Pope Pius XIth. tell us that such music "alone should resound in our Churches which expresses the majesty of the place and breathes the sanctity of its rites."

The aim of this collection is to provide pieces that subserve still stricter requirements—pieces that can precede or follow the Gregorian chant during any moment of a liturgical function without causing any *appreciable departure* from its tonal scheme, even when viewed in the light of its most precise exponents. But they are not to be regarded from the viewpoint of Plain-song accompaniment which of its nature requires less freedom.

Varied in length and genre, playable on instruments of the most meagre resources, and of no great difficulty, these pieces are intended to be of service to those organists especially who play entirely or chiefly from notes and desire that their interludes shall in no way violate the modal atmosphere created by the sacred chant.

A skilful improvisor easily adapts himself to all those varying emergencies which liturgical worship is so apt to occasion. But a player who relies entirely on written music should be able with study and forethought to derive far more help from these pieces than they would seem to provide when regarded merely as a series of self-contained items.

He can freely transpose them, lengthen or shorten them at will, finding many actual or possible cadences and points of repetition, while almost any given piece can be made a fitting prelude to chants differing from each other in modality, as strictly understood.

No. IV, Volume II. for instance is in two sections, either of which can suitably precede the commonly-used Asperges melody, or other chants of the 7th or 8th mode. But the first section—which, although consonant with such chants as these, does not actually end on the final proper to them—can be used also to prelude chants in the 6th mode with final on A.

Again, No. XIV Volume I. could be made suitably to precede or follow chants either of the 1st or 8th mode.

It would be tedious to point out to one familiar with the theory and practice of the ecclesiastical modes, as every Catholic organist should be, all the possibilities lying in these directions. Let the player—guided by sound taste and serious ideals—discover them for himself.

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

*Alphege Shebbeare
(Monk of Downside Abbey)*

THE ORGANIST'S LIBRARY

VOLUME II.

Dom ALPHEGE SHEBBEARE

I.

(ORGANA PULSANTUR: In Feria V. Coenae Domini)



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

ORGAN

Maestoso molto

f

Ped.



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.

III
(ORGANA PULSANTUR: Sabbato Sancto)



Allegro brillante

ORGAN

f

Ped. ad lib.

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

Ped.

ril. *p a tempo*

rall. e dim. *molto*

etc.

Et in ter - ra pax

IV

(ASPERGES ME)

Andantino

ORGAN

mf

Ped. ad lib.

Fine

D.C. al Fine

V

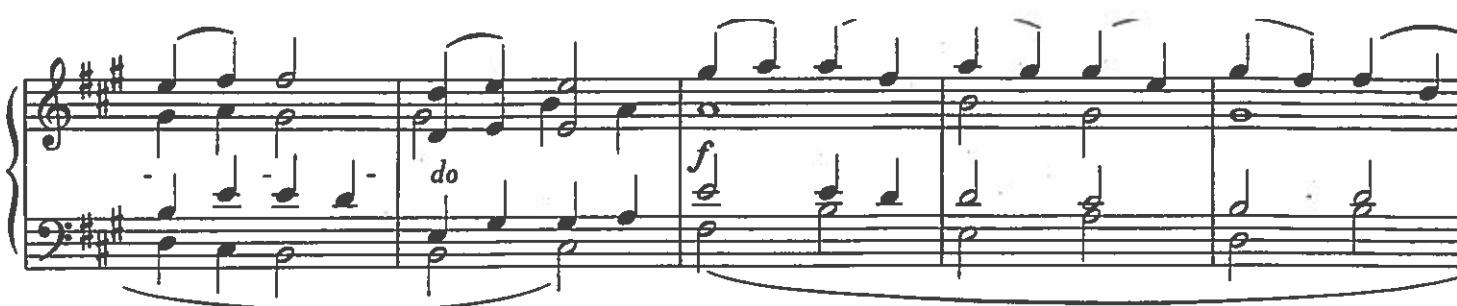
(VIDI AQUAM)

Moderato espressivo

Moderato espressivo

ORGAN

Ped. ad lib.



