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.

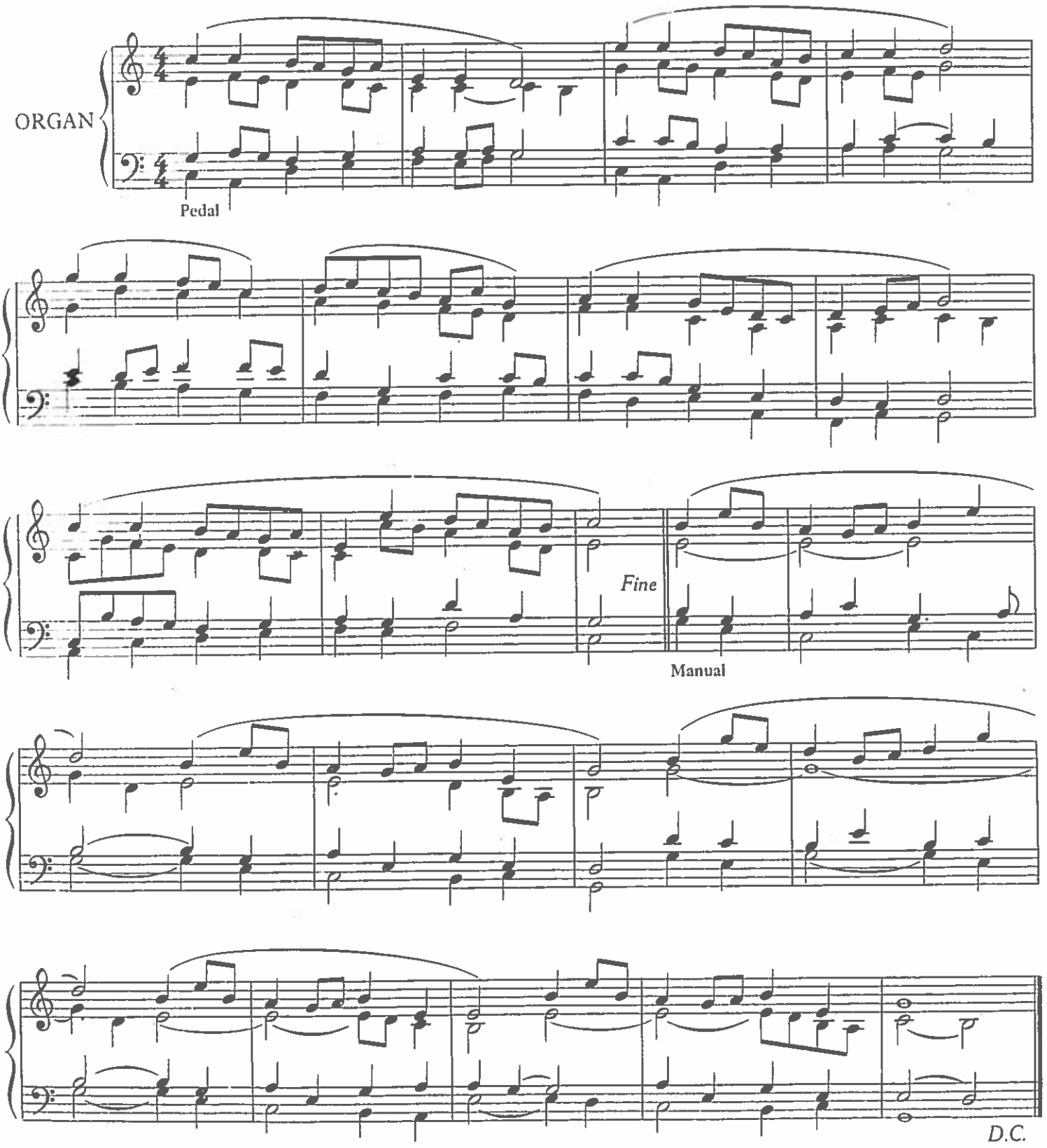
Should the present publication prove acceptable, it is the composer's intention to provide other compilations of a similar kind.

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

A. Gregory Murray

INTERLUDE I.

Dom GREGORY MURRAY



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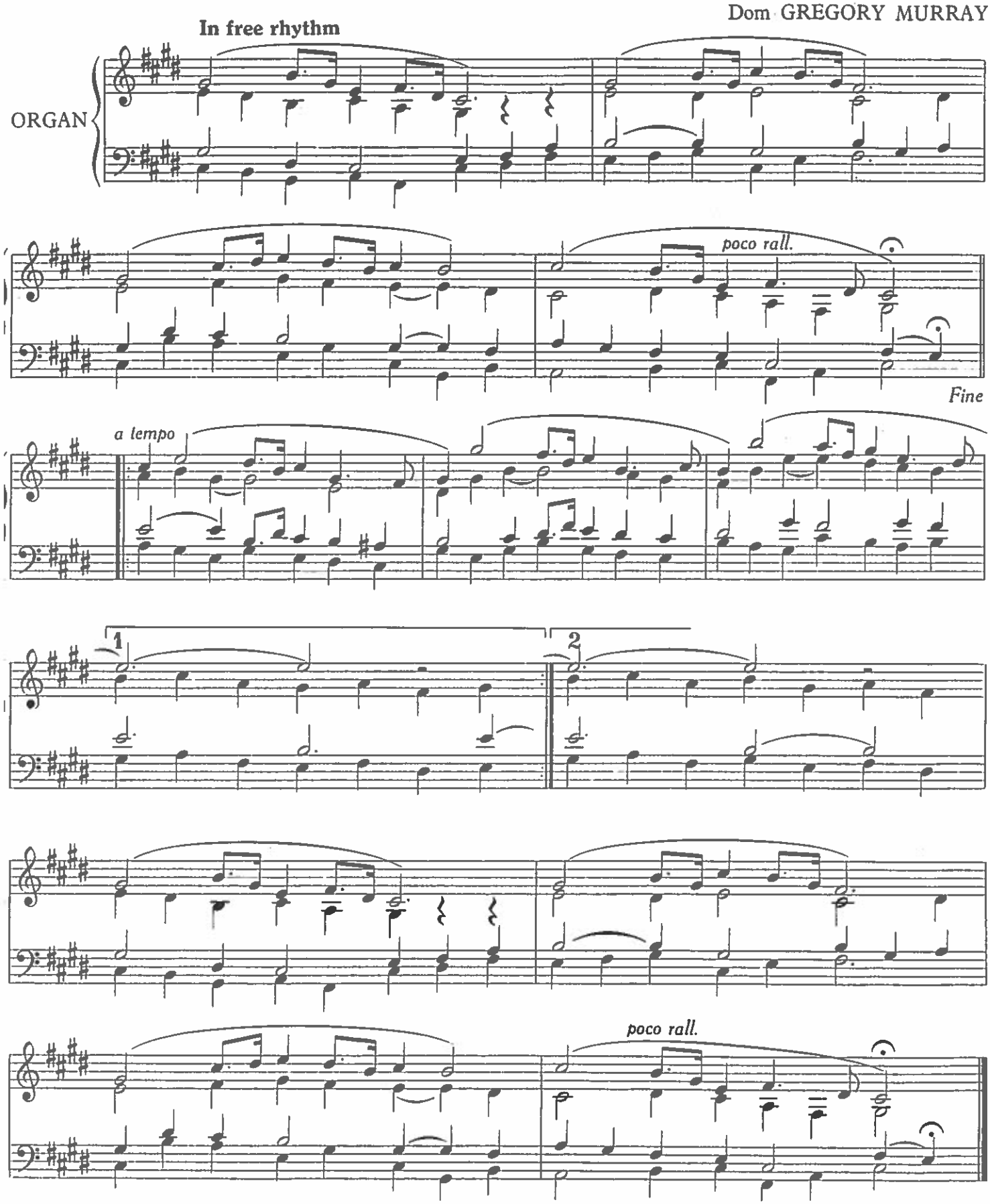
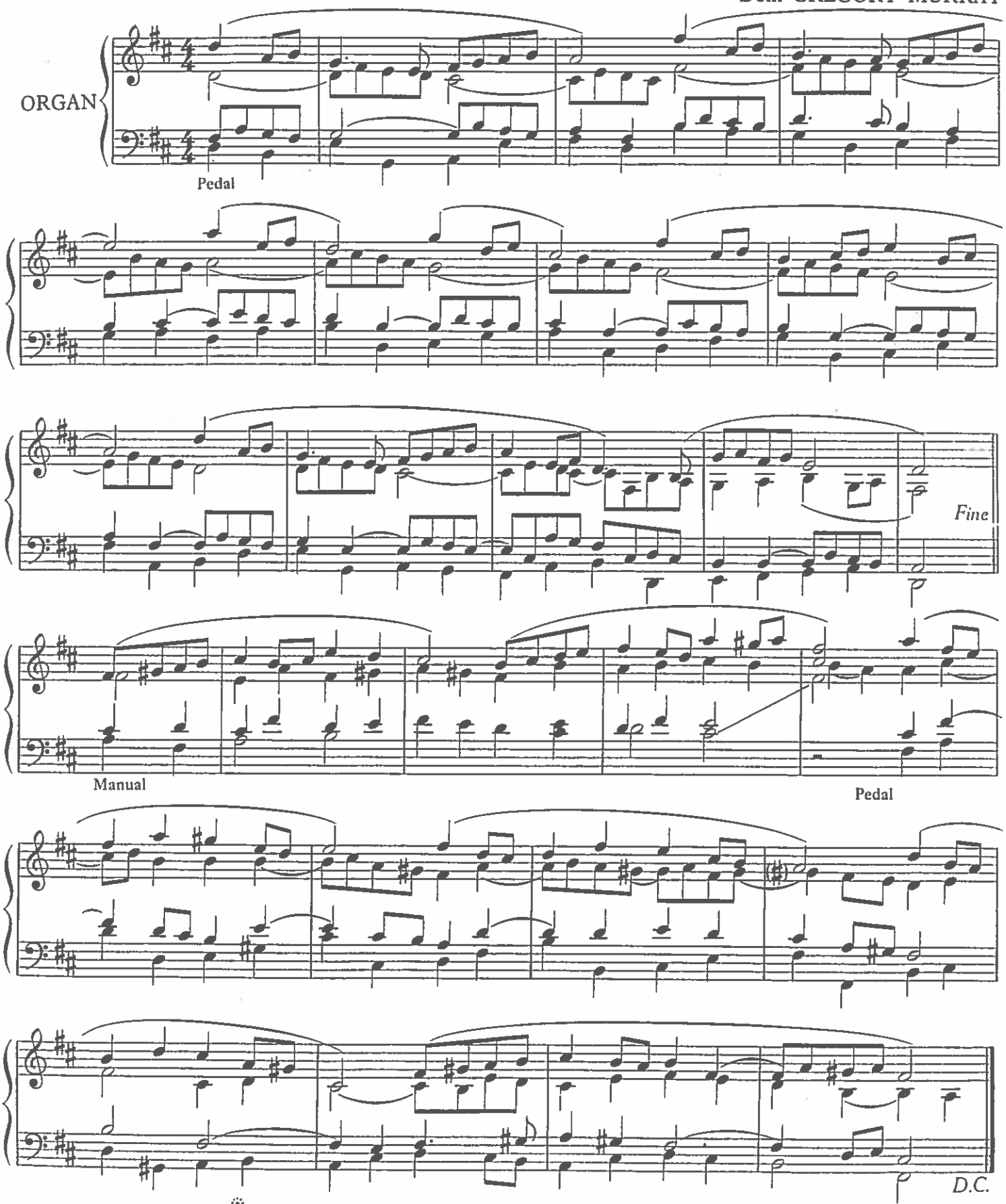
INTERLUDE II.

Dom GREGORY MURRAY



(on the simple "Salve Regina")*

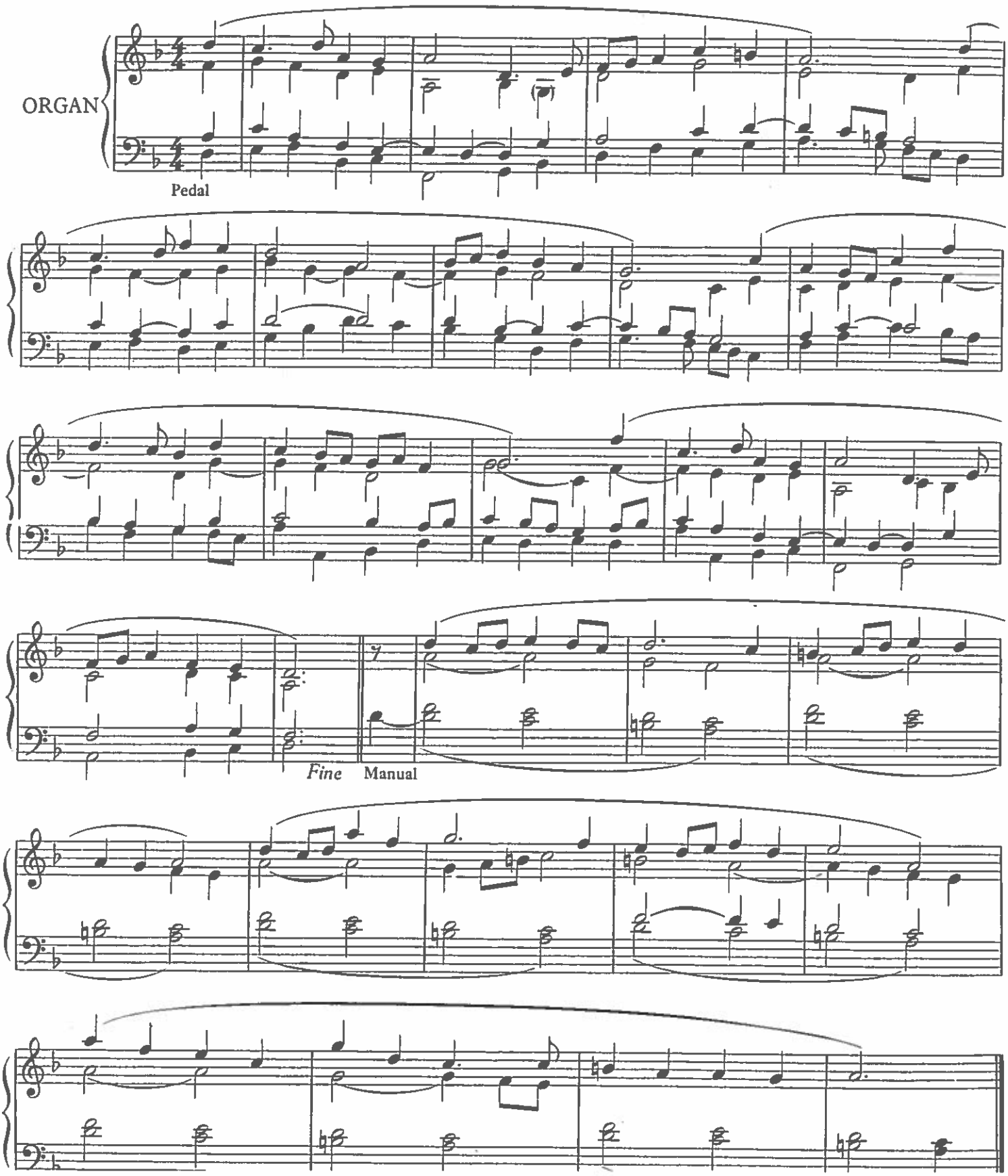
Dom GREGORY MURRAY



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

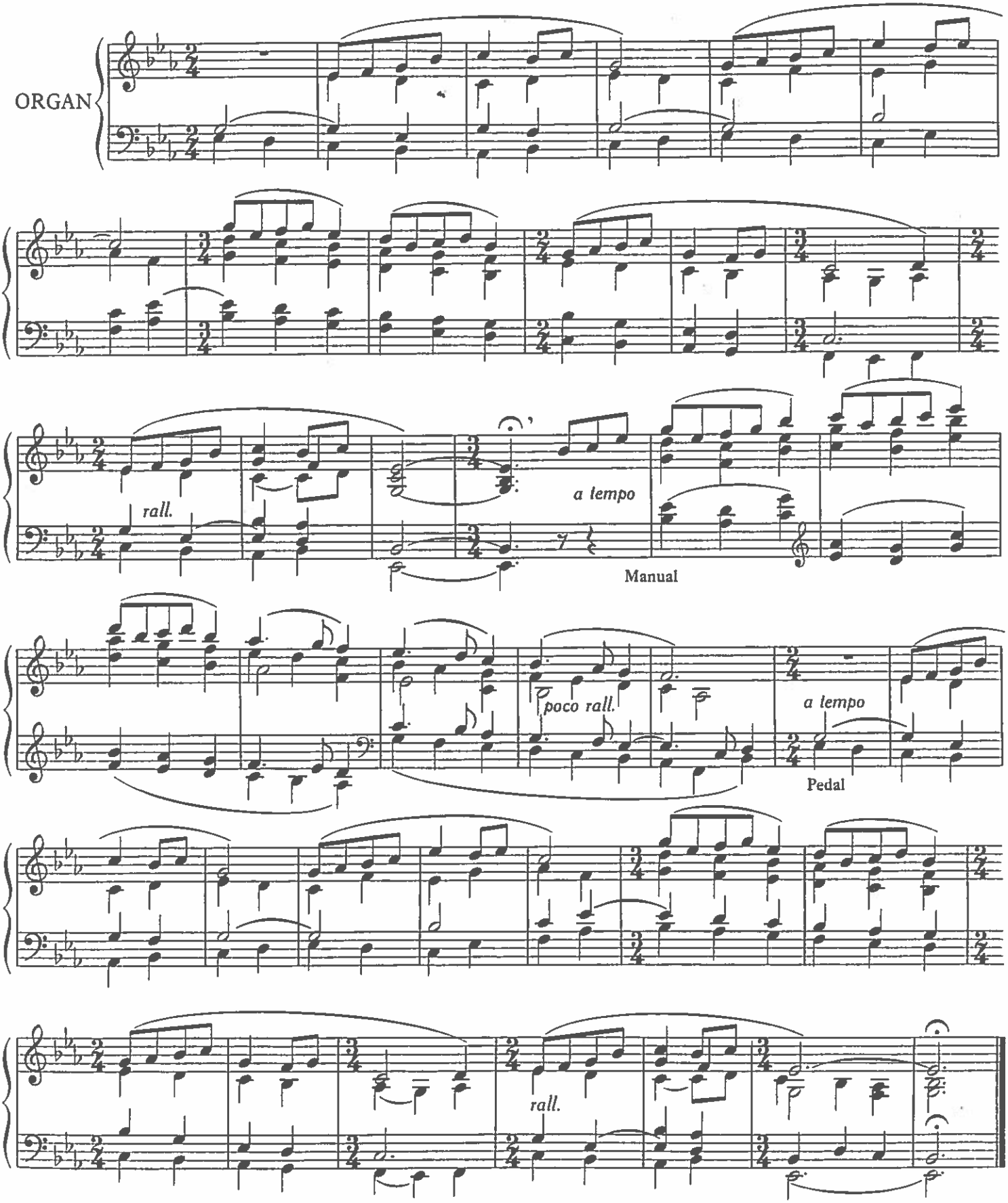
INTERLUDE IV.

Dom GREGORY MURRAY



INTERLUDE V.

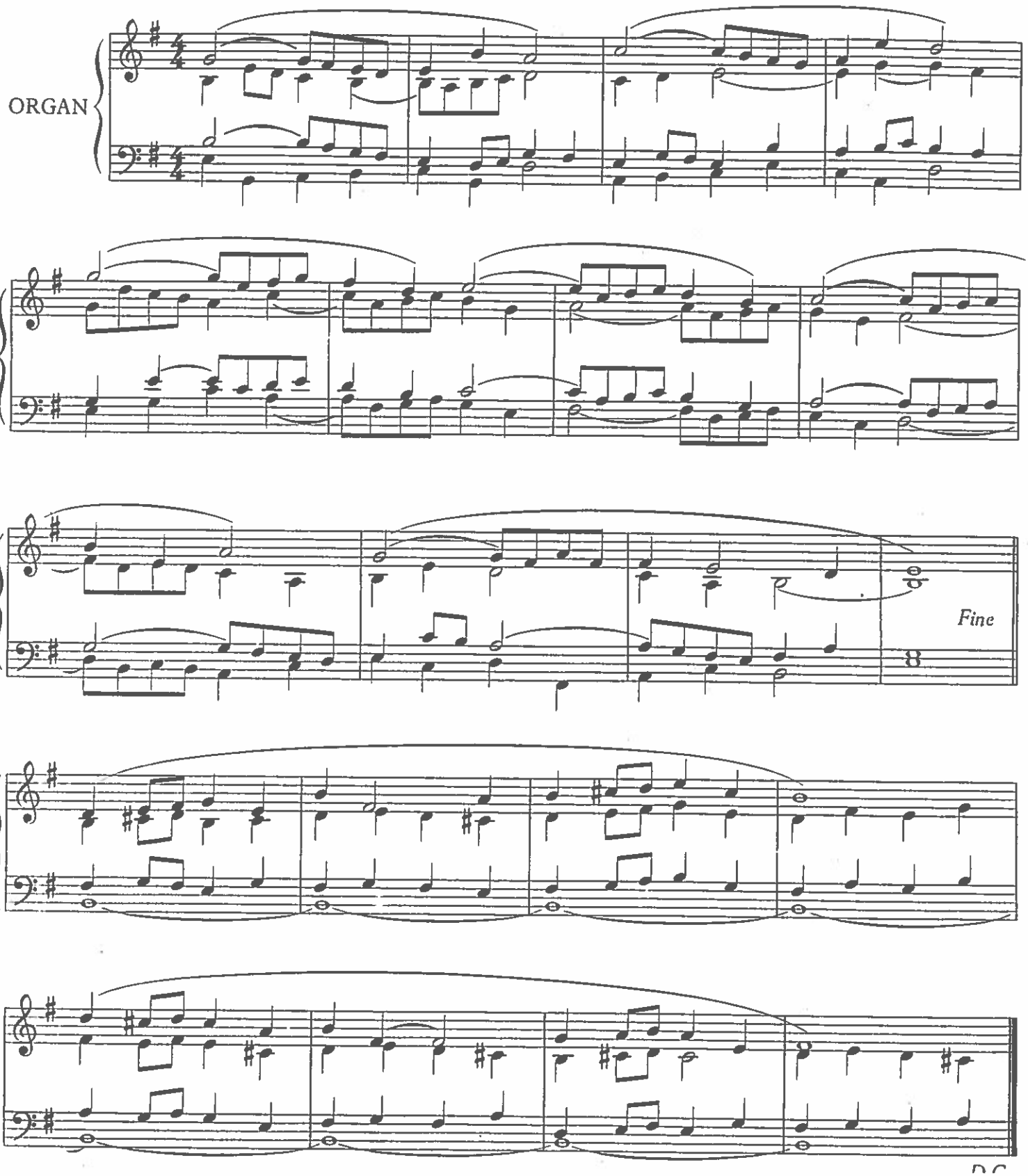
Dom GREGORY MURRAY



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

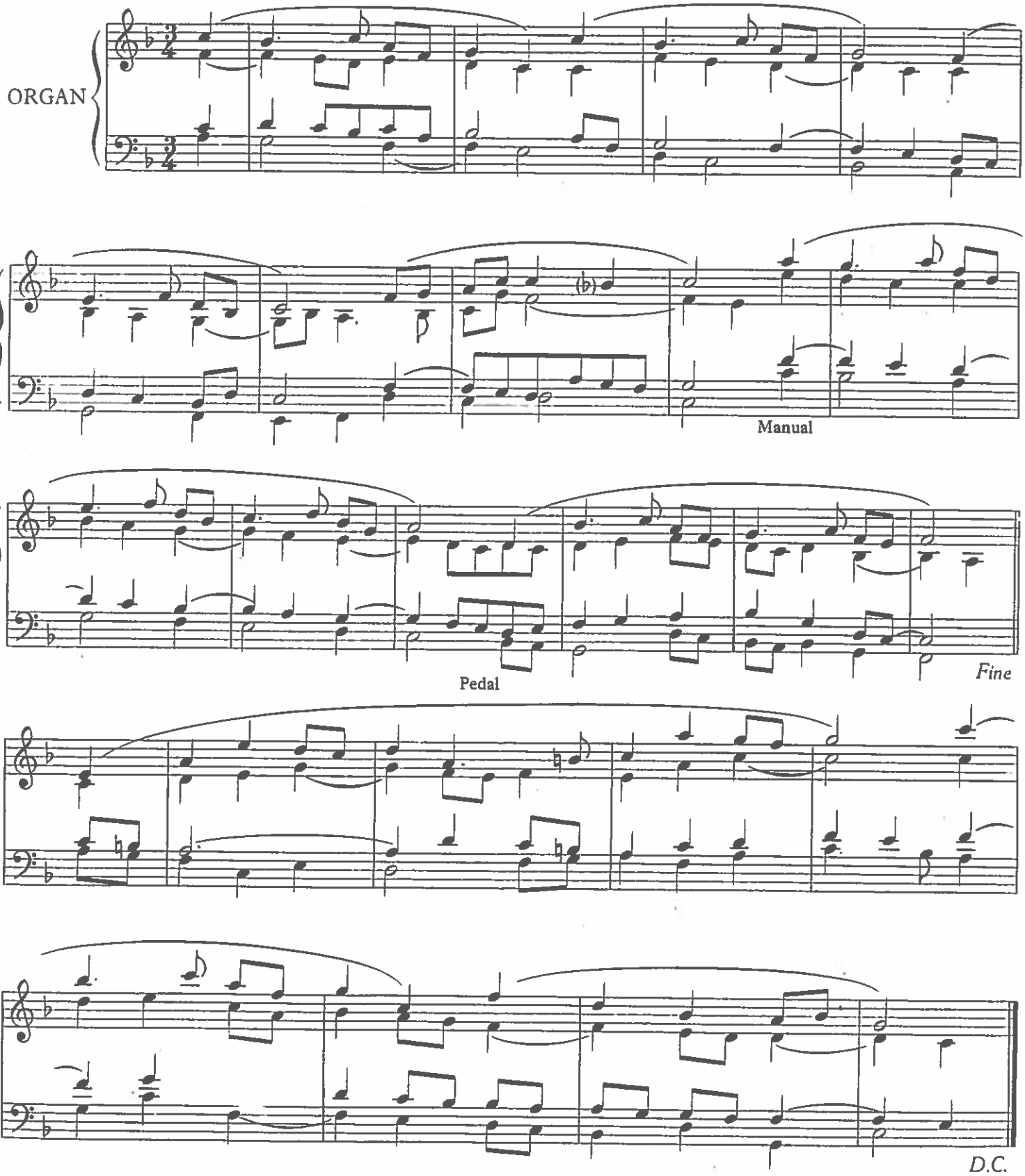
INTERLUDE VI.*

Dom GREGORY MURRAY



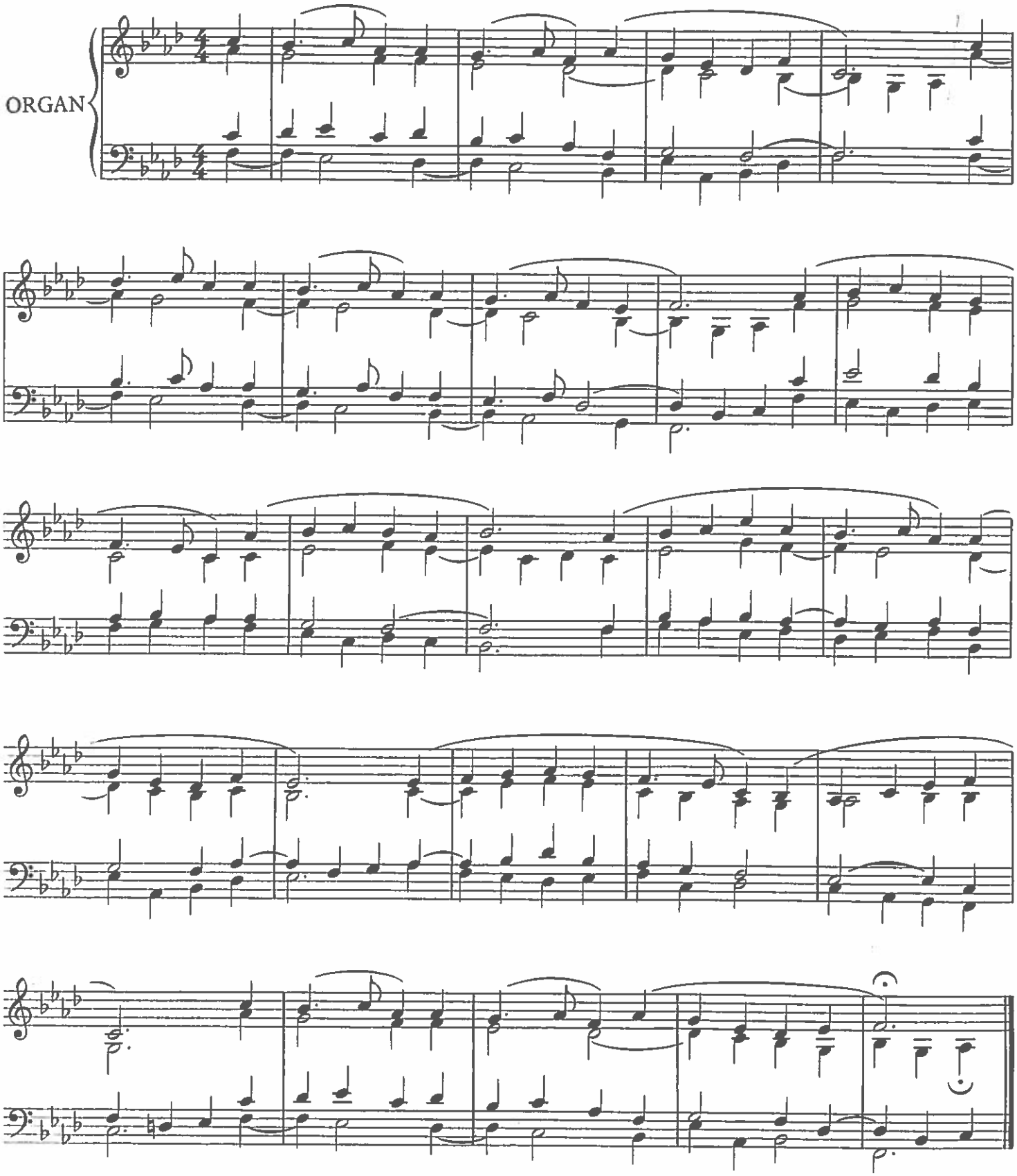
INTERLUDE VII.

Dom GREGORY MURRAY



INTERLUDE VIII.*

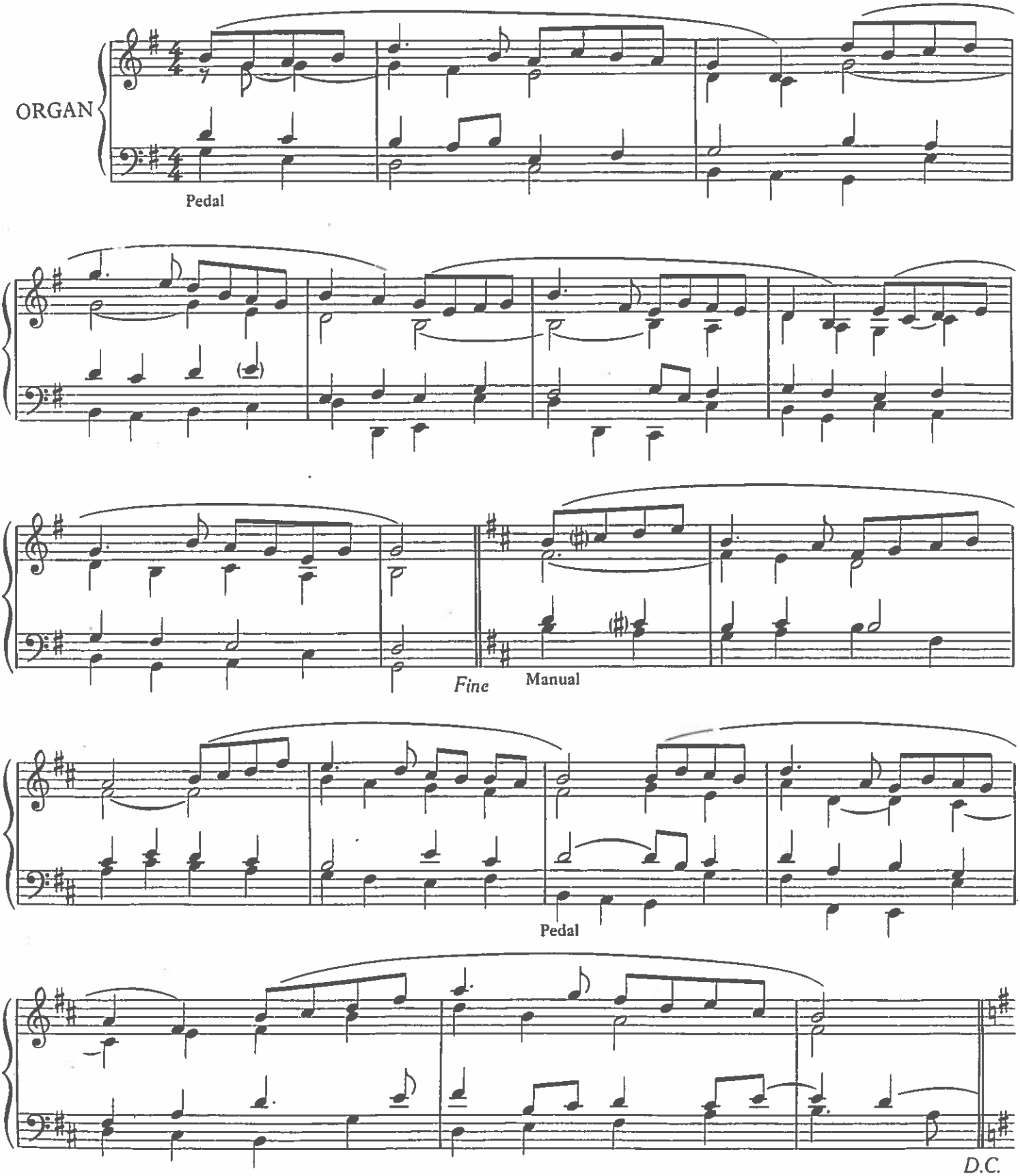
Dom GREGORY MURRAY



INTERLUDE IX.

(on the Offertory "Desiderium")

Dom GREGORY MURRAY

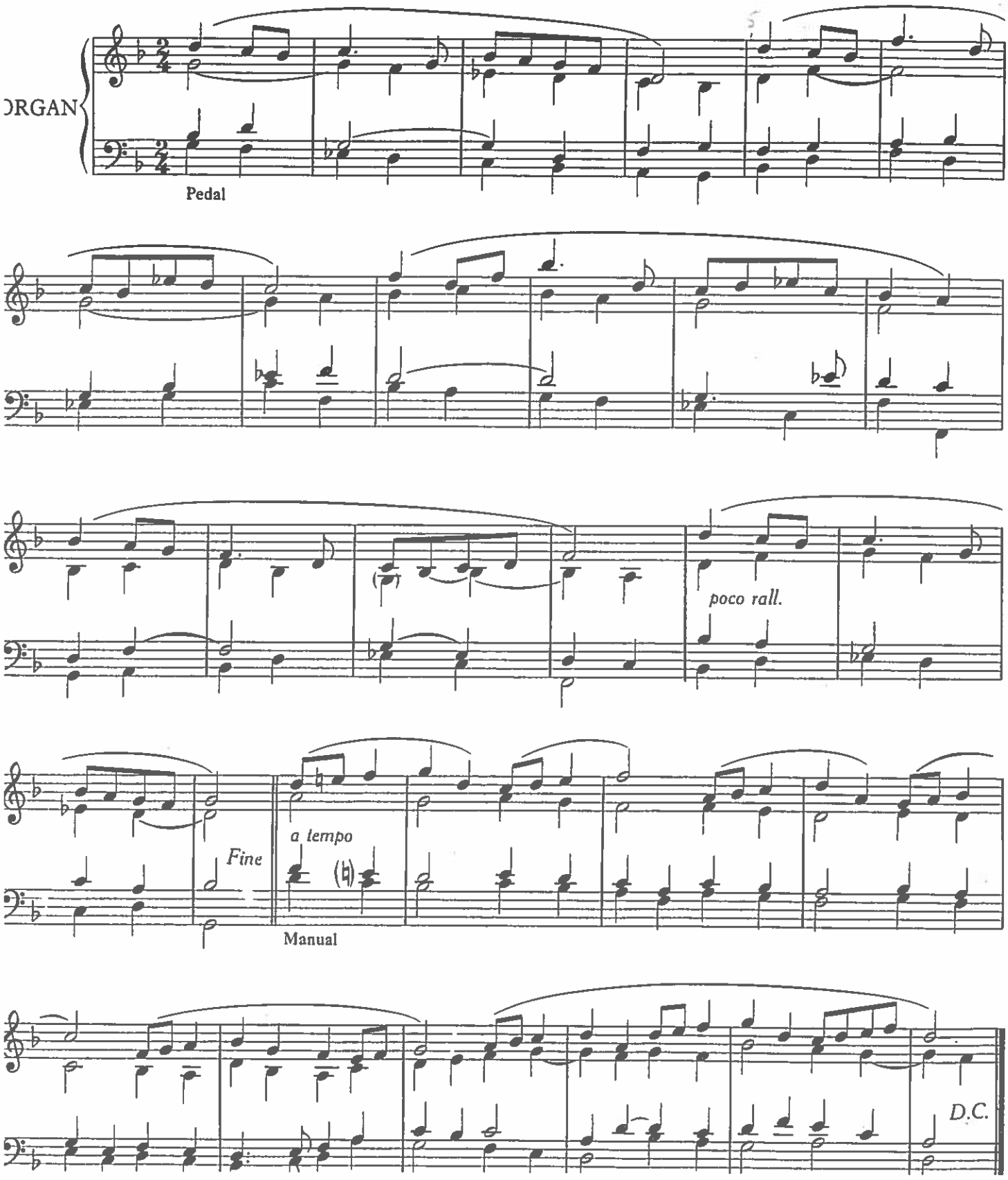


* This Interlude may be played a semitone lower by substituting the key-signature of six flats, modulating to five flats for the second section.

INTERLUDE X.

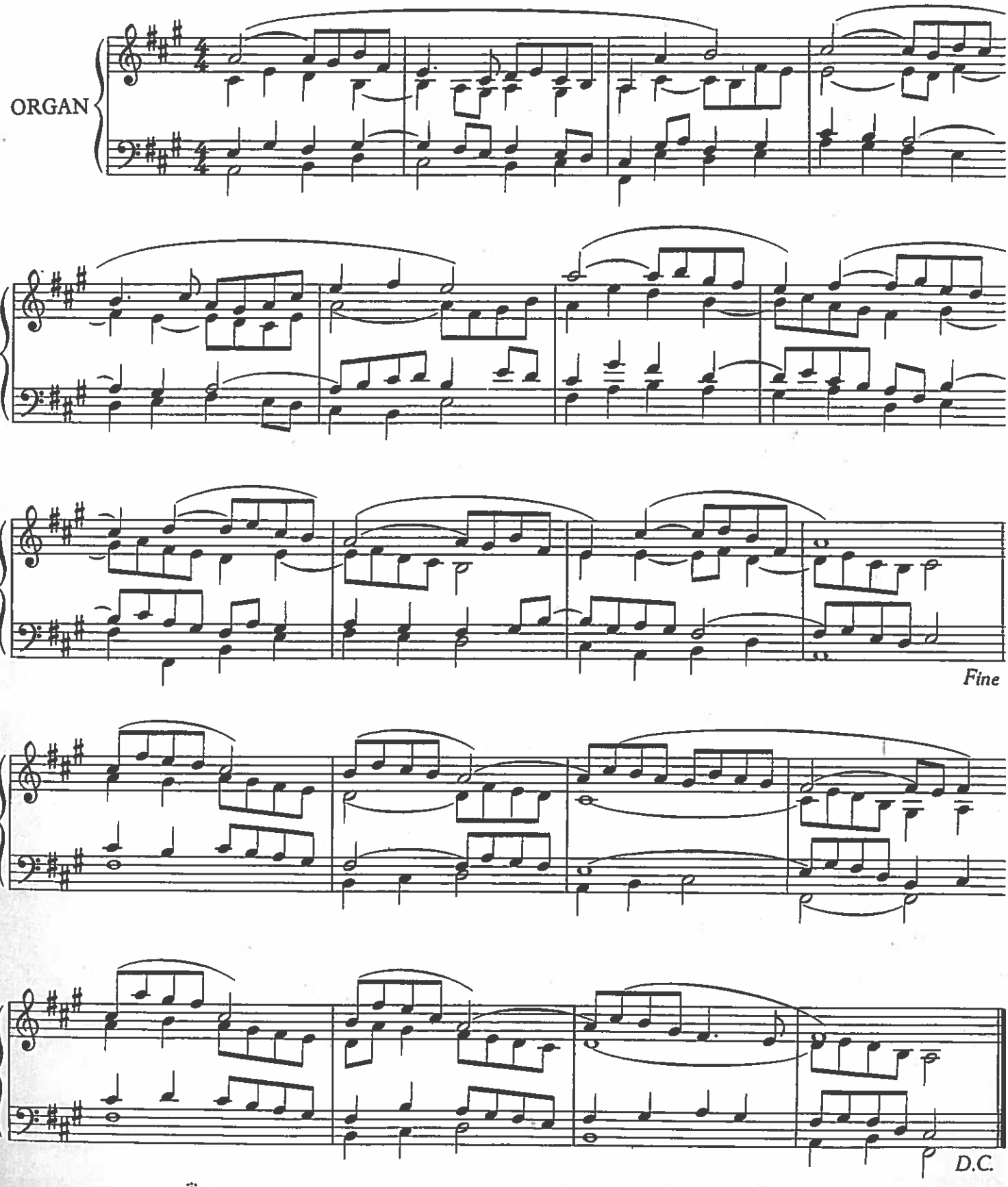
(on the "Sanctus" of Mass XII.)

Dom GREGORY MURRAY



INTERLUDE XI.