VI

(PER OMNIA SAECULA SAECULORUM)

Moderato

Organ part for section VI, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to C major (no sharps or flats). Measure 1 starts with a half note, followed by eighth notes. Measure 2 starts with a half note, followed by eighth notes. Measure 3 starts with a half note, followed by eighth notes. Measure 4 starts with a half note, followed by eighth notes. The dynamic *p legato* is indicated. The pedal part is labeled *Ped.*

Organ part for section VI, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to C major (no sharps or flats). Measures 5-8 show a continuation of the melodic line with eighth-note patterns.

Organ part for section VI, measures 9-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to C major (no sharps or flats). Measures 9-12 show a continuation of the melodic line with eighth-note patterns. The dynamic *rall.* is indicated.

etc.
Per om - ni - a sae - cu - la

VII
(PER OMNIA SAEC.)

Calmo

ORGAN

VIII
(PER OMNIA SAEC.)

Allegretto

ORGAN

Andantino

ORGAN

This section starts with a treble clef, a key signature of four sharps, and common time. The organ plays a sustained note followed by a sixteenth-note pattern. The bass clef changes to a key signature of one sharp, and the tempo becomes Andantino.

The music continues with a treble clef, a key signature of one sharp, and common time. The organ plays a melodic line with sustained notes and sixteenth-note patterns. The bass clef changes to a key signature of one flat, and the tempo becomes Semplice. The lyrics "Per om - ni - a etc." appear at the end of the line.

X
(PER OMNIA SAEC.)

Semplice

ORGAN

This section starts with a treble clef, a key signature of four sharps, and common time. The organ plays sustained notes and sixteenth-note patterns. The bass clef changes to a key signature of one sharp, and the tempo becomes Semplice.

The music continues with a treble clef, a key signature of one sharp, and common time. The organ plays a melodic line with sustained notes and sixteenth-note patterns.

The music concludes with a treble clef, a key signature of one sharp, and common time. The organ plays a melodic line with sustained notes and sixteenth-note patterns. The tempo is marked as *ritard.*

XI

(PER OMNIA SAEC.)

Moderato

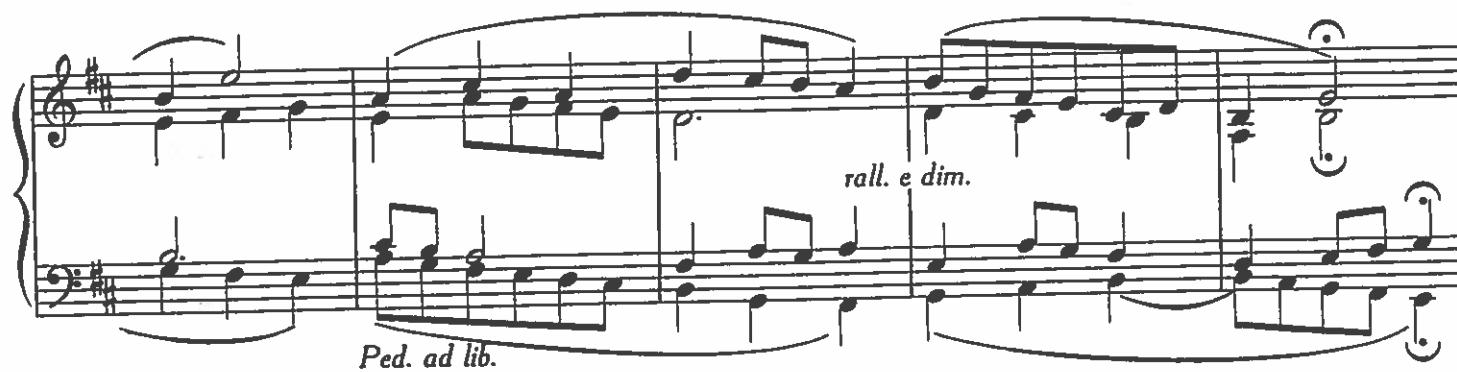
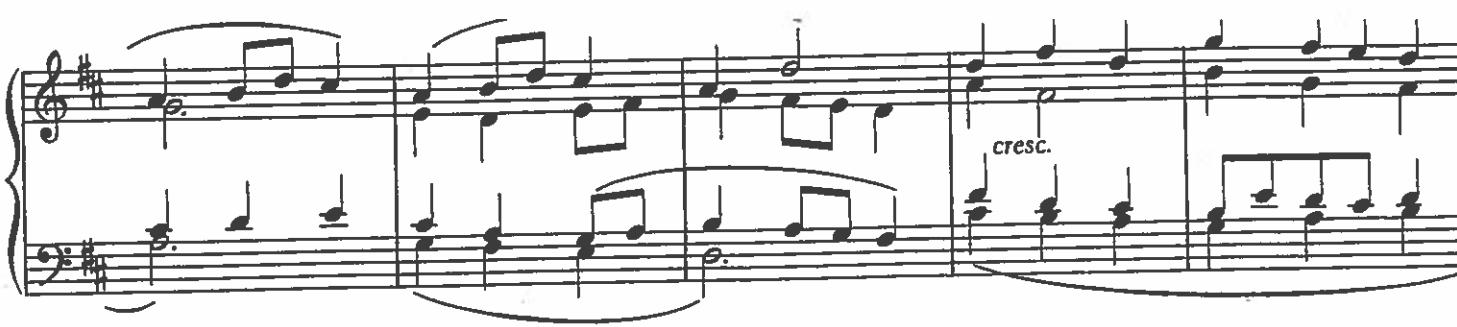
ORGAN