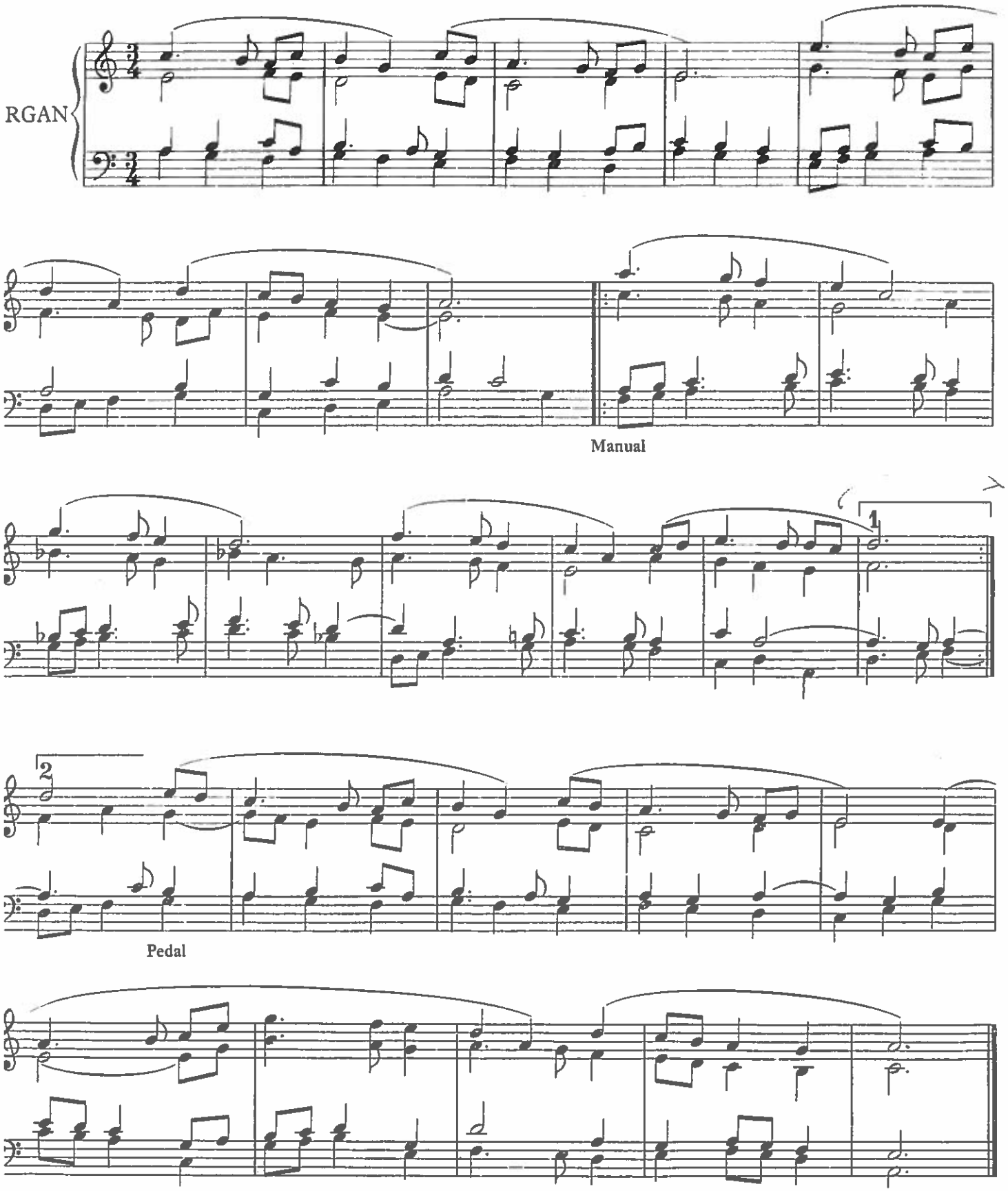
Dom GREGORY MURRAY



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

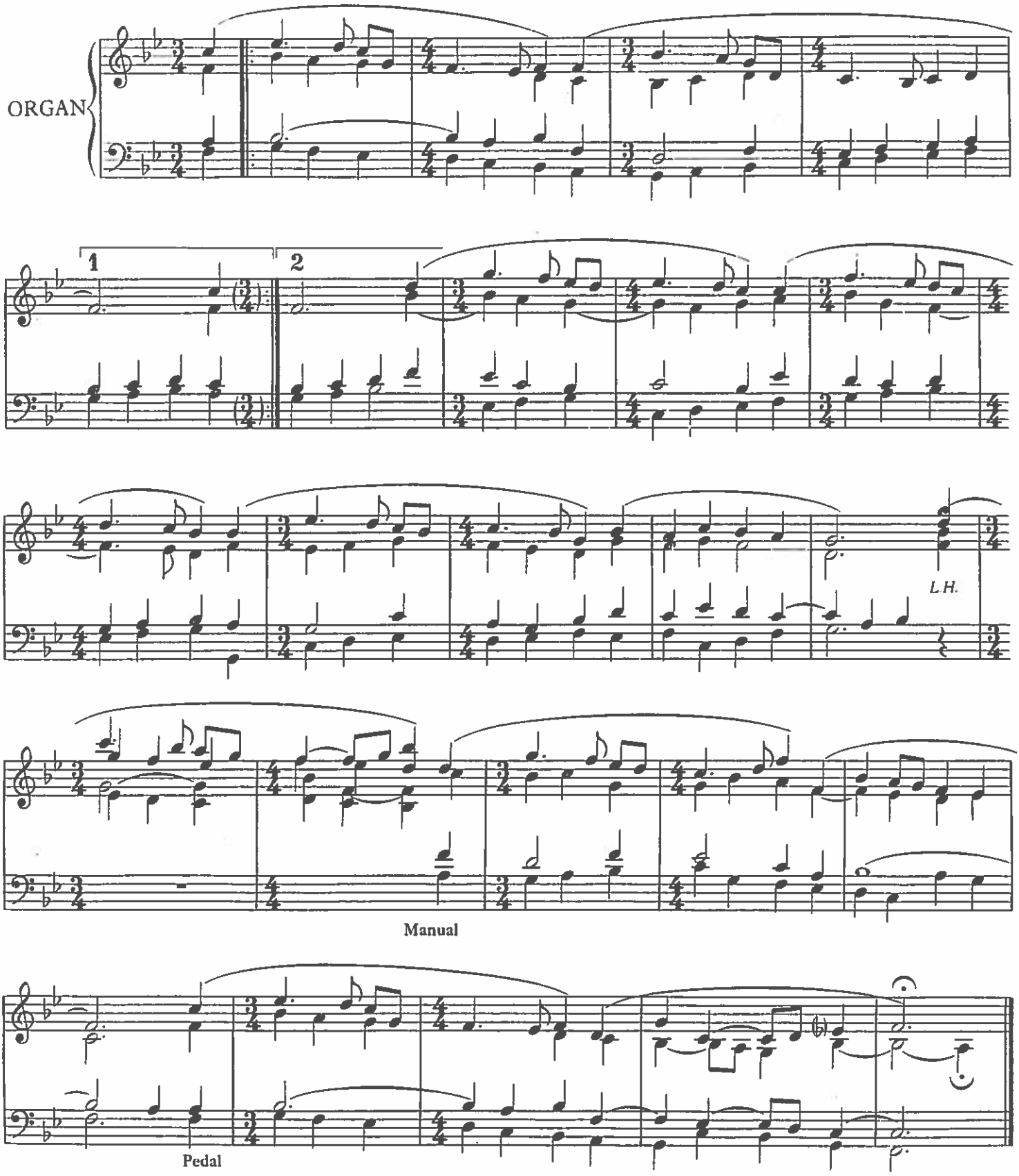
INTERLUDE XII.

Dom GREGORY MURRAY



INTERLUDE XIII.

Dom GREGORY MURRAY

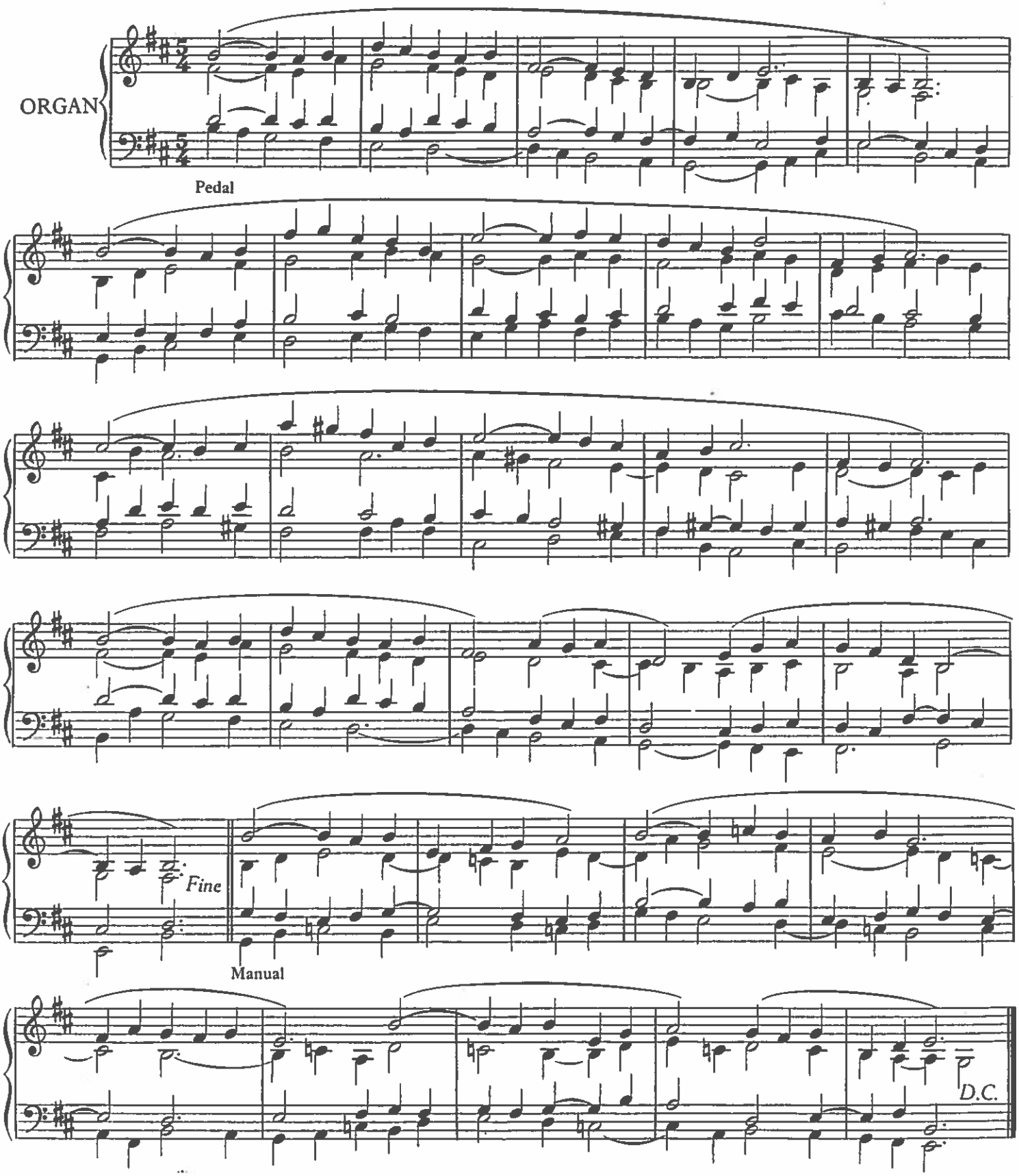


*This Interlude may be played a semitone higher, by substituting the key-signature of five sharps, and by reading E♮ for E♭ in the last bar but one.

INTERLUDE XIV.

(on the "Kyrie" of Mass IV.)

Dom GREGORY MURRAY



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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Printed in England

PREFACE

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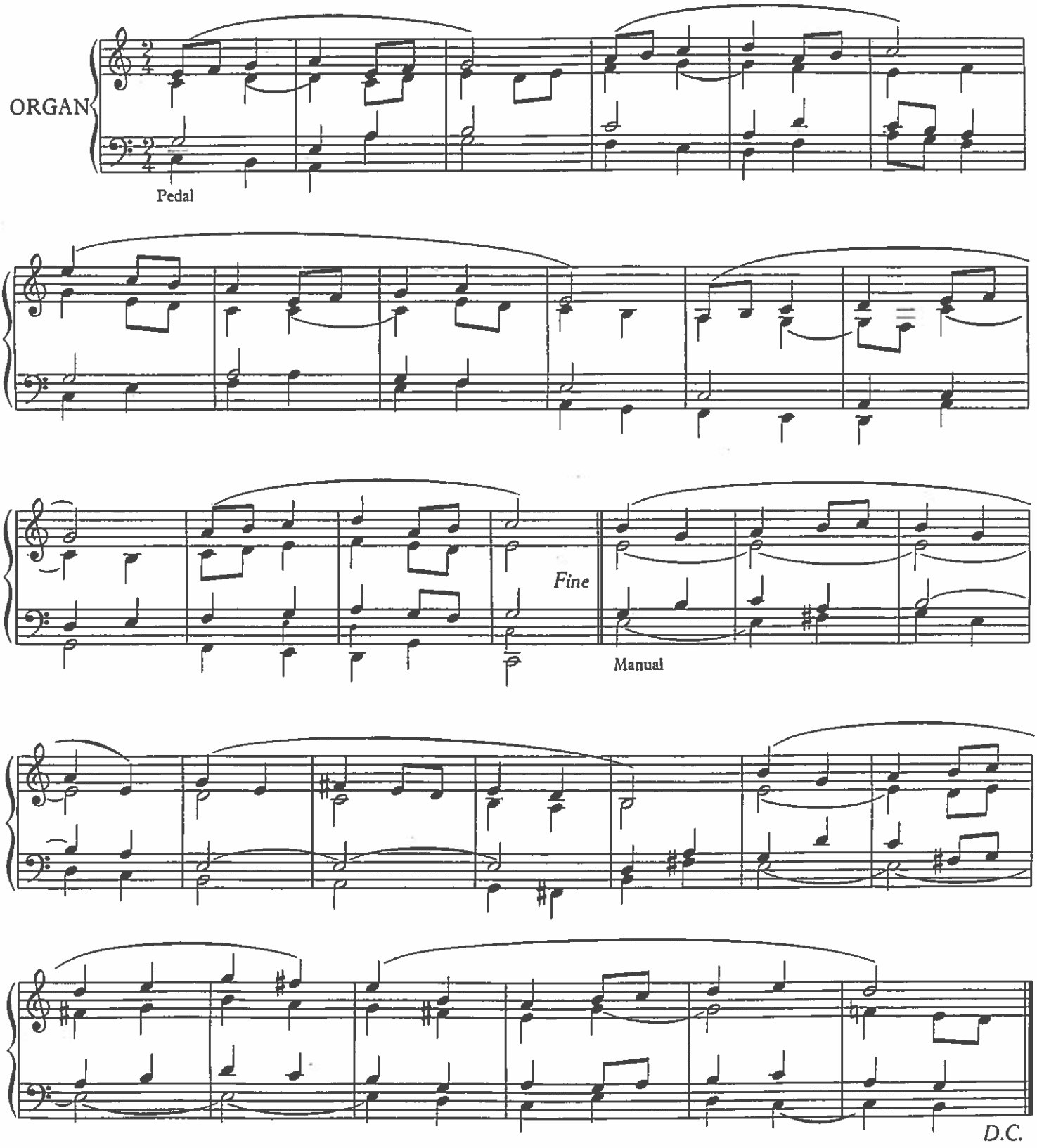
Downside Abbey, Feast of St. Gregory,
March 12th. 1937

A. Gregory Murray

INTERLUDE XV.

Dom GREGORY MURRAY



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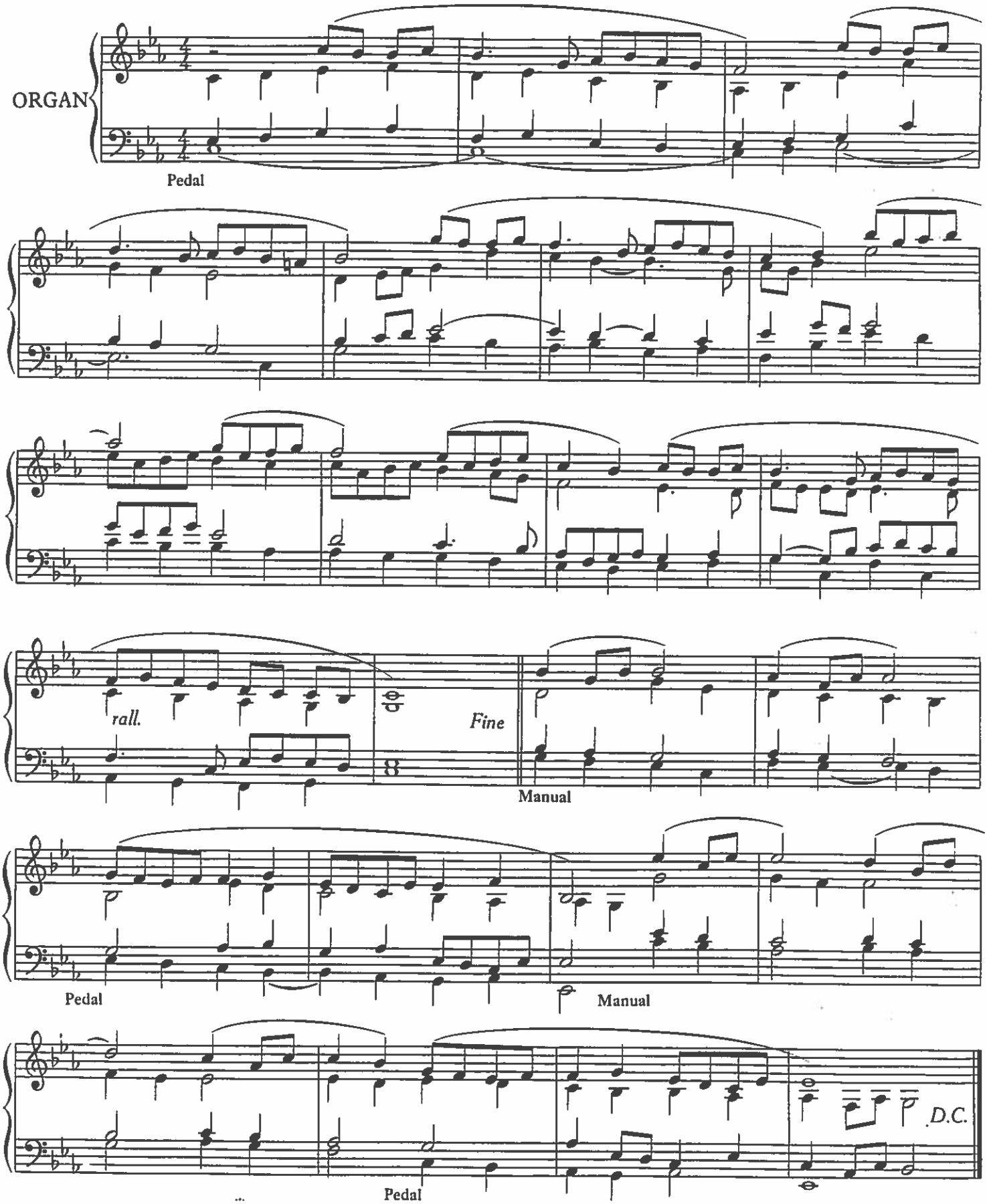
INTERLUDE XVI.

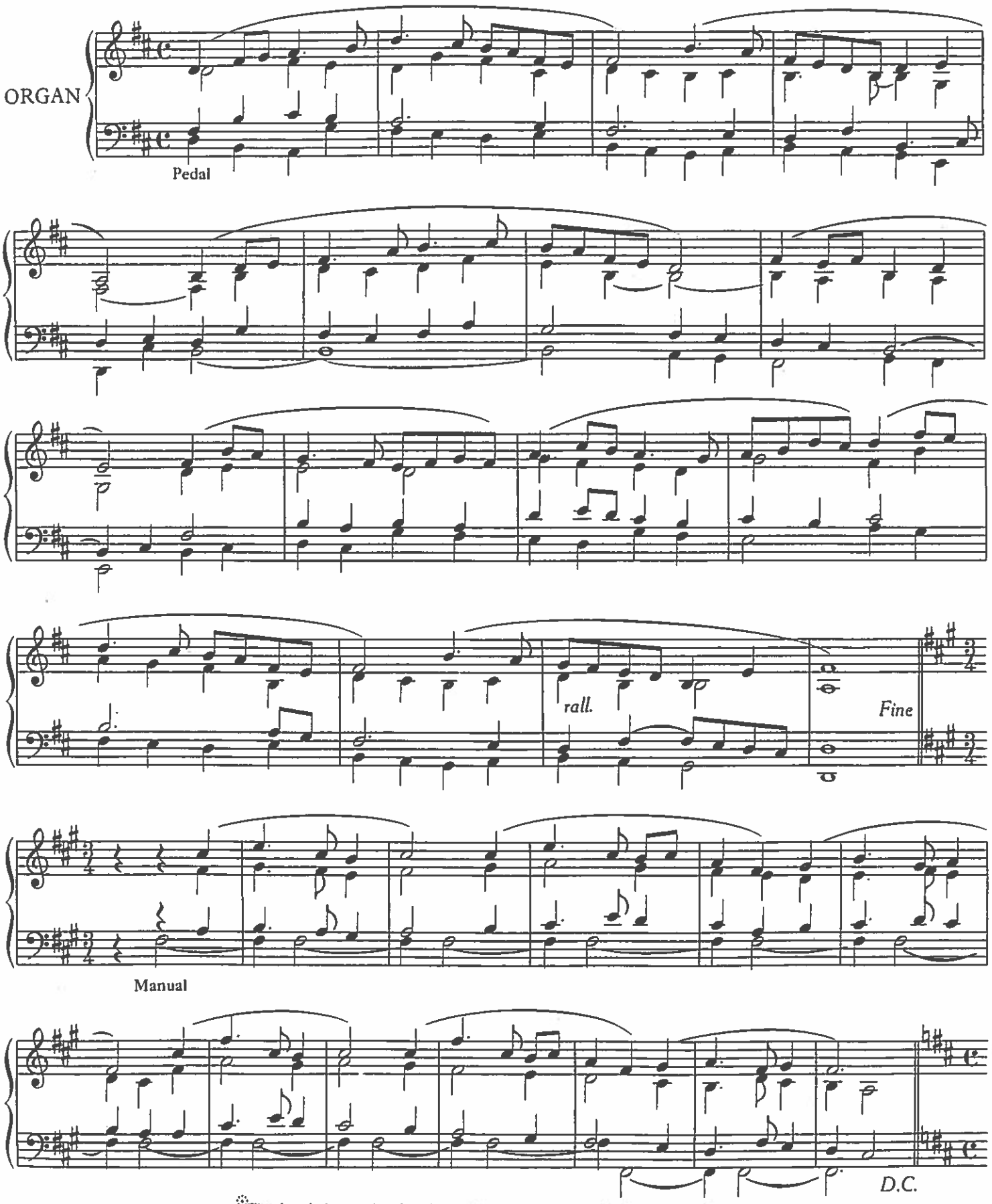
(on the Hymn "Gloria, laus")

Dom GREGORY MURRAY



(on the "Alma Redemptoris Mater")

Dom GREGORY MURRAY

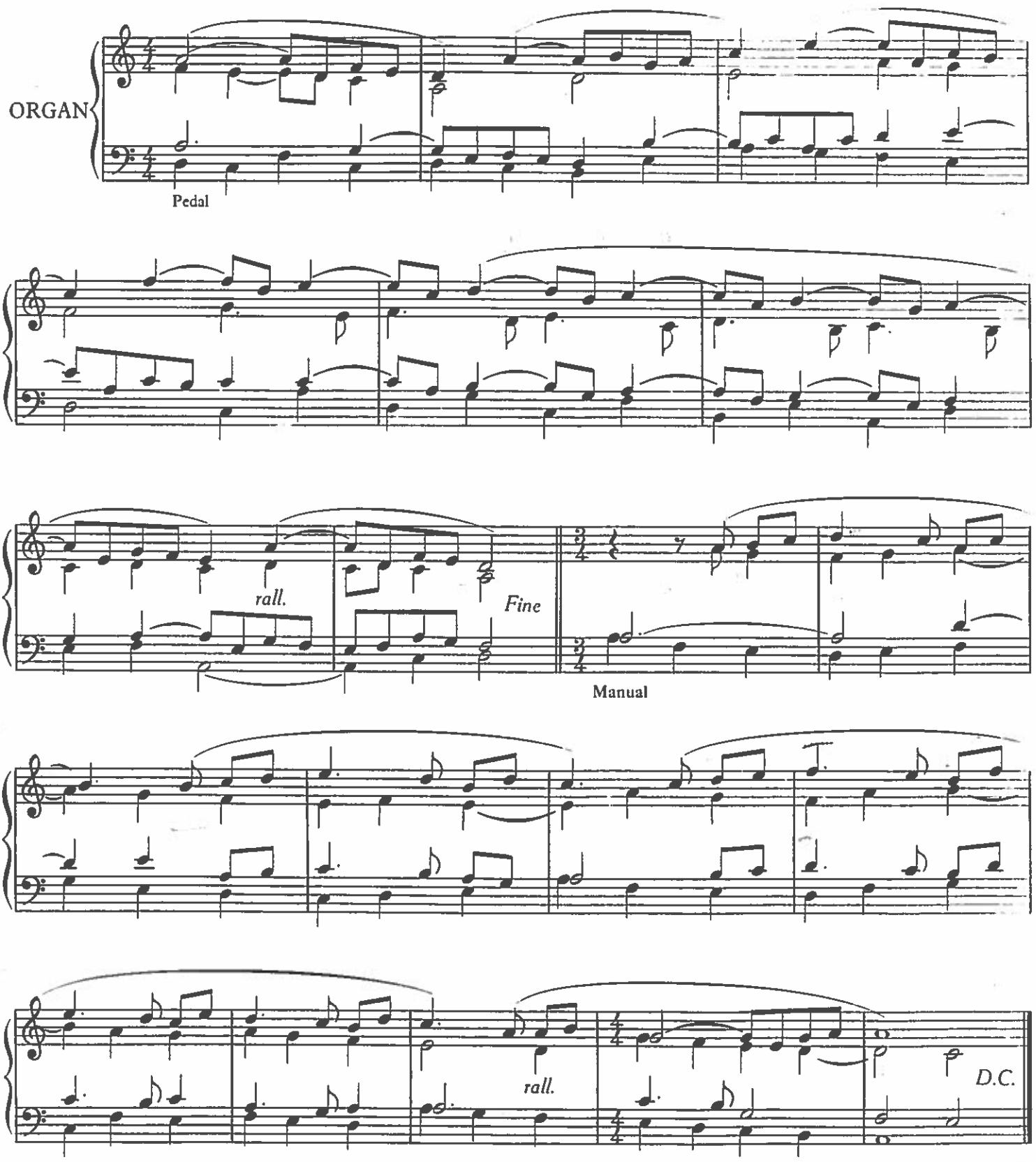


*This Interlude may be played a semitone lower by substituting the key-signature of five flats for the first section and four flats for the second.

INTERLUDE XVIII.

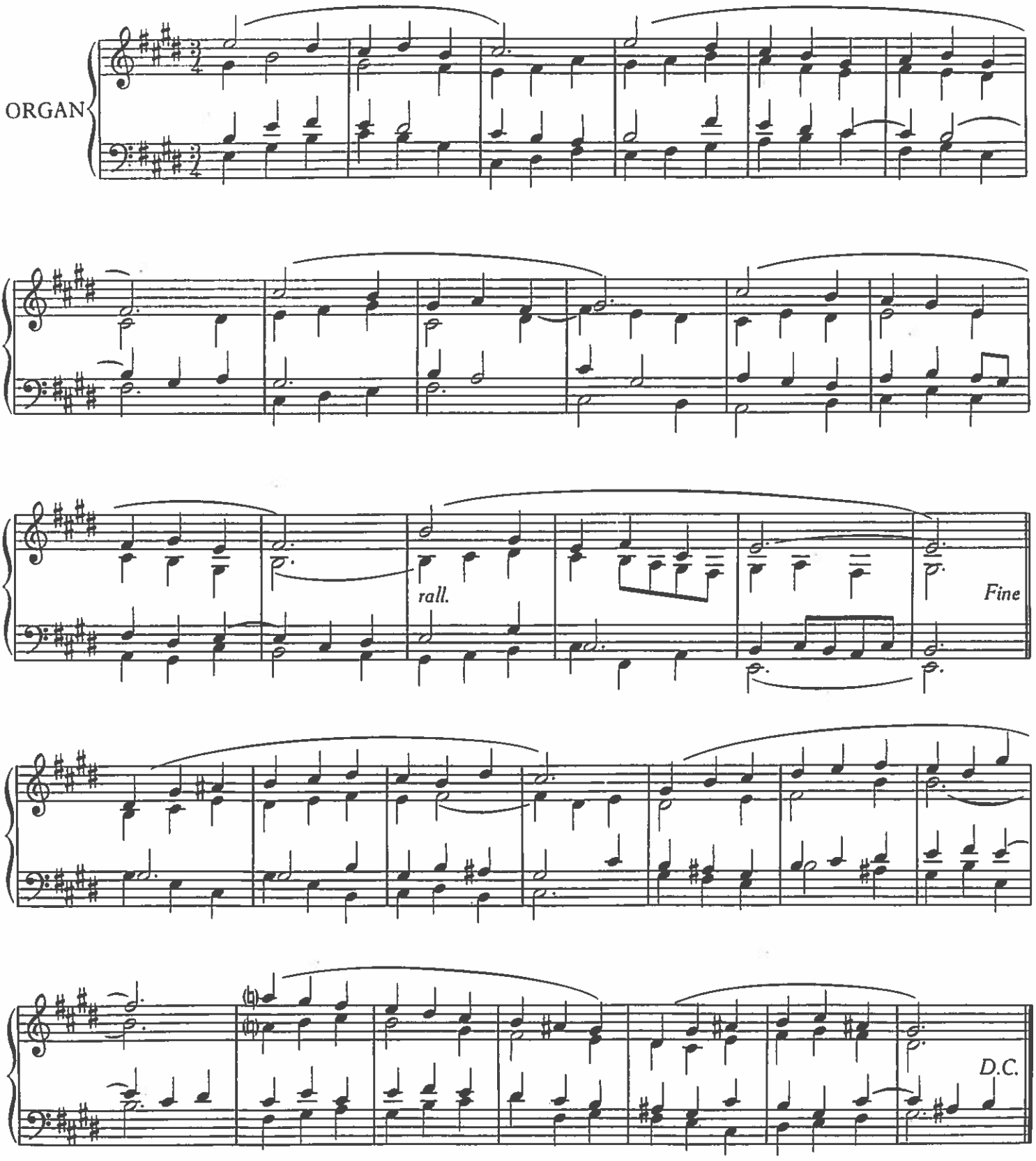
(on the Hymn "Jesu, dulcis memoria")

Dom GREGORY MURRAY



INTERLUDE XIX.

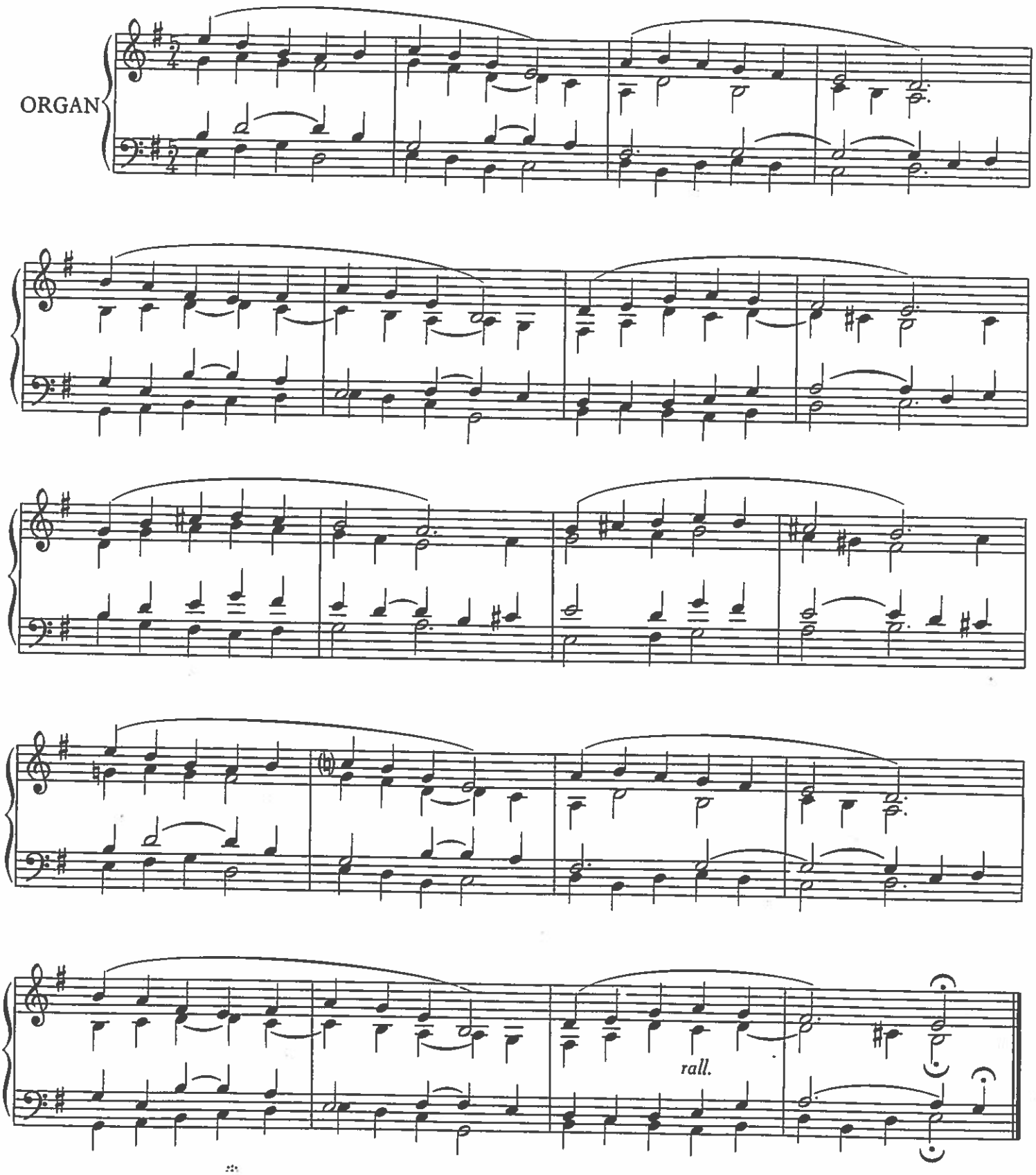
Dom GREGORY MURRAY



* This Interlude may be played a semitone lower by substituting the key-signature of three flats and by reading A♮ for A♯ and A♭ for A♮ in the second section.

INTERLUDE XX.

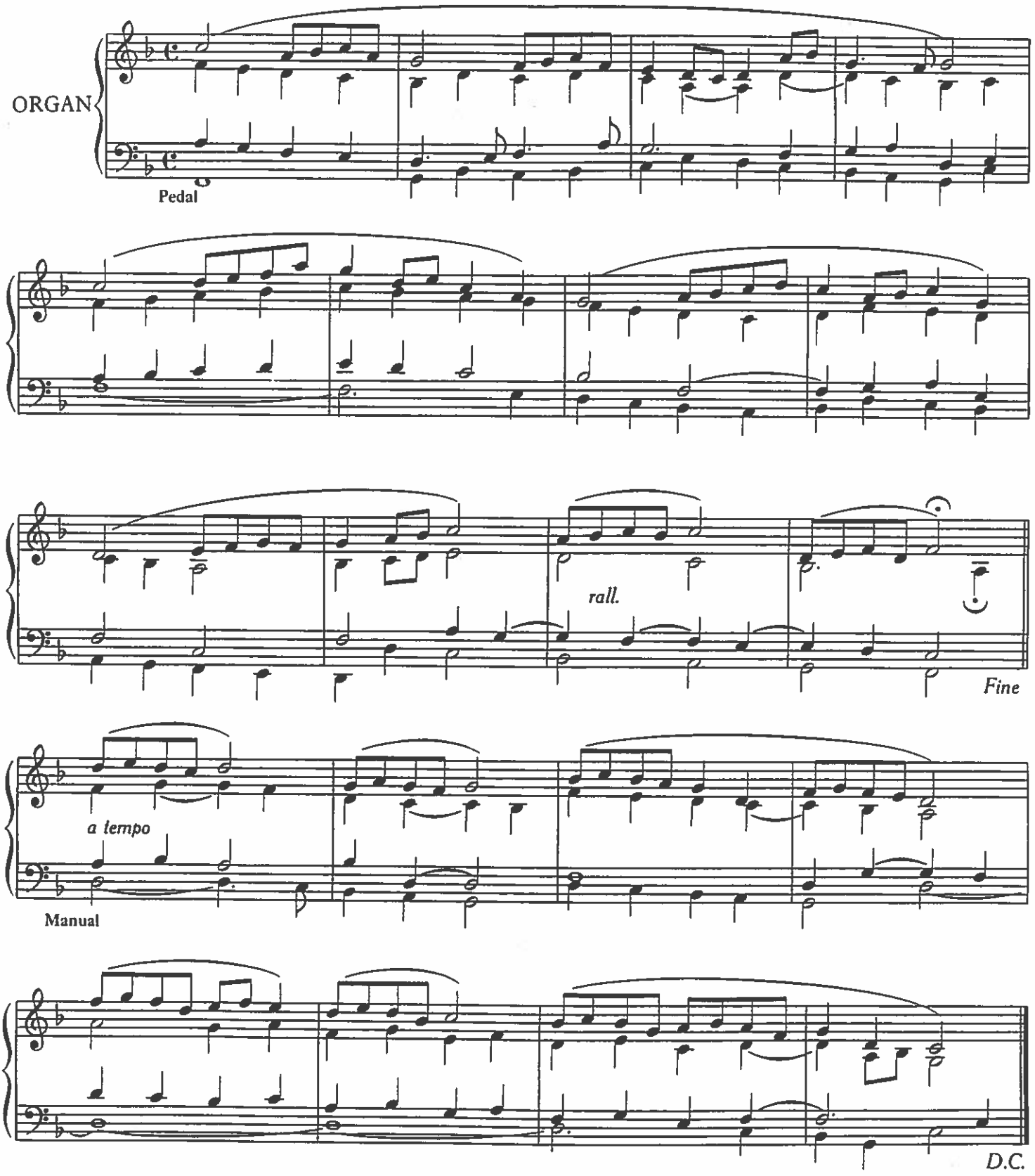
Dom GREGORY MURRAY



INTERLUDE XXI.

(on the "Anima Christi")

Dom GREGORY MURRAY

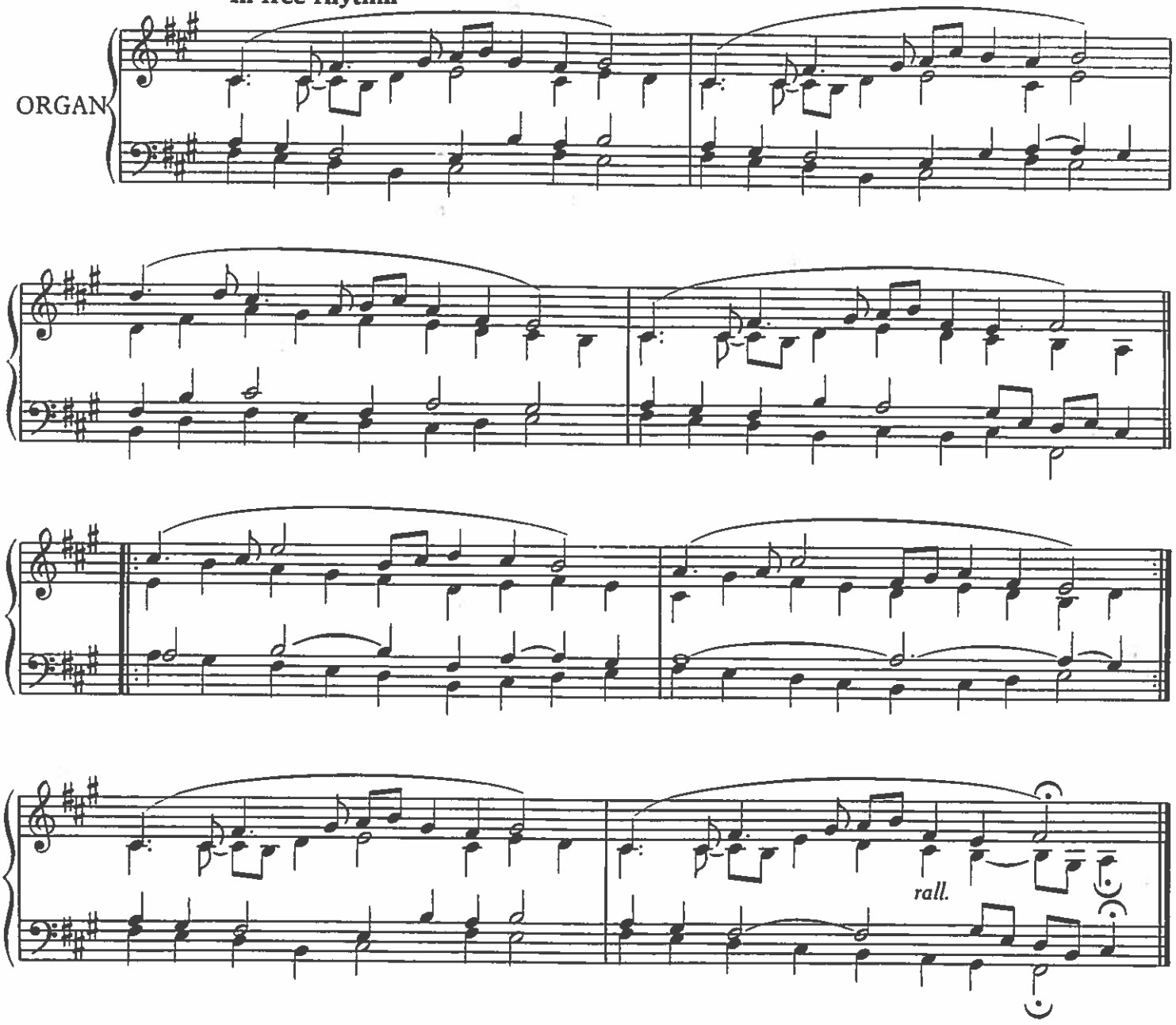


INTERLUDE XXII.*

Dom GREGORY MURRAY

In free rhythm

ORGAN

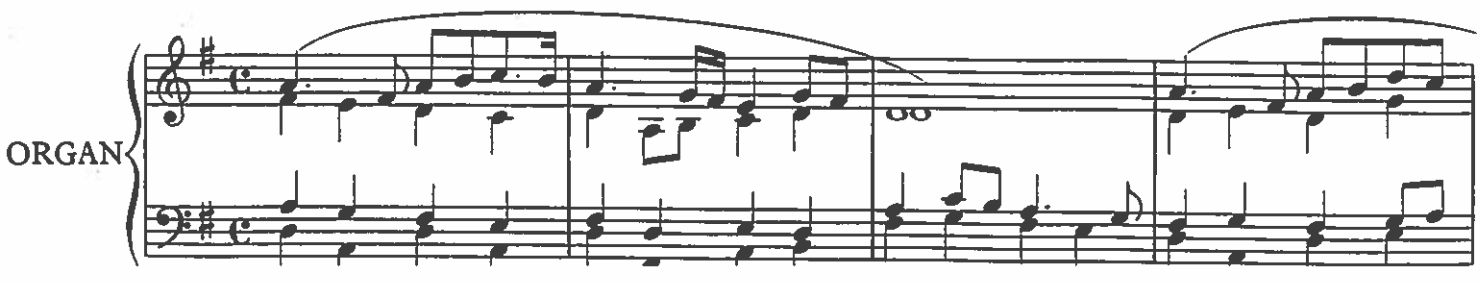


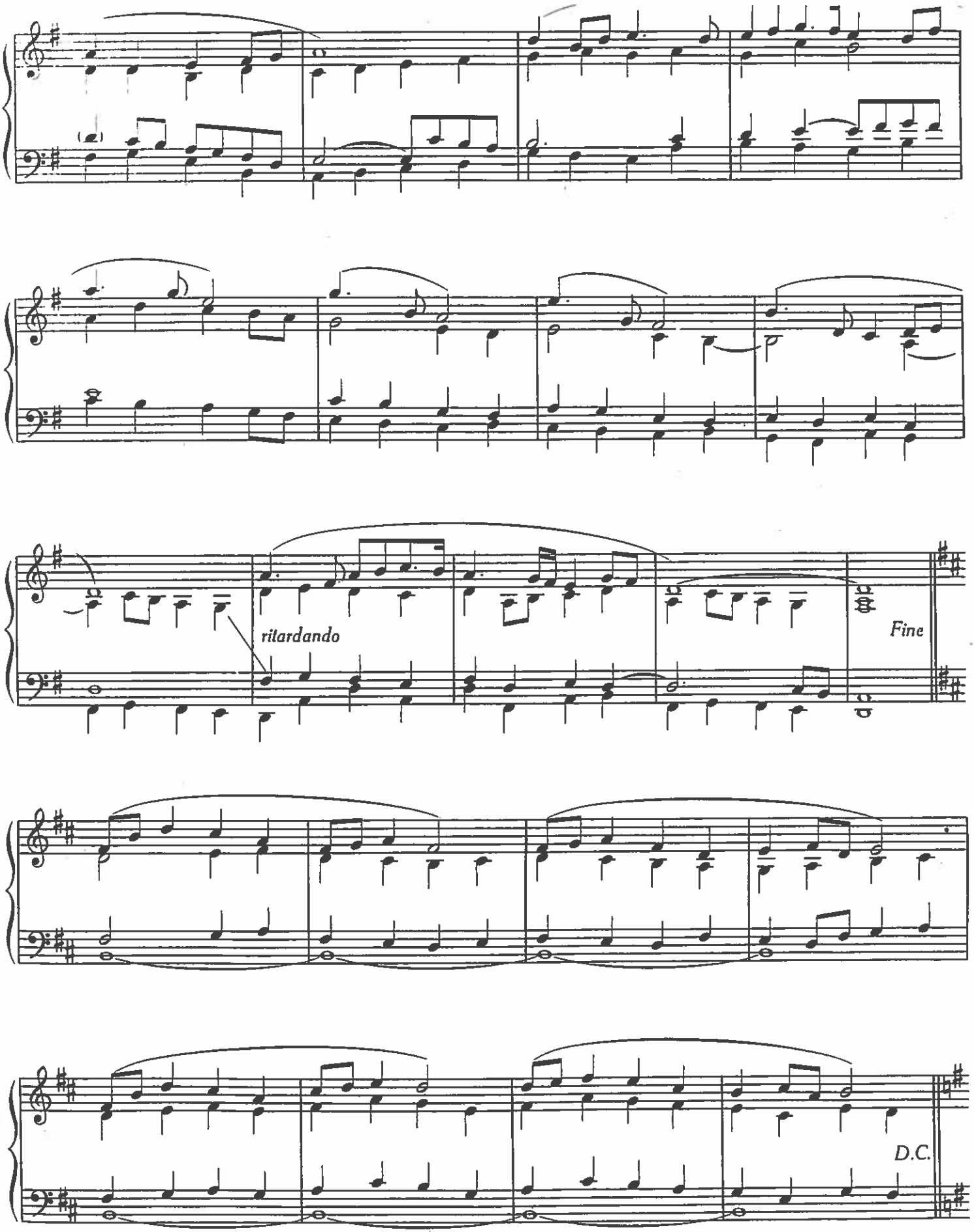
INTERLUDE XXIII.*

(on the Antiphon "Proprio Filio suo")