più forte

XII

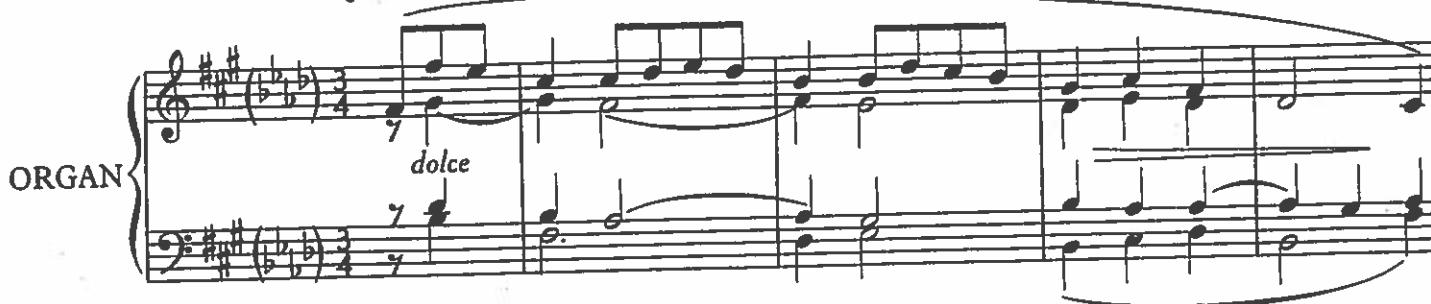
Andantino

ORGAN



XIII

Quasi andante



XIV

Con moto

ORGAN

Ped. ad lib.

cresc.

rall. e dim.

XV

Andantino

ORGAN

Lento espressivo

ORGAN

XVII

Sostenuto

ORGAN

XVIII

Andante

ORGAN

XIX.

A four-line musical score for organ, labeled "ORGAN" on the left. The music is in common time (indicated by "4") and major key (indicated by a single sharp sign). The tempo is marked as "Andantino". The score consists of four measures of music, each line showing a different part of the organ's manual or pedal board. The notation includes various note heads (solid black, open, and cross-hatched) and rests, with some notes connected by horizontal lines. Measure 1 starts with a solid black note on the top staff, followed by a series of eighth-note patterns. Measure 2 begins with an open note on the middle staff. Measure 3 starts with a cross-hatched note on the bottom staff. Measure 4 concludes with a solid black note on the top staff.

XX

Con moto

ORGAN

This image shows two staves of musical notation for organ. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4') and have a key signature of four sharps. Measure 11 begins with a single note on the first beat, followed by a sixteenth-note pattern of eighth notes on the second beat. Measure 12 begins with a single note on the first beat, followed by a sixteenth-note pattern of eighth notes on the second beat. The music is labeled 'Con moto' at the top.



XXI

Andante

A musical score for organ or piano. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of eighth-note patterns with some sixteenth-note grace notes. The word "ORGAN" is written above the staves.