Dom GREGORY MURRAY

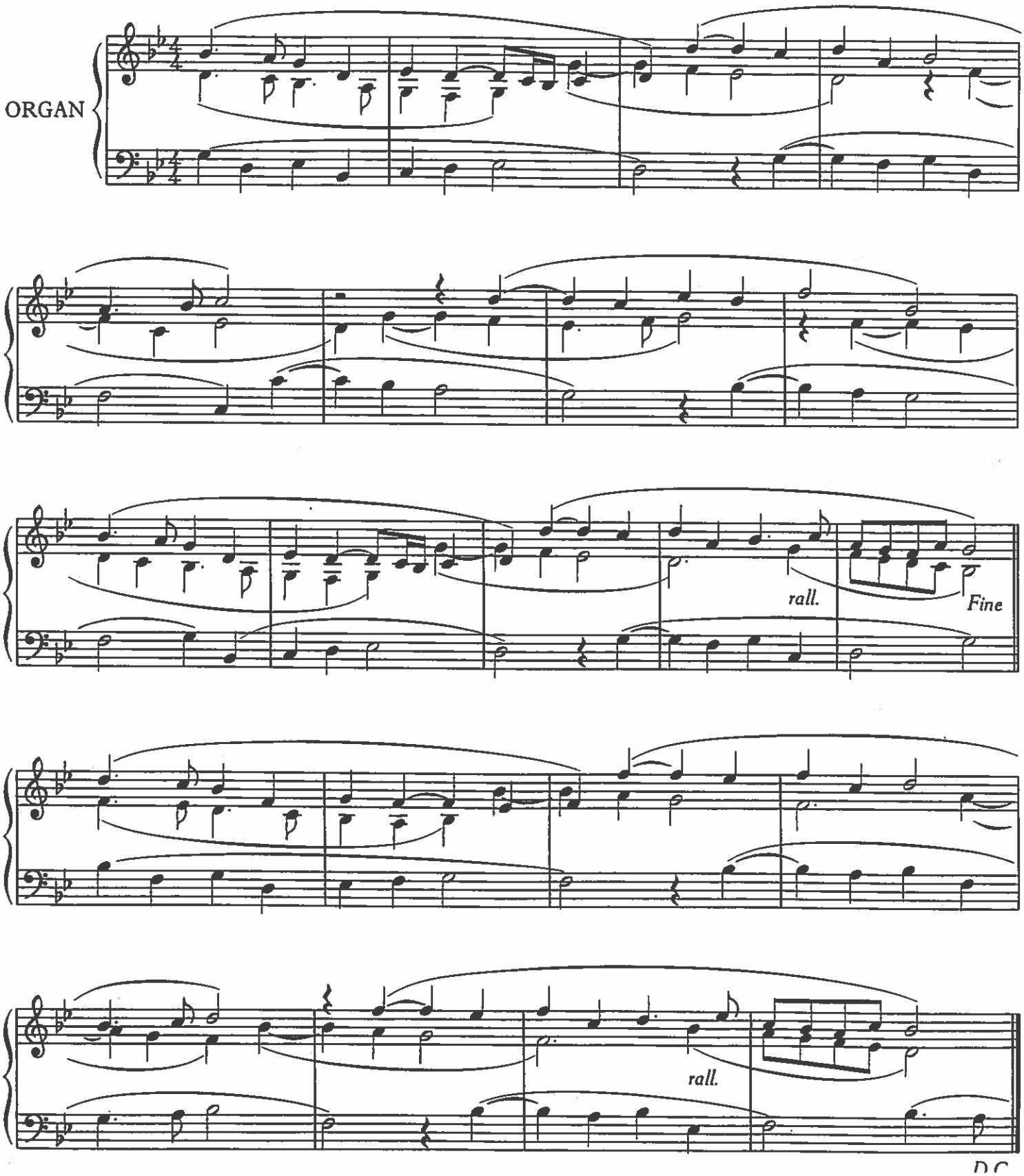
ORGAN




ritardando
Fine
D.C.

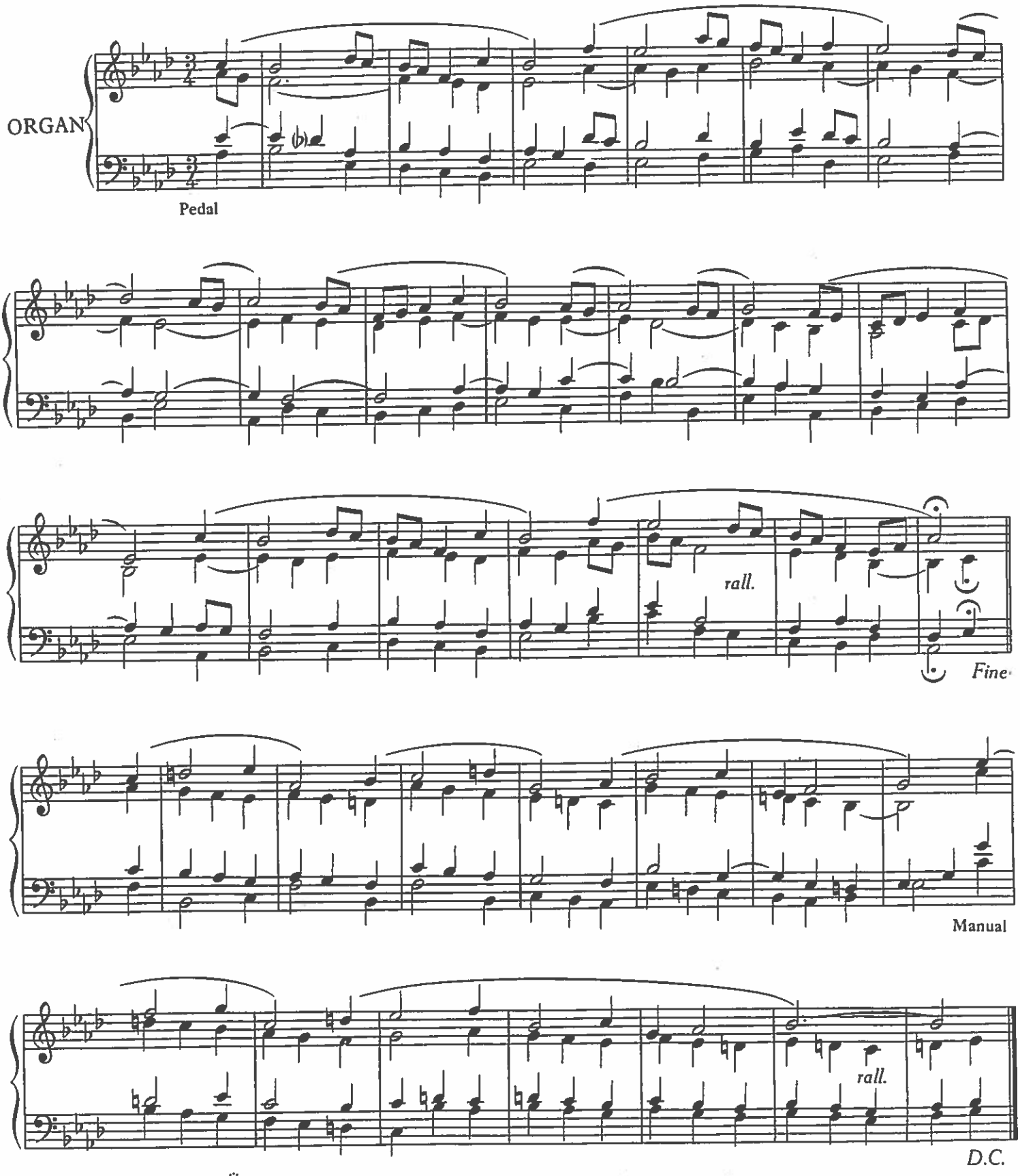
INTERLUDE XXIV.

Dom GREGORY MURRAY



INTERLUDE XXV.

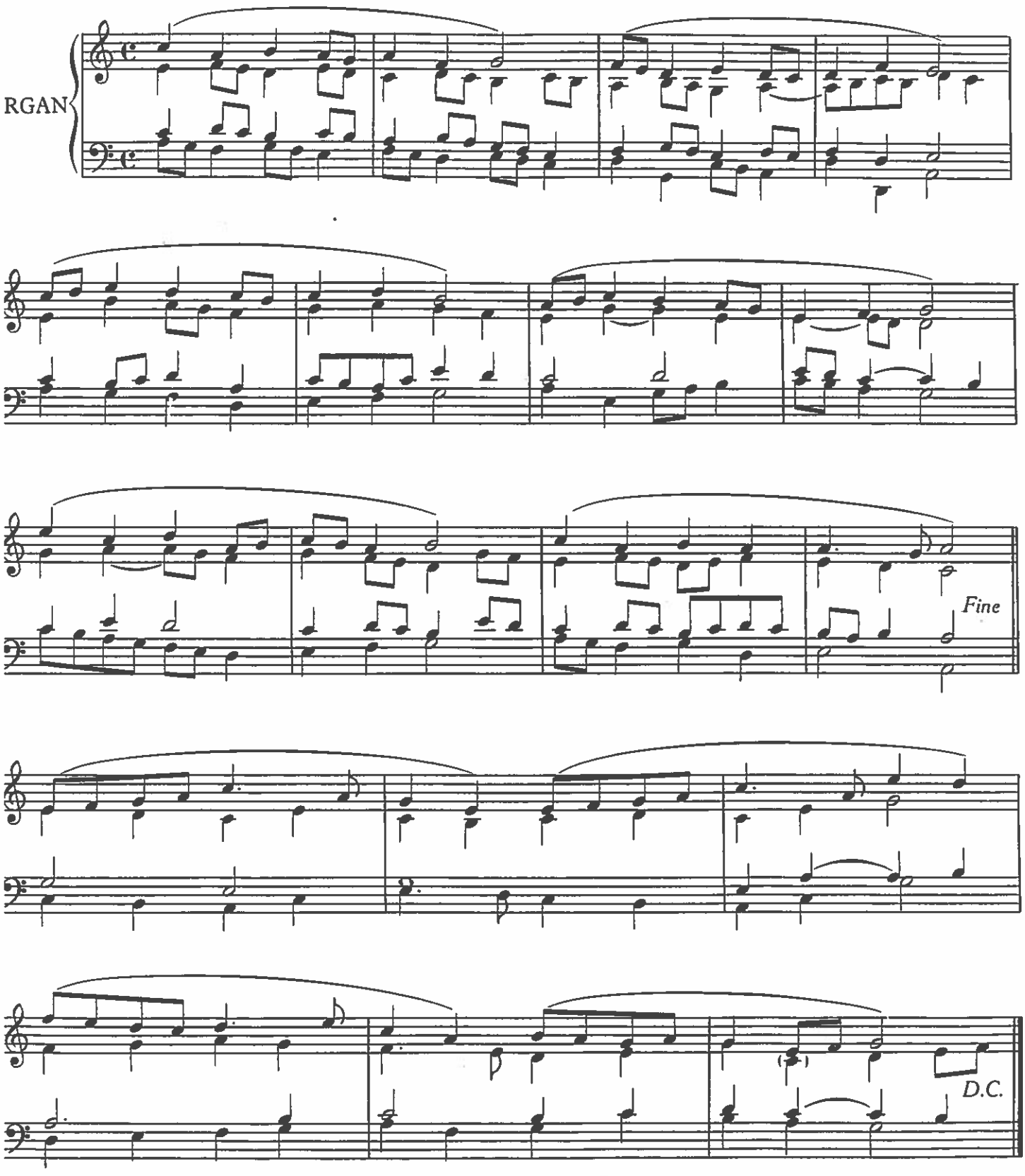
Dom GREGORY MURRAY



⁂ This Interlude may be played a semitone higher by substituting the key-signature of three sharps and by reading D♯ for D♮ in the second section.

INTERLUDE XXVI.

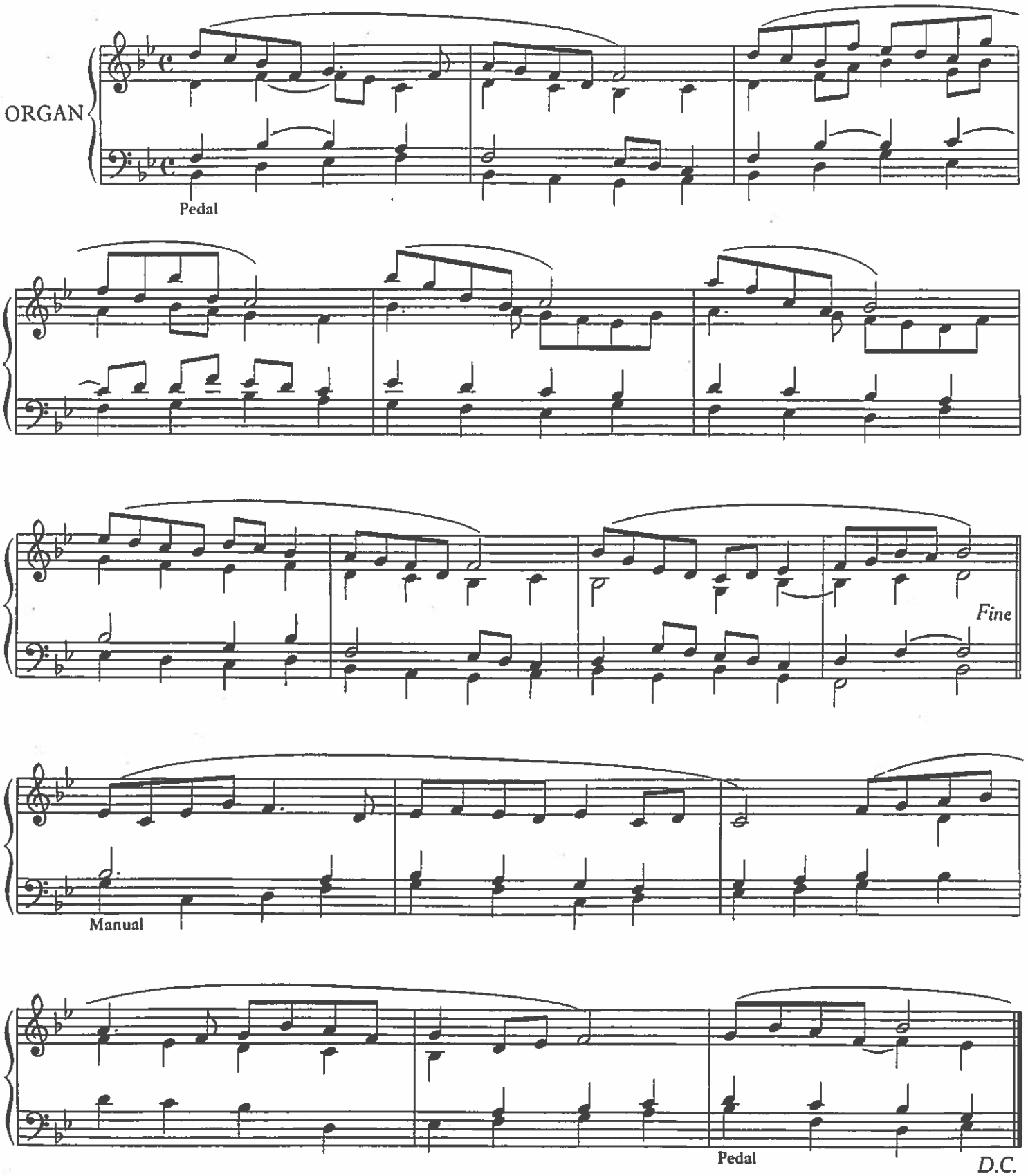
Dom GREGORY MURRAY



INTERLUDE XXVII.*

(on the Offertory "Lauda Jerusalem")

Dom GREGORY MURRAY

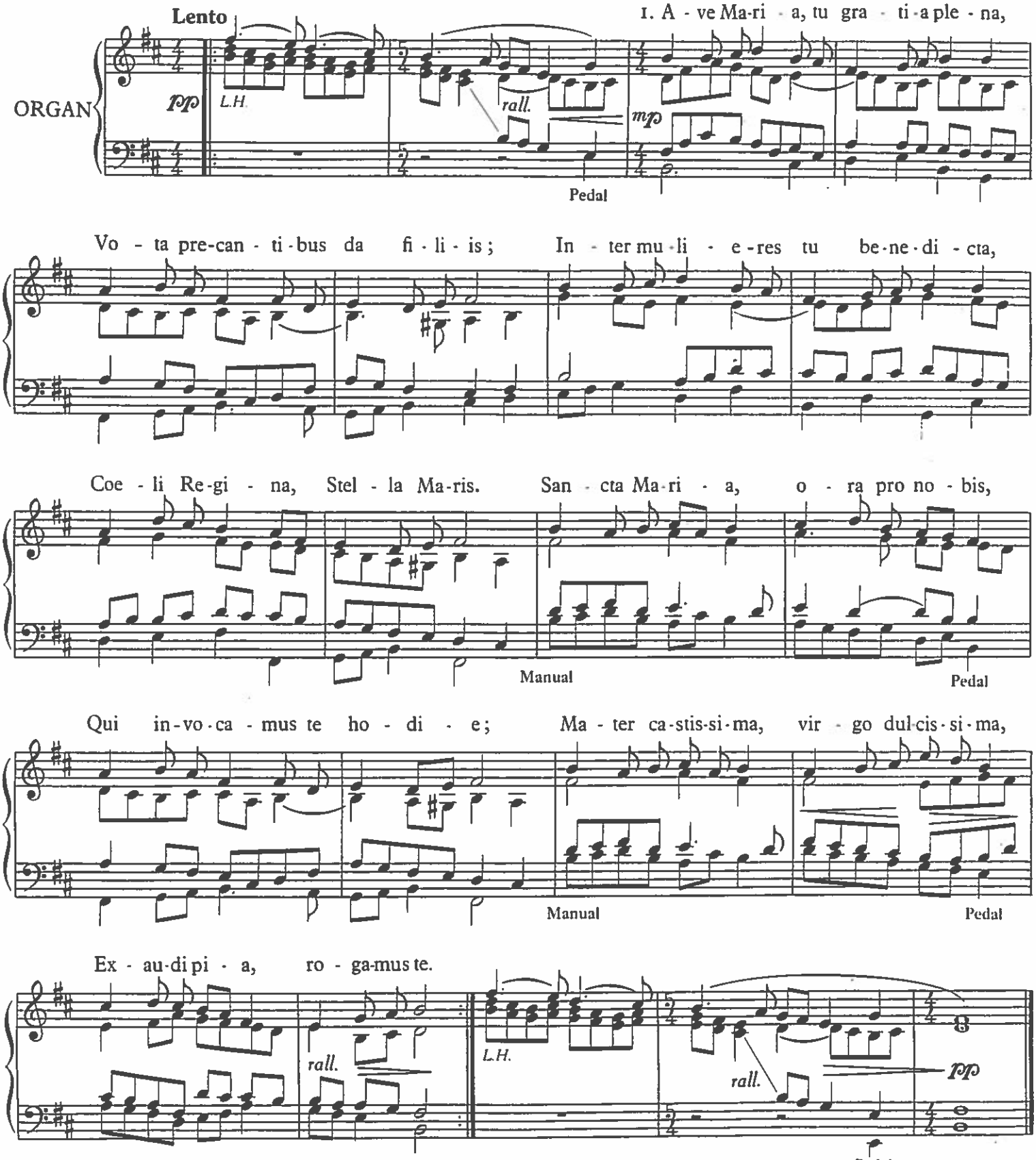


*This Interlude may be played a semitone higher by substituting the key-signature of five sharps.

INTERLUDE XXVIII.

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

Dom GREGORY MURRAY



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

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.

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Printed in England.

PREFACE

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

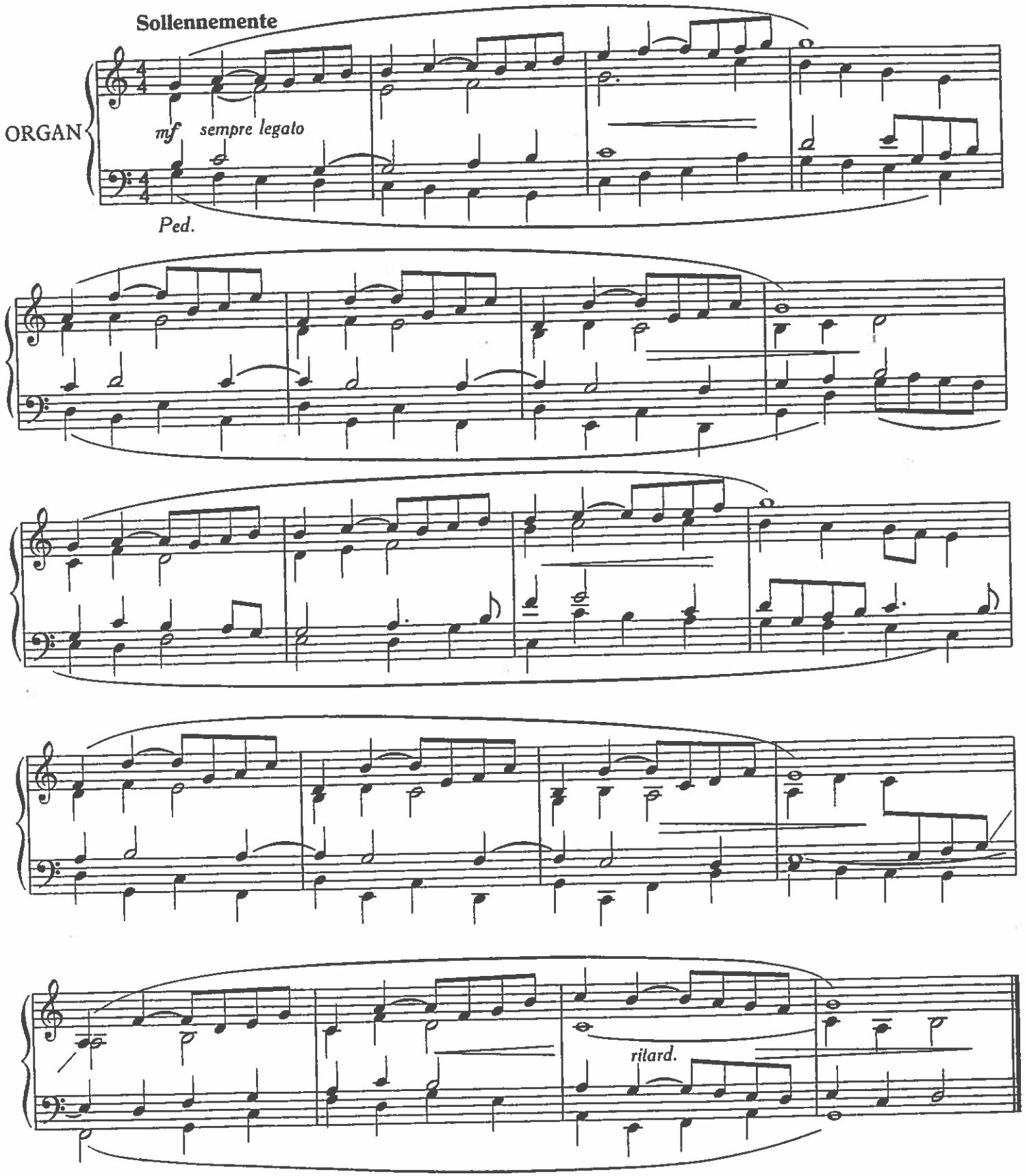
Alphege Shebbeare
(Monk of Downside Abbey)

THE GREGORIAN ORGANIST

VOLUME I.

Dom ALPHEGE SHEBBEARE

I.



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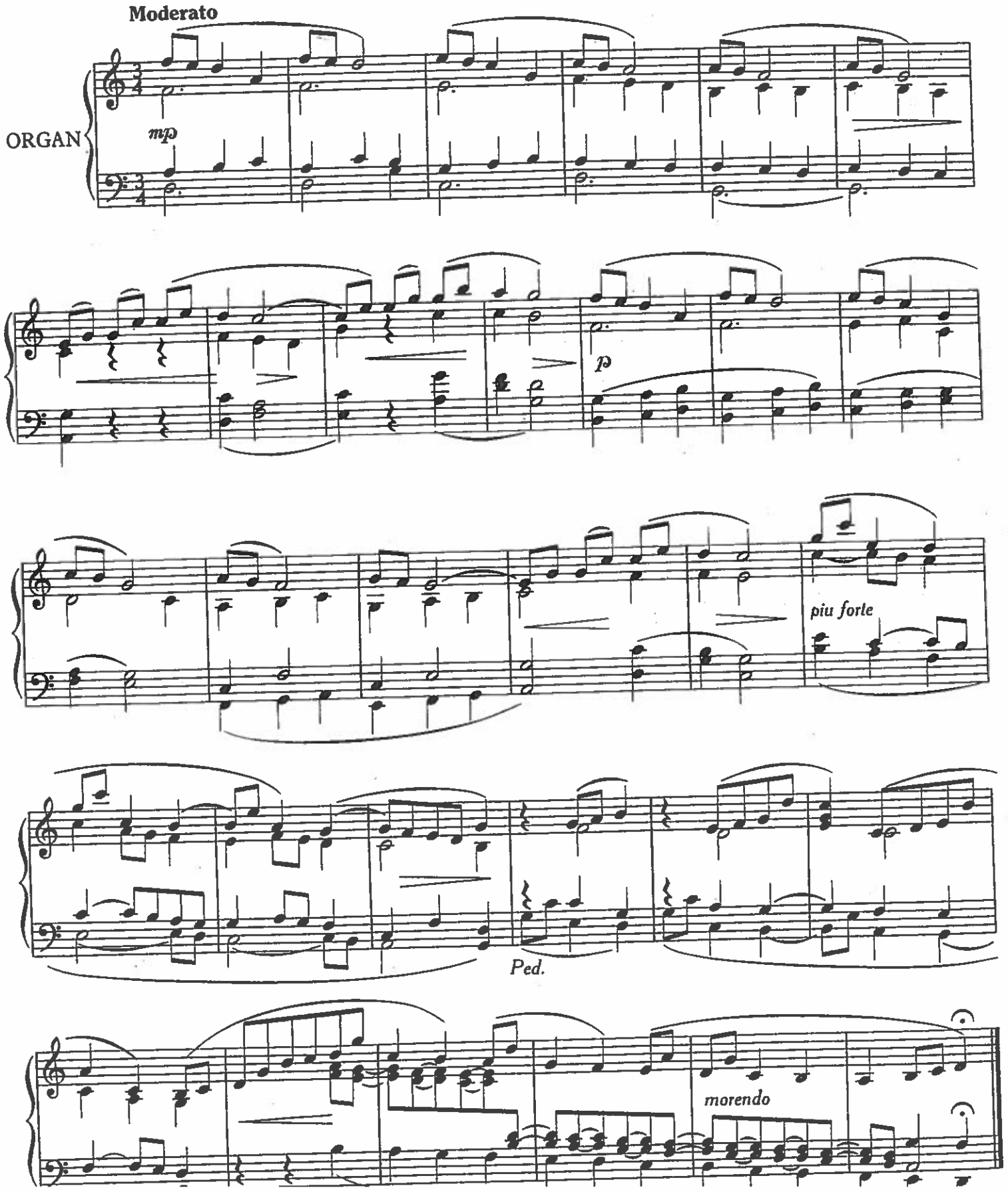
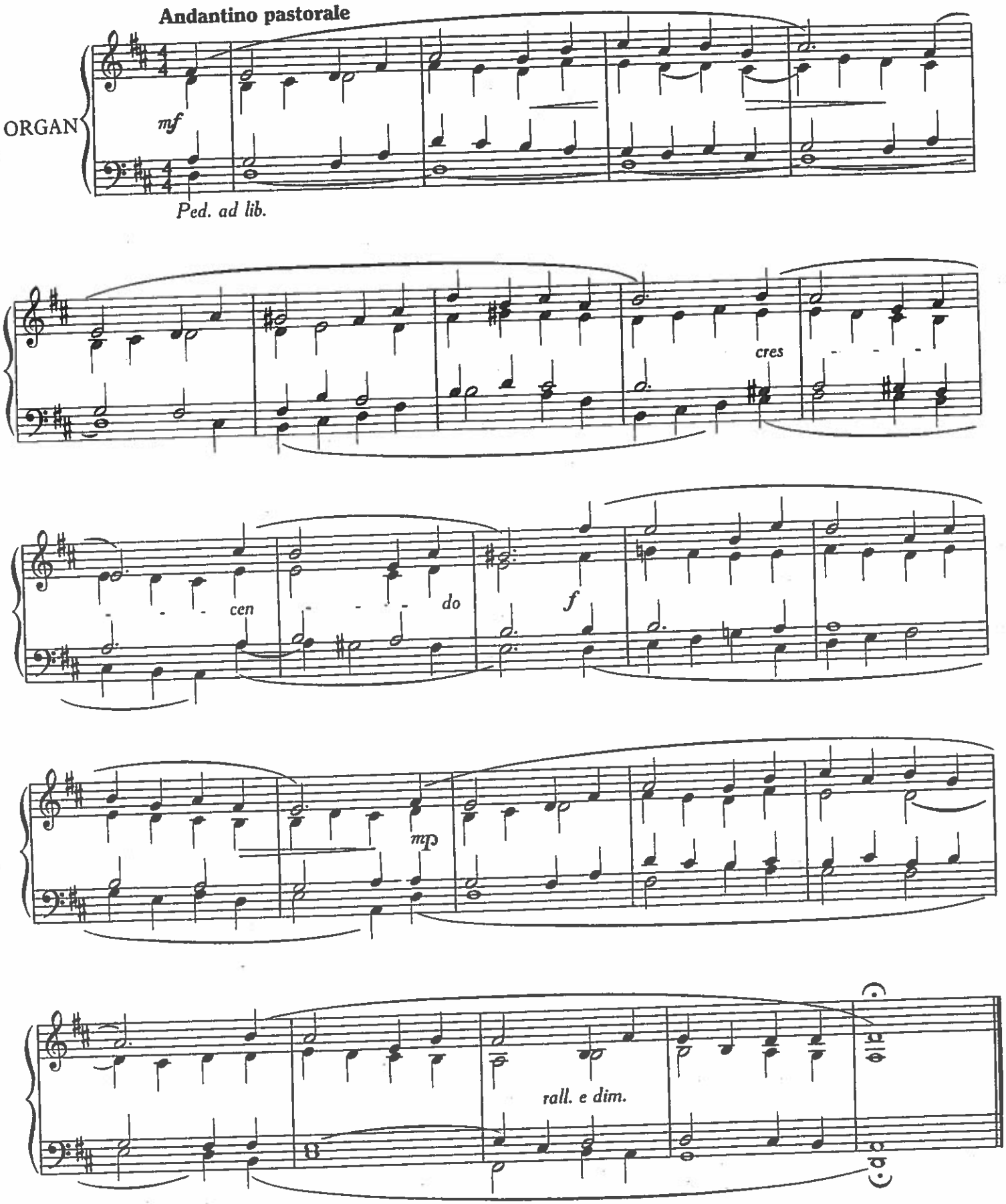
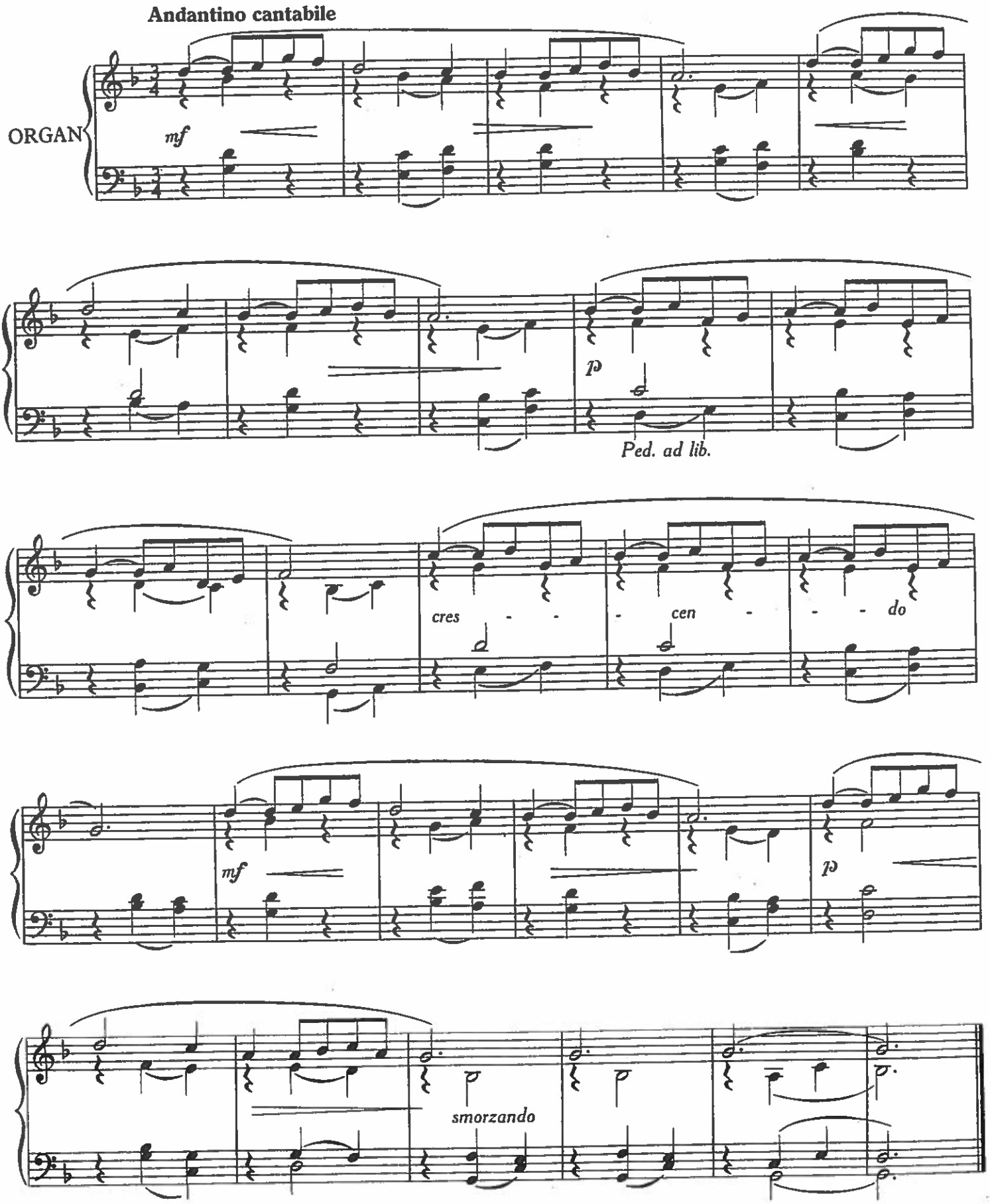
II.

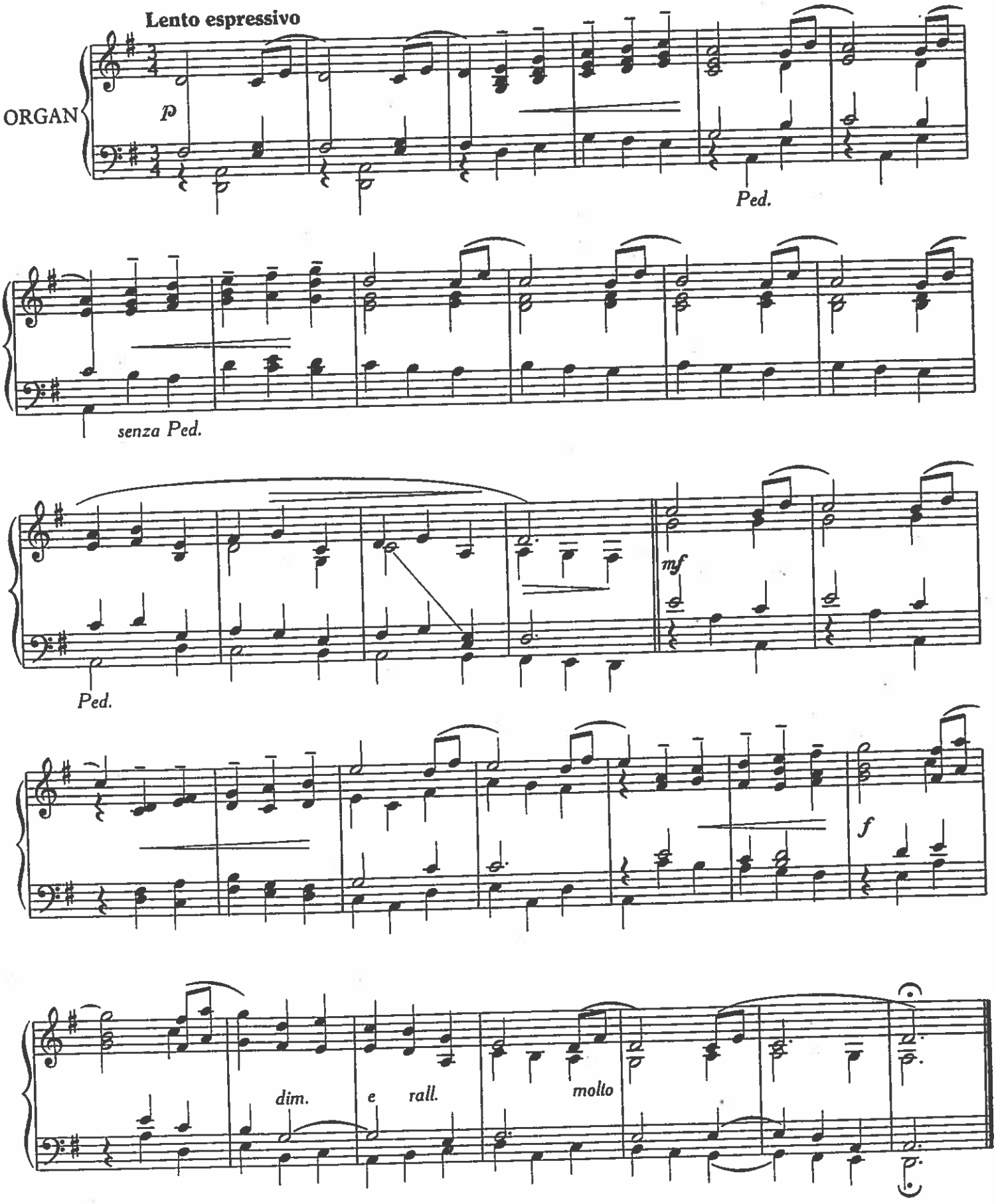


III


Andantino pastorale
ORGAN
mf
Ped. ad lib.
cres
cen
do
f
mp
rall. e dim.
C.d.

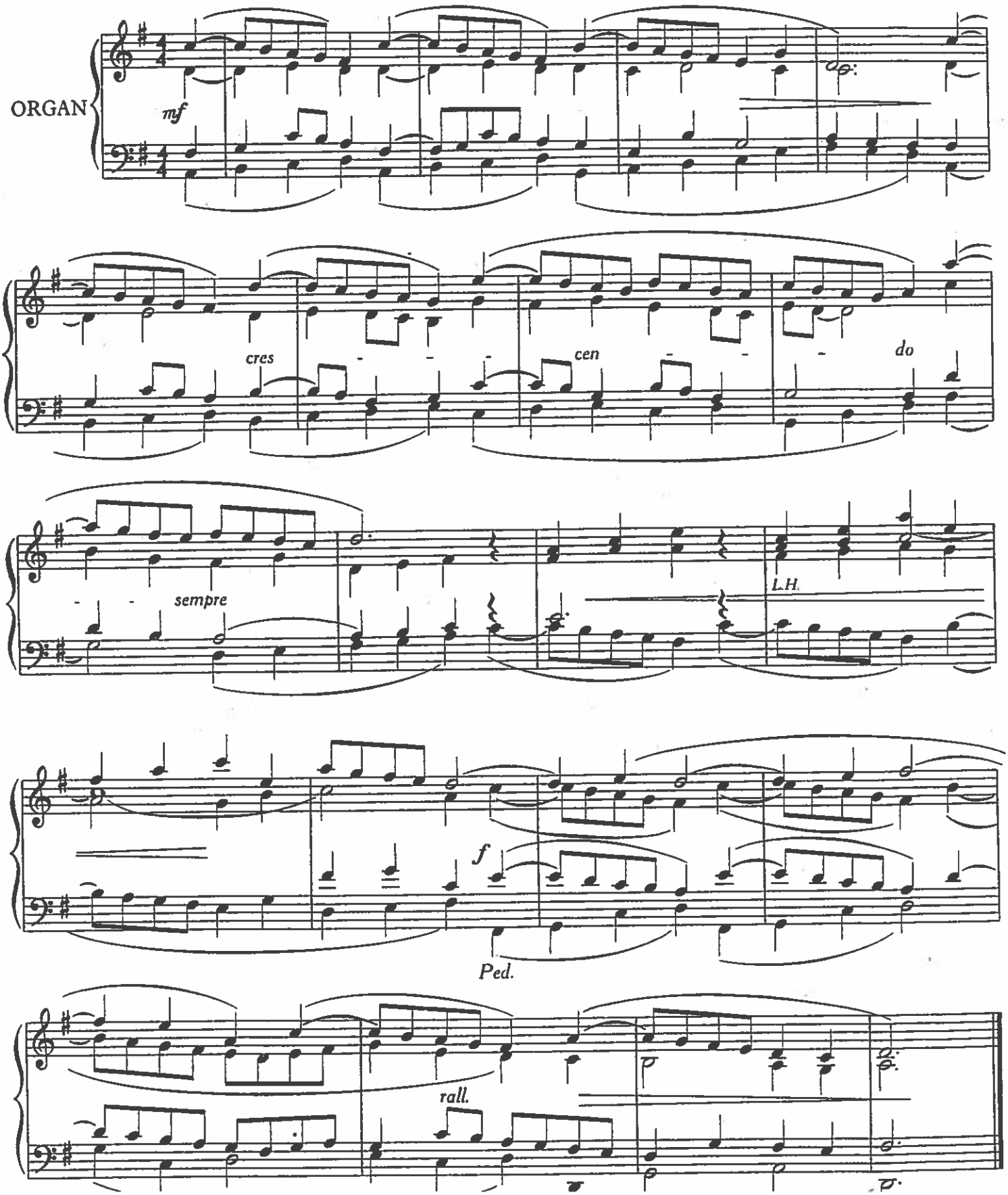
IV

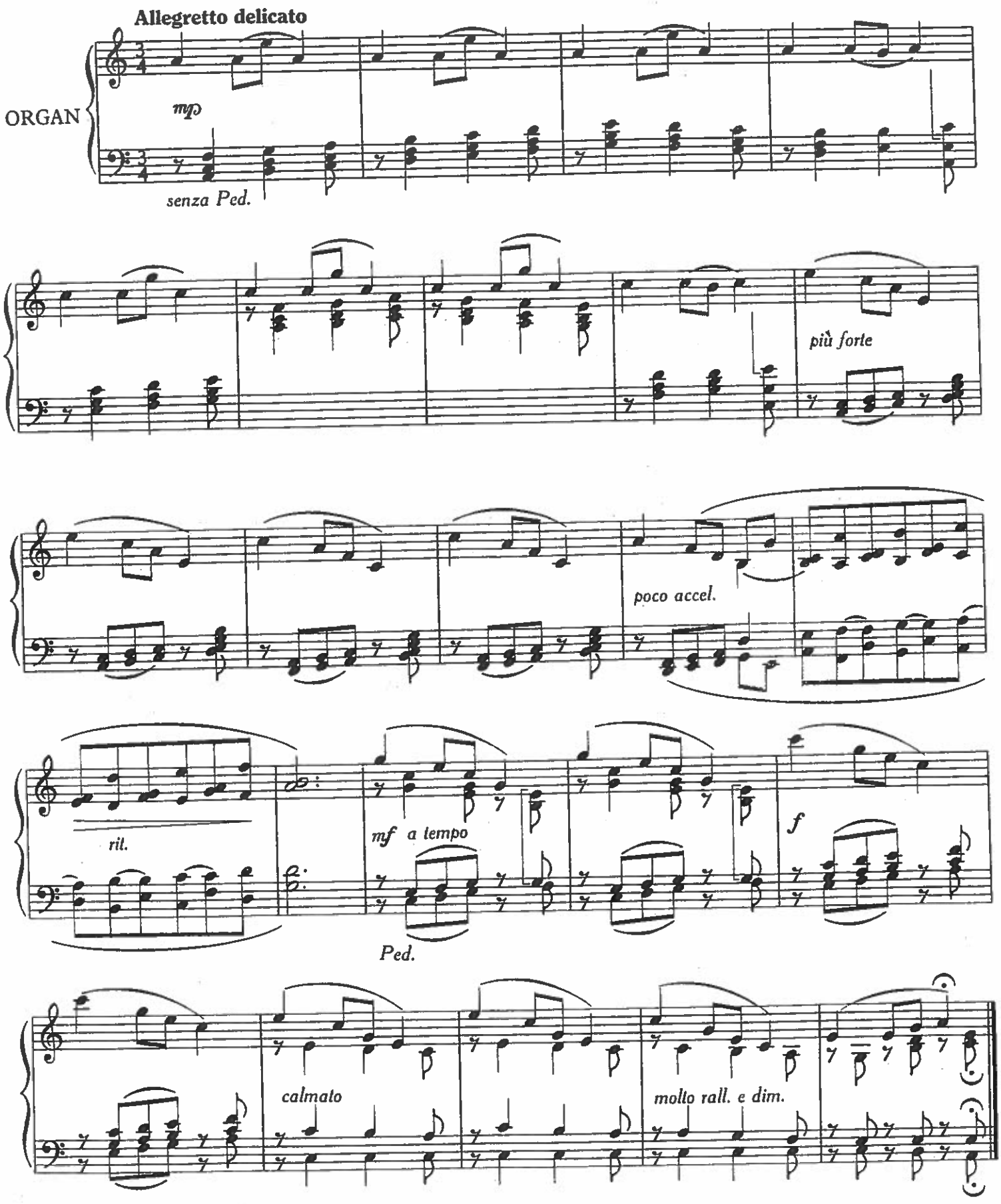

Andantino cantabile
ORGAN
mf
p
Ped. ad lib.
cres - - - cen - - - do
mf
p
smorzando


Lento espressivo
ORGAN
p
Ped.
senza Ped.
Ped.
mf
f
dim.
e rall.
molto

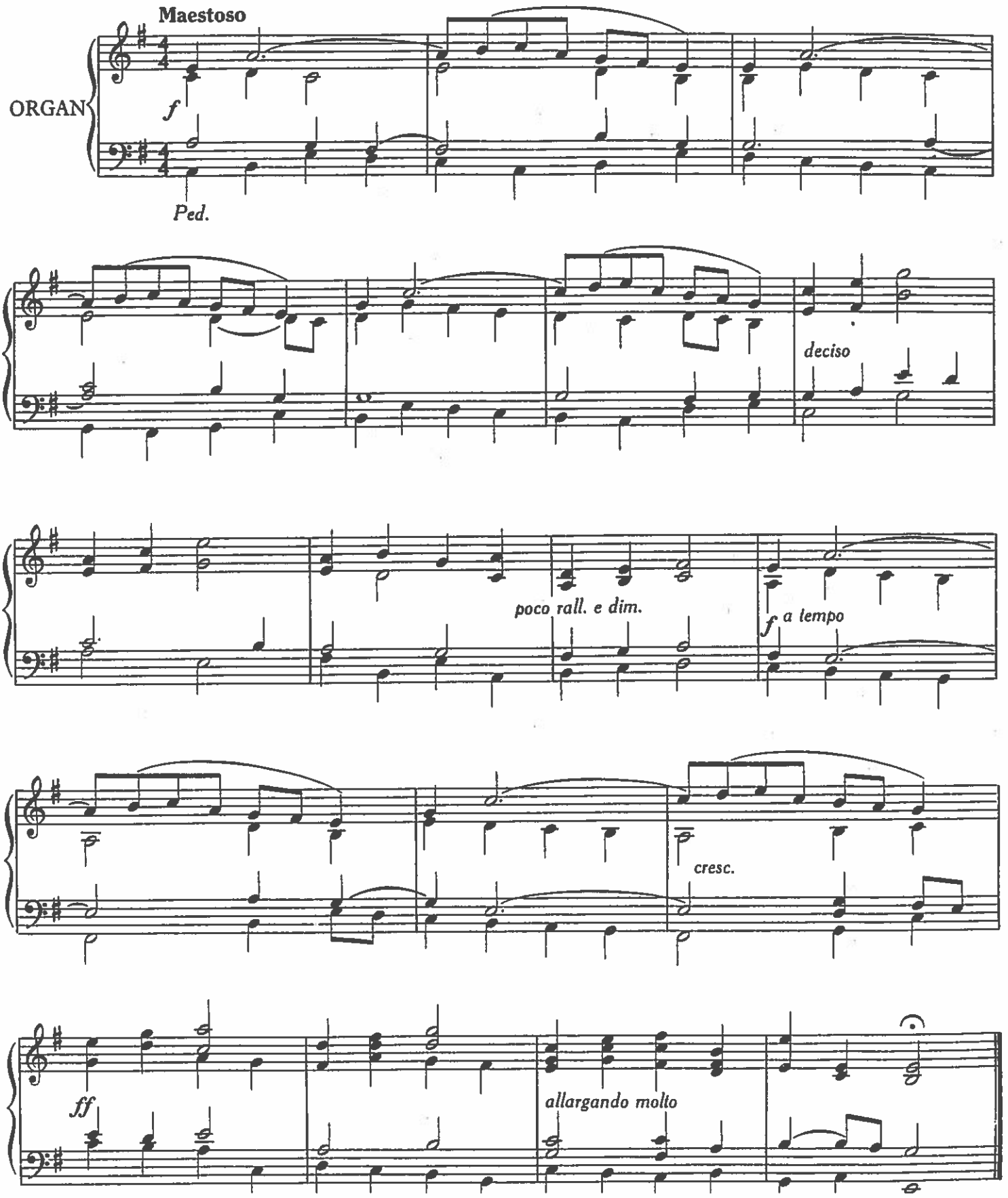
VI

Lento sostenuto e ben deciso

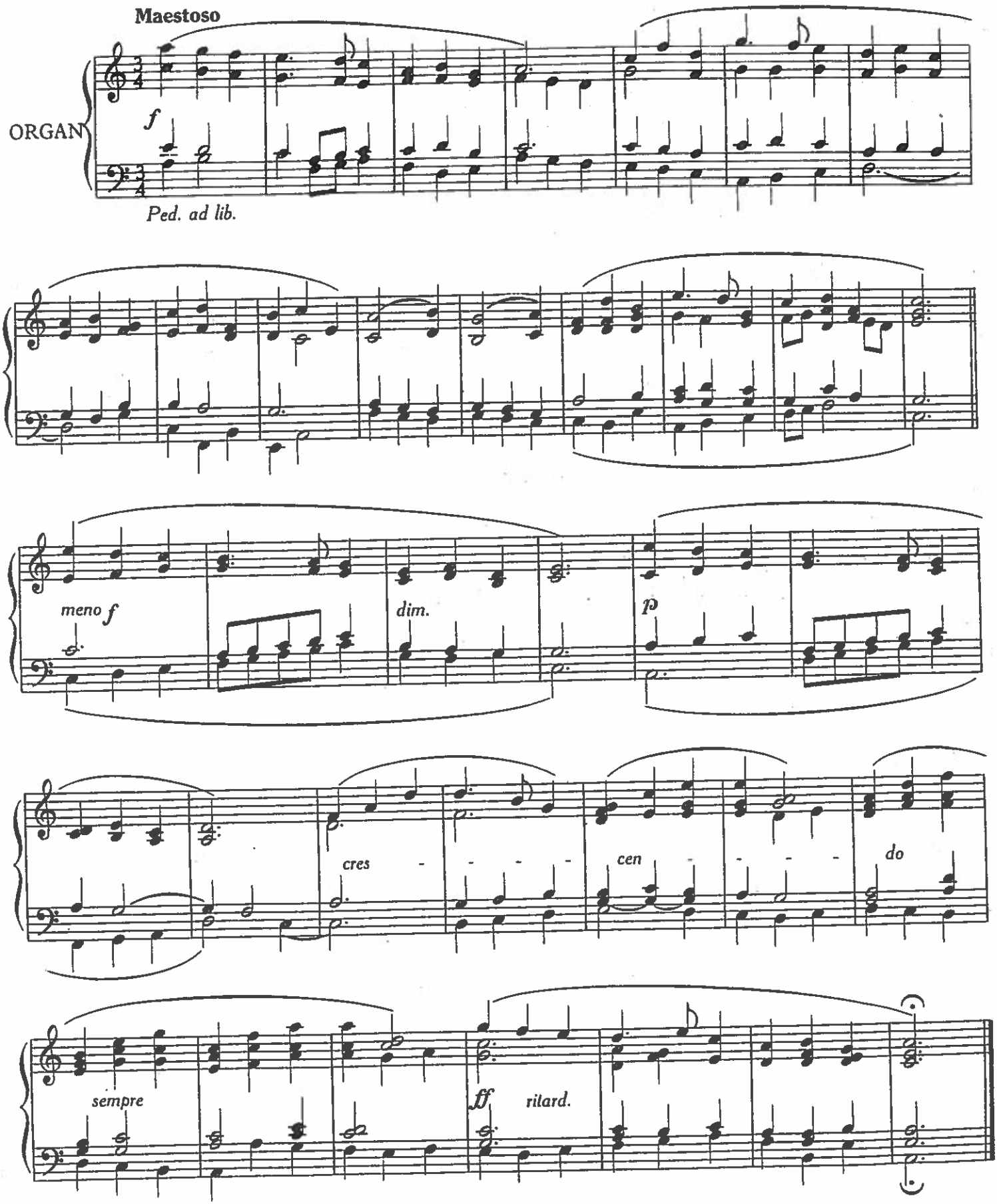



Allegretto delicato
ORGAN
mp
senza Ped.
più forte
poco accel.
rit.
mf a tempo
Ped.
f
calmato
molto rall. e dim.

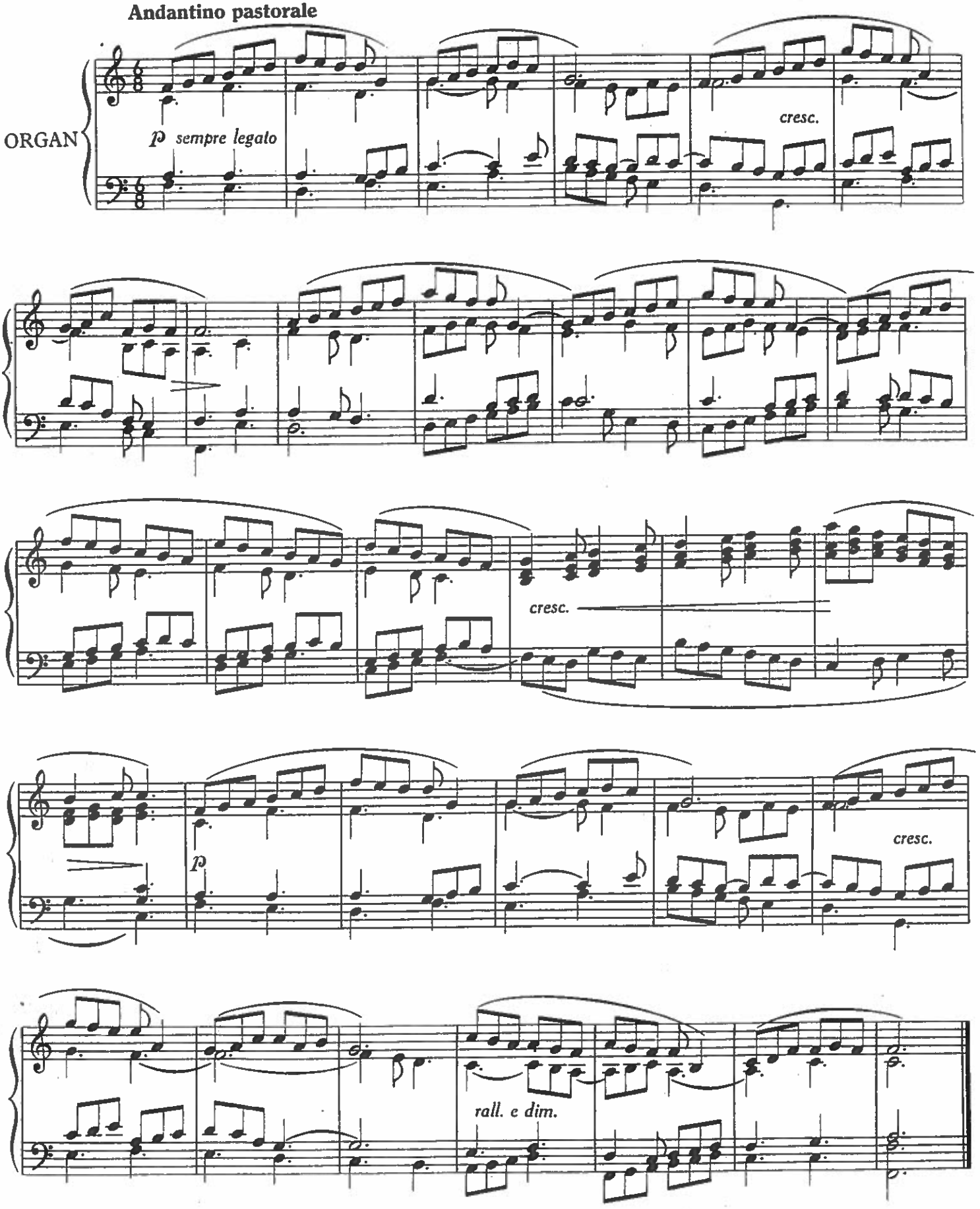
VIII


Maestoso
ORGAN
f
Ped.
deciso
poco rall. e dim.
f a tempo
cresc.
ff
allargando molto

X


Maestoso
ORGAN
f
Ped. ad lib.
meno f
dim.
p
cres - - - - -
cen - - - - -
do
sempre
ff
ritard.

Andantino pastorale



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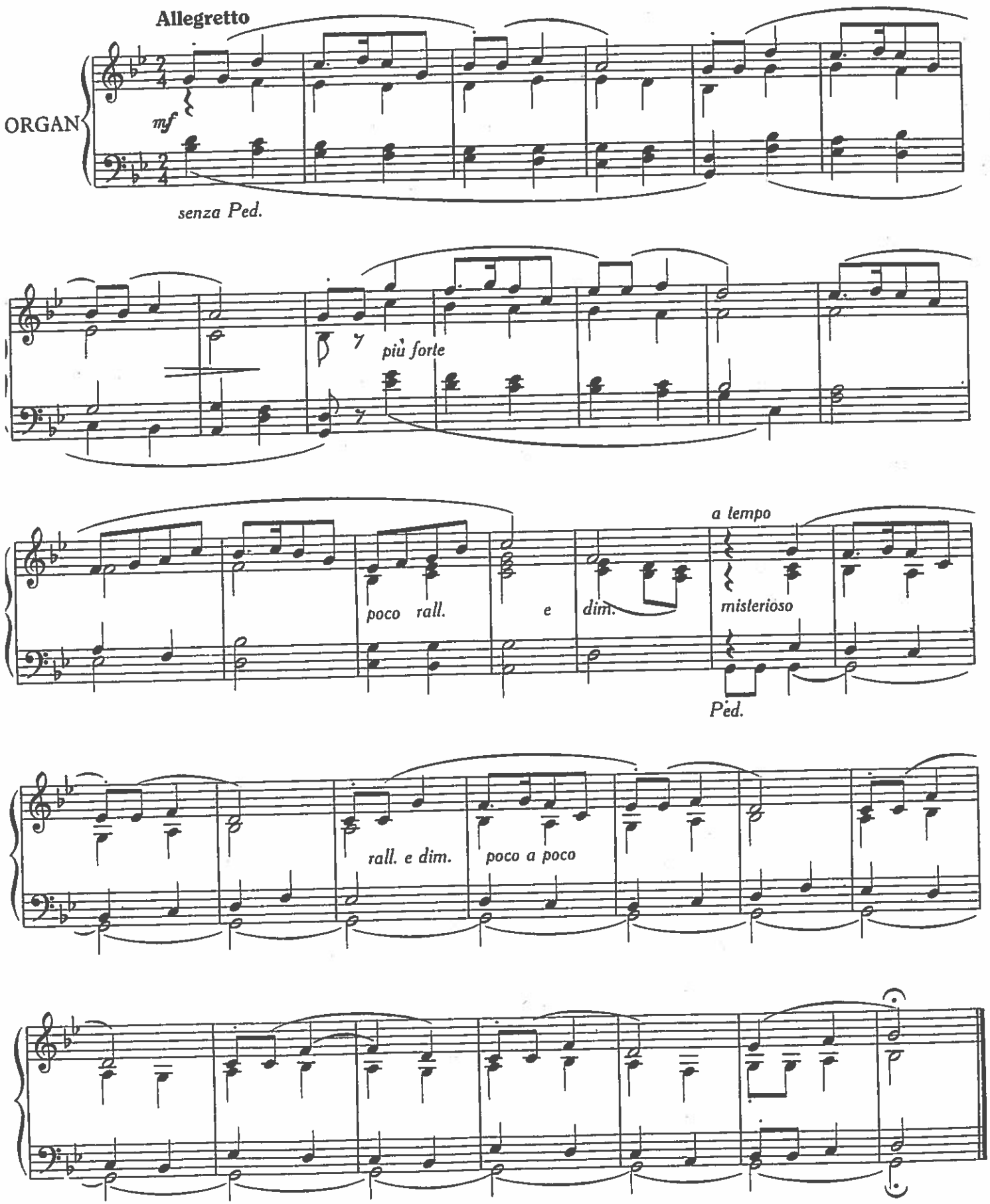
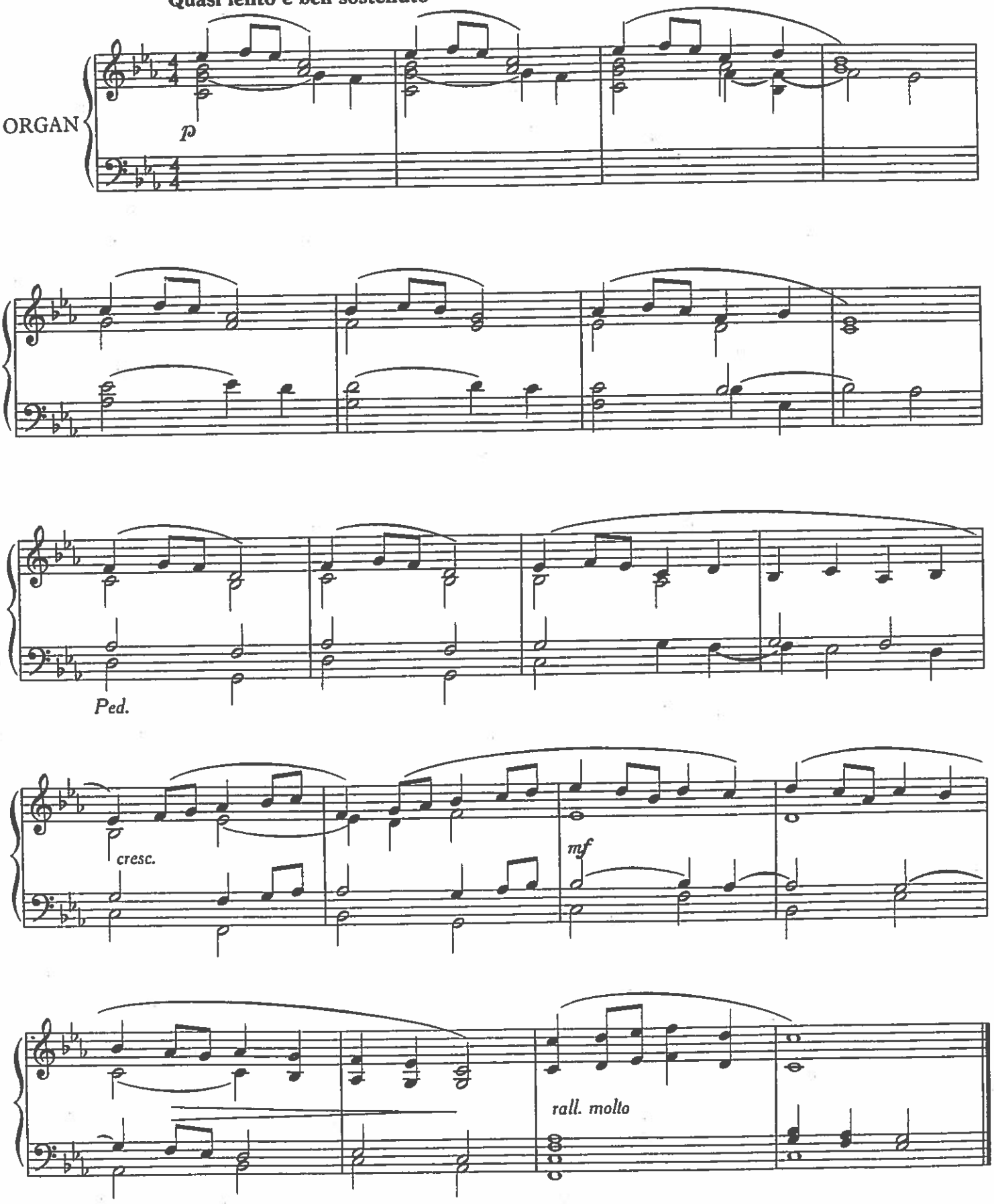
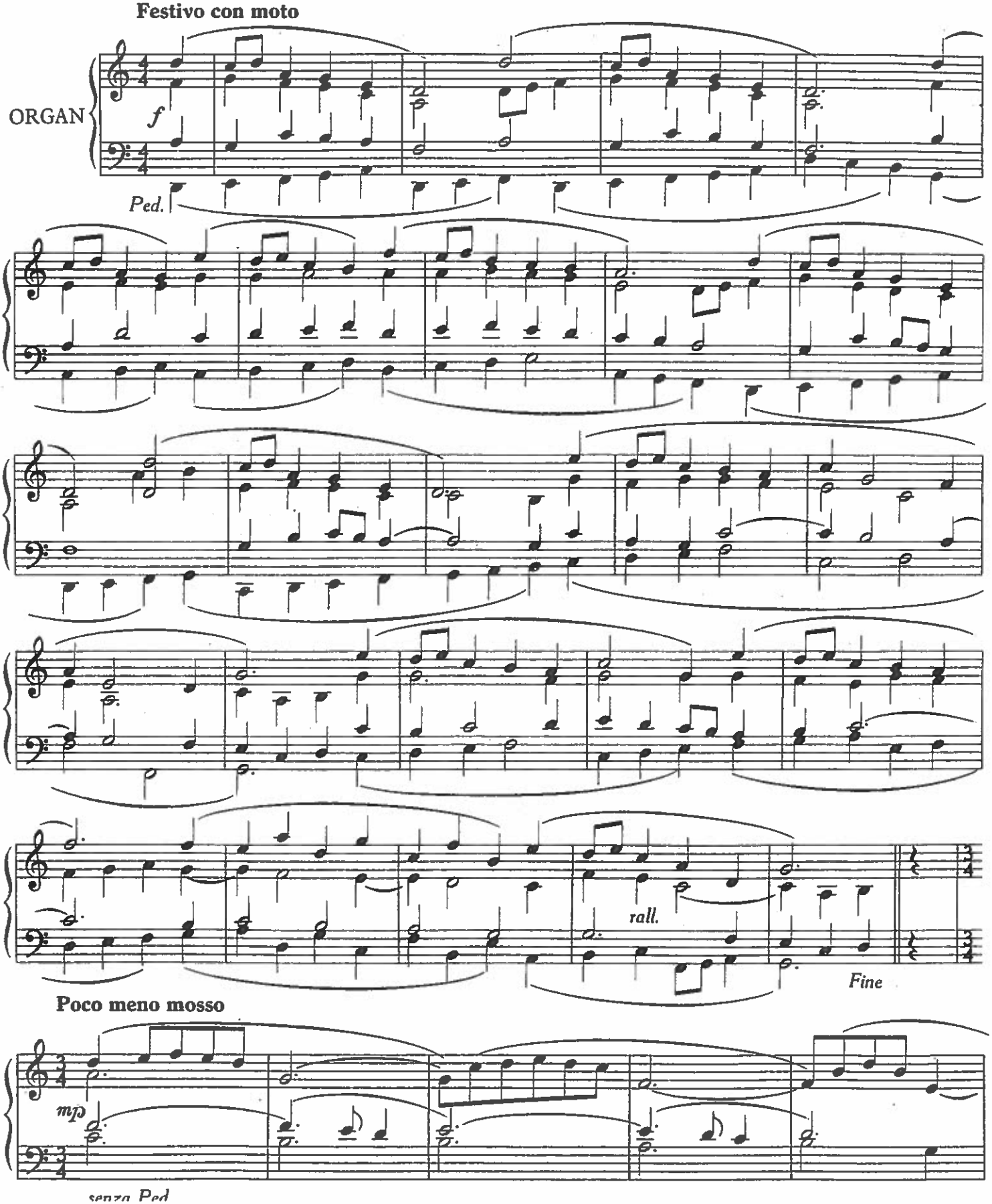
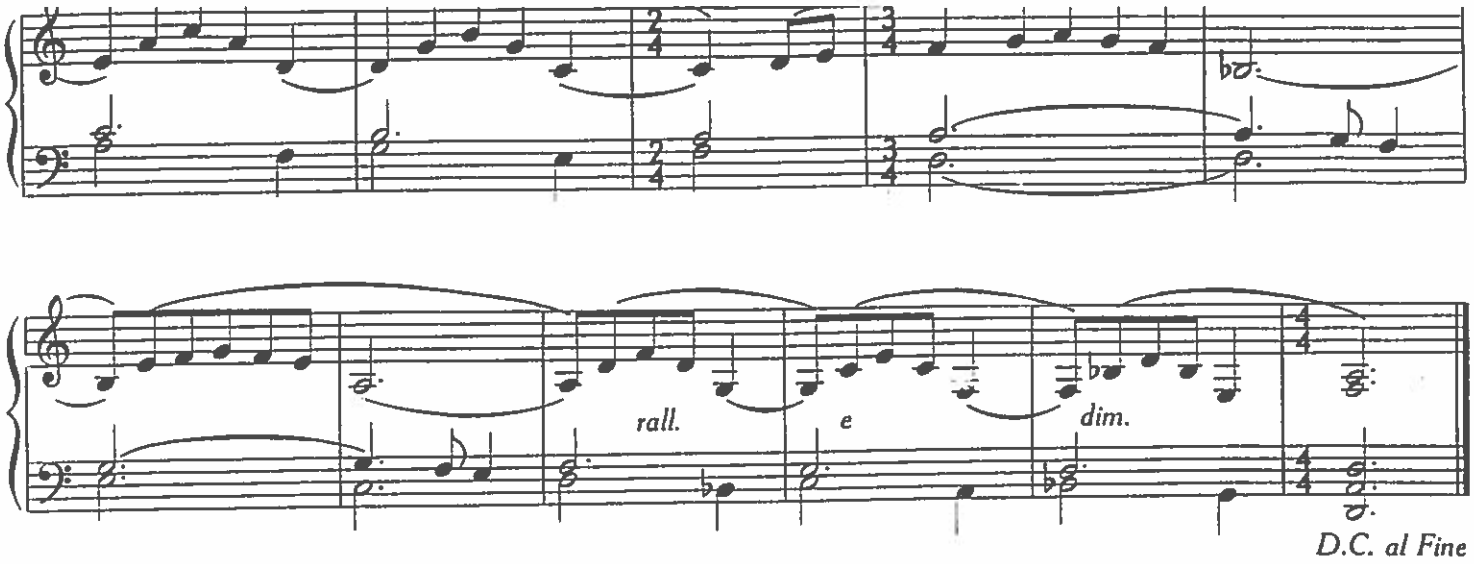

Allegretto
ORGAN
mf
senza Ped.
più forte
poco rall.
e
dim.
a lempo
misterioso
Ped.
rall. e dim.
poco a poco

Quasi lento e ben sostenuto

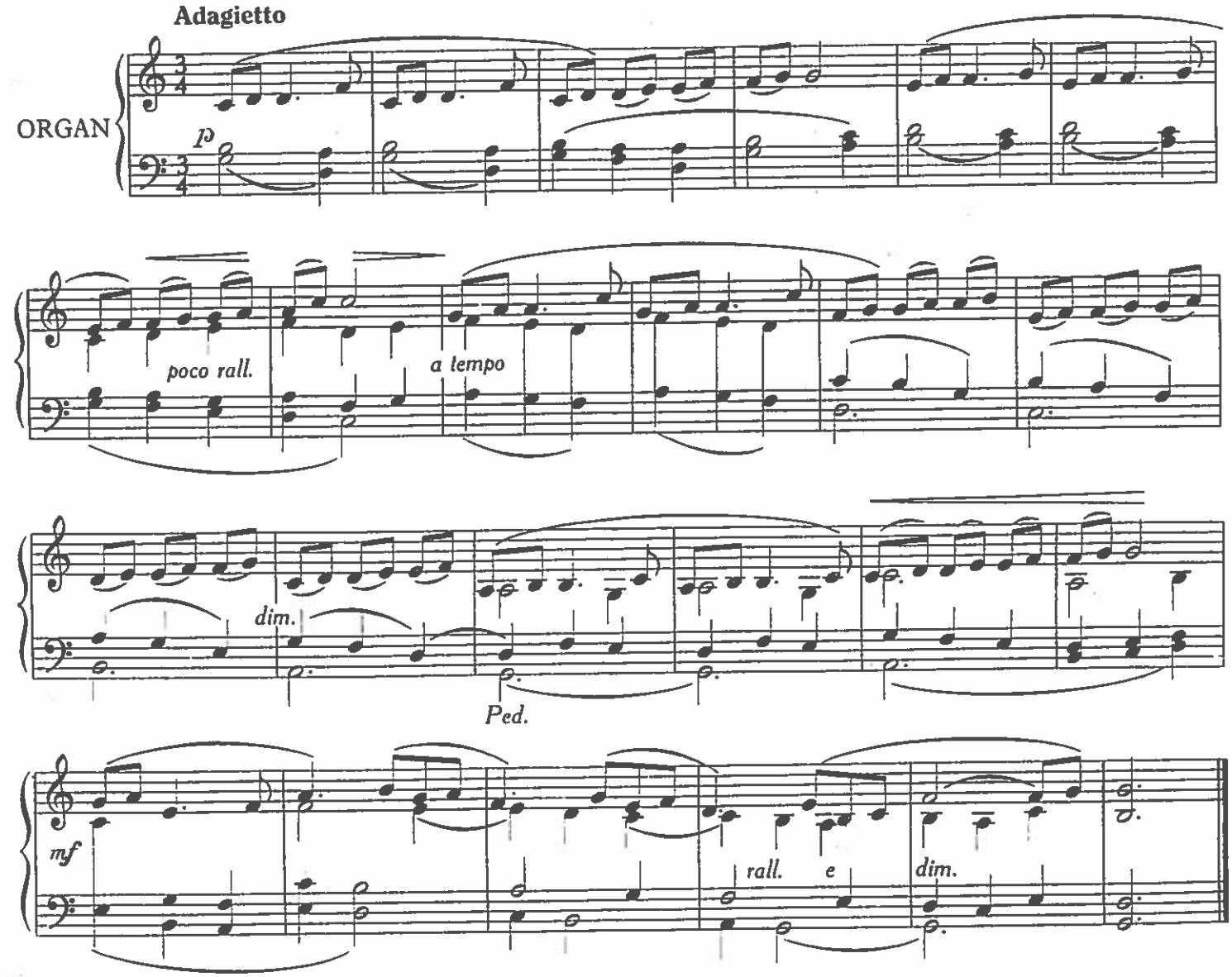


XIV


Festivo con moto
ORGAN
f
Ped.
rall.
Fine
Poco meno mosso
mp
senza Ped


rall.
e
dim.
D.C. al Fine

XV


Adagietto
ORGAN
p
poco rall.
a tempo
dim.
Ped.
mf
rall.
e
dim.

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.

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PREFACE

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)

Dom ALPHEGE SHEBBEARE

I.

(ORGANA PULSANTUR: In Feria V. Coenae Domini)

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

Maestoso molto

ORGAN

f

Ped.

dim.

rall.

molto

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

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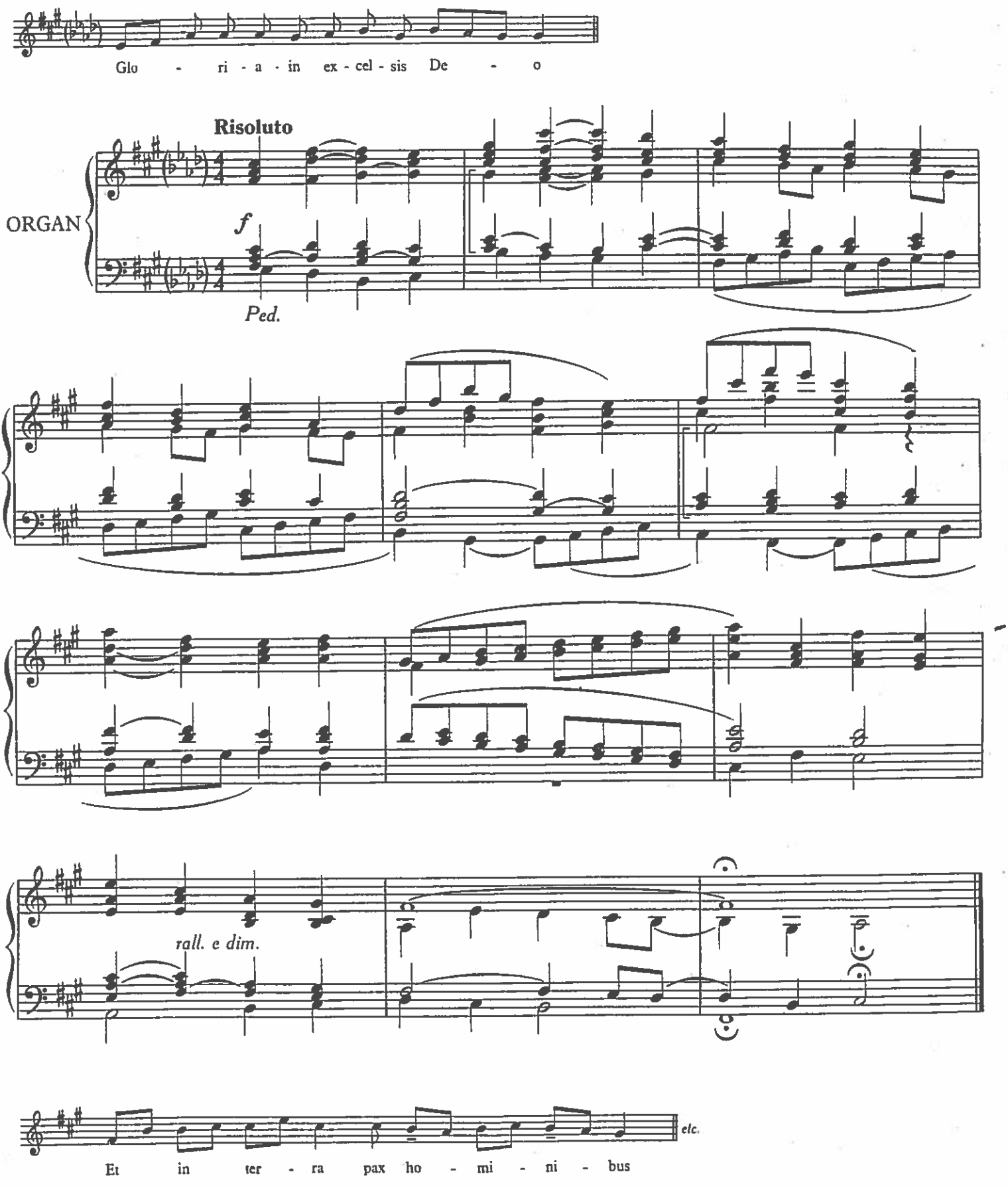
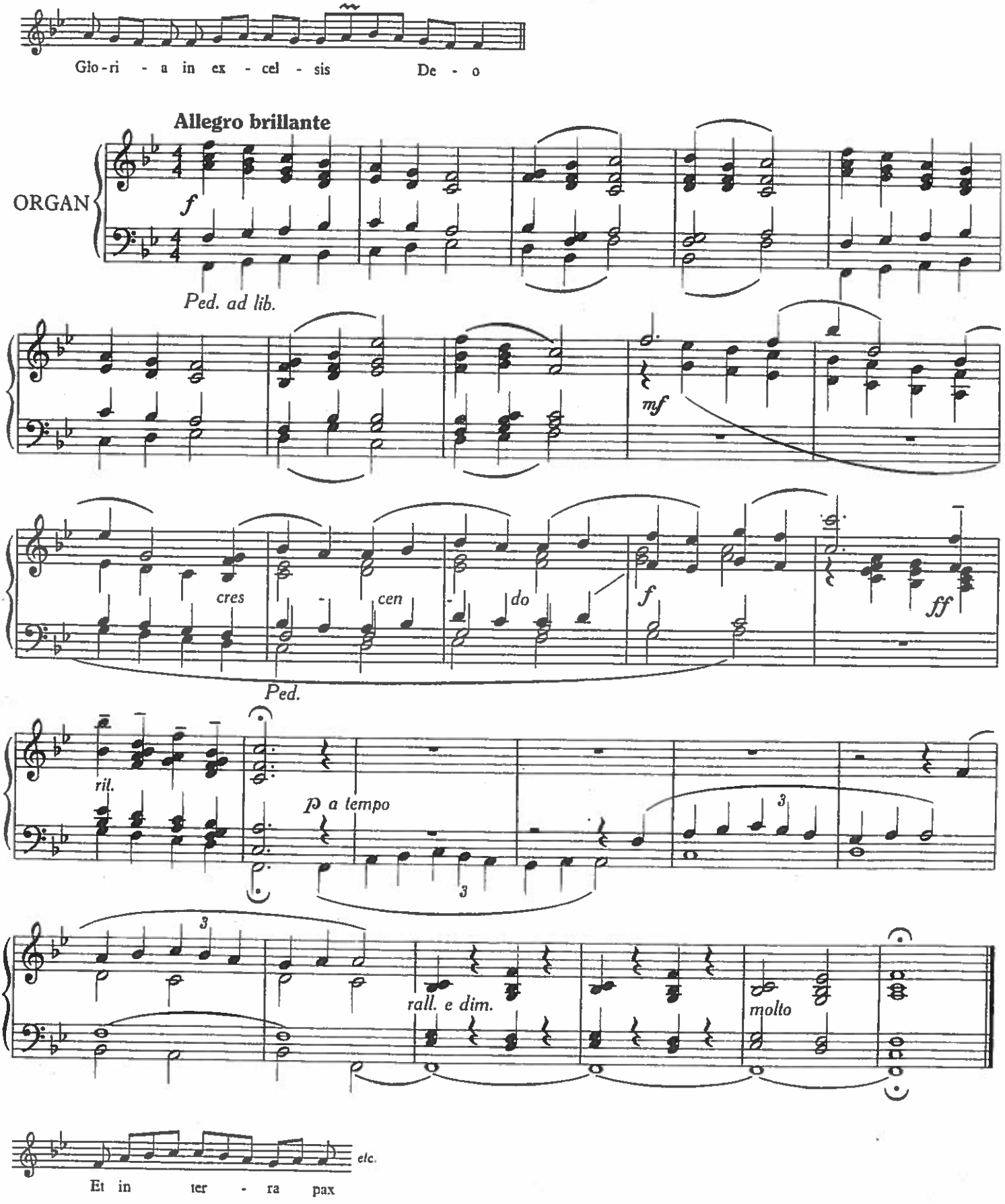
II.

(ORGANA PULSANTUR: In Feria V. Coenae Domini)



(ORGANA PULSANTUR: Sabbato Sancto)



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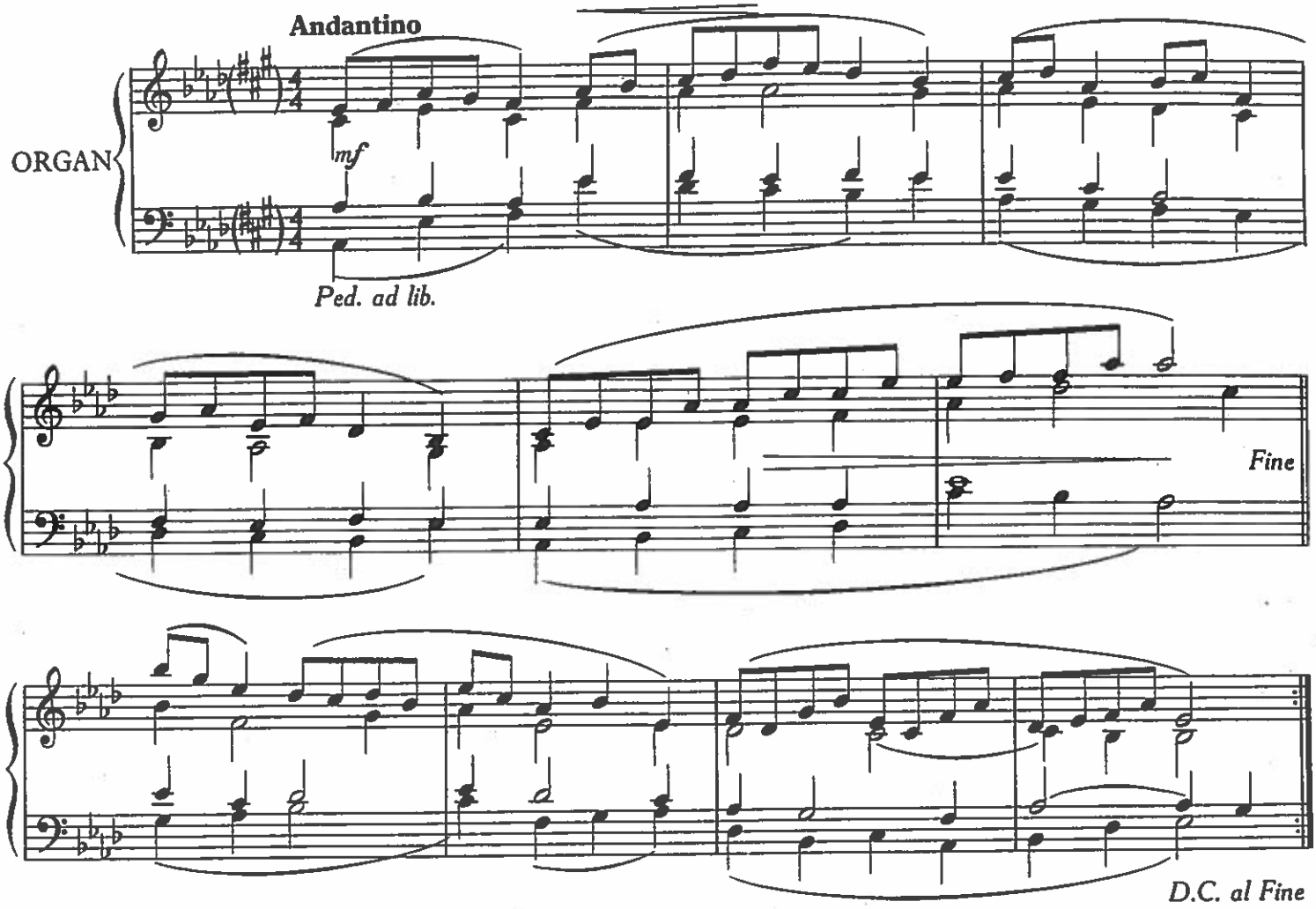