A musical score for organ or piano. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of eighth-note patterns with some sixteenth-note grace notes. The tempo marking "rit. molto" is written in the middle of the staff.

XXII

Largo

A musical score for organ or piano. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of eighth-note patterns with some sixteenth-note grace notes. The tempo marking "Largo" is written above the staves. Measure numbers 3 and 4 are indicated above the treble staff.

A musical score for organ or piano. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of eighth-note patterns with some sixteenth-note grace notes. Measure numbers 3 and 4 are indicated below the bass staff. Measure numbers 5 and 6 are indicated above the treble staff.

XXIII

Andante tranquillo

ORGAN

mp

pì forte

Ped. ad lib.

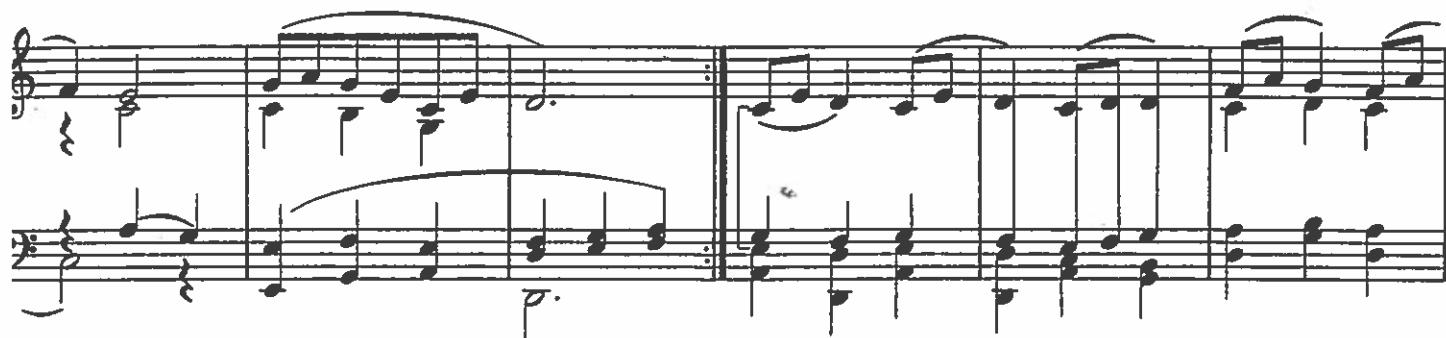
rall.

XXIV

Con moto

ORGAN

p delicato



Measure 3 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 4 begins with a sixteenth-note pattern followed by eighth-note pairs. Dynamic markings: *rall. e dim.*, *mf*, and *a tempo*.

Measure 5 consists of eighth-note pairs. Measure 6 begins with eighth-note pairs followed by sixteenth-note patterns. Dynamic marking: *poco rall.*

Ped.

Measure 7 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 8 begins with eighth-note pairs followed by sixteenth-note patterns. Dynamic marking: *a tempo*.

Measure 9 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 10 begins with eighth-note pairs followed by sixteenth-note patterns. Dynamic marking: *morendo*.

Allegretto festivo

ORGAN

Ped.

f

mf

senza Ped.

Ped.

senza Ped.

Ped.

rall.

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On "O Sacrum Convivium"

JOHN LEE

ORGAN

Lento $\text{♩} = 108$

pp

no Pedal

rall.

L.H. ppp

Pedal

rall.

Fine

mf

cresc.

dim.

Pedal

rall. e

pp

D.C. al Fine

II.

On Sanctus (Mass IV.)

JOHN LEE

Andante ♩ = 96

ORGAN

III.

On "Ave Verum"

JOHN LEE

ORGAN

Lento ♩ = 100

poco a poco cresc.

Pedal

dim.

dim. e rall.

Fine

Andante ♩ = 138

mf

poco a poco lento e dim.

Lento

p a tempo

rall.

rall.

Pedal

D.C. al Fine

IV.

On "Sanctus" (Mass V.)

JOHN LEE

Larghetto $\text{♩} = 66$

ORGAN

mf pp

Pedal

mf dim.

mf p

(no Pedal)

rall. p

Pedal

Più animato ♩ - 88

The musical score consists of five staves of organ music. The top staff uses a treble clef and includes dynamic markings *p*, *cresc.*, and *ff*. The second staff uses a treble clef and includes dynamics *mf* and *rall.*. The third staff uses a bass clef and includes dynamics *p* and *pp*, with a tempo marking $(\text{♩} = 66)$. The fourth staff uses a bass clef and includes a dynamic *p*. The bottom staff uses a bass clef and includes dynamics *rall.*, *p*, and *ppp*. Pedal points are indicated by vertical lines with dots on the bass staves.

V.

On "Sanctus" (Mass III.)

Andante ♩ = 92

JOHN LEE

ORGAN

3/4 time signature, key signature of two sharps. Dynamics: *p*, *d*, *p*, *p*. Articulation: Pedal.

Più animato ♩ = 104

3/4 time signature, key signature of two sharps. Dynamics: *p*, *p*, *p*, *mf*, *p*, *p*. Articulation: Pedal.

3/4 time signature, key signature of two sharps. Dynamics: *L.H.*, *mf*, *p*, *p*. Articulation: *L.H.*.

3/4 time signature, key signature of two sharps. Dynamics: *p*, *p*, *p*, *p*, *dim.* Articulation: *p*.

3/4 time signature, key signature of two sharps. Dynamics: *rall.*, *p*, *p*, *p*, *L.H.* (♩ = 92). Articulation: *rall.*, *p*.

3/4 time signature, key signature of two sharps. Dynamics: *p*, *p*, *p*, *p*, *p*. Articulation: *p*, *p*.

On “Angelus ad Virginem”

Andante $\text{J} = 88$

JOHN LEE

ORGAN

The sheet music consists of six staves of organ music. The first staff (treble clef) starts with dynamic p and includes a 'Pedal' instruction. The second staff (bass clef) starts with dynamic p . The third staff (treble clef) starts with dynamic p and includes a 'dim.' instruction. The fourth staff (bass clef) starts with dynamic p and includes a 'no Pedal' instruction. The fifth staff (treble clef) starts with dynamic p and includes a 'mf' instruction. The sixth staff (bass clef) starts with dynamic p and includes a 'rall.' instruction. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

VII.

On "Agnus Dei" (Mass IX.)

JOHN LEE

Larghetto $\text{♩} = 72$

ORGAN

A musical score for a piano piece, likely a prelude, consisting of five staves of music. The music is written in common time with a key signature of one sharp (F#). The first staff shows two measures of eighth-note patterns, with dynamics *mf* and *p*. The second staff shows measures of quarter notes and eighth-note pairs, with dynamics *p* and *p*. The third staff shows measures of eighth-note pairs and sixteenth-note patterns, with dynamics *p* and *p*. The fourth staff begins with a dynamic *dim. e rall.*, followed by a measure of eighth-note pairs and a dynamic *(mf)*. The fifth staff begins with a dynamic *(pp)*, followed by a measure of eighth-note pairs and a dynamic *L.H.*. The music concludes with a final staff of eighth-note pairs and a dynamic *rall.*.

VIII.

On "Agnus Dei" (Mass XI.)

Lento $\text{♩} = 60$

JOHN LEE

ORGAN

The musical score for organ, titled "VIII. On 'Agnus Dei' (Mass XI.)" by John Lee, is composed of six staves of music. The first staff is for the Organ, with dynamics including *pp*, *d.*, *cresc.*, *f*, *p.*, *p.*, and *p.*. The second staff continues the organ line. The third staff begins with a dynamic of *d.*. The fourth staff starts with *p.*. The fifth staff begins with *p.*. The sixth staff concludes with *rall.*, *pp*, and *p.*. The tempo is indicated as **Lento** with $\text{♩} = 60$.

On Earth I Am Angelorum

JOHN LEE

Poco adagio $\text{♩} = 84$

ORGAN

Pedal

Pedal

Fine

(no Pedal)

Pedal

D.C. al Fine

X.

On "Ave Maria"

JOHN LEE

ORGAN

Free rhythm $\text{♩} = 104$

mf

(no Pedal) Pedal

p Pedal

p *pp dolciss.*

allargando *p* Pedal

p *pp*

rall. Pedal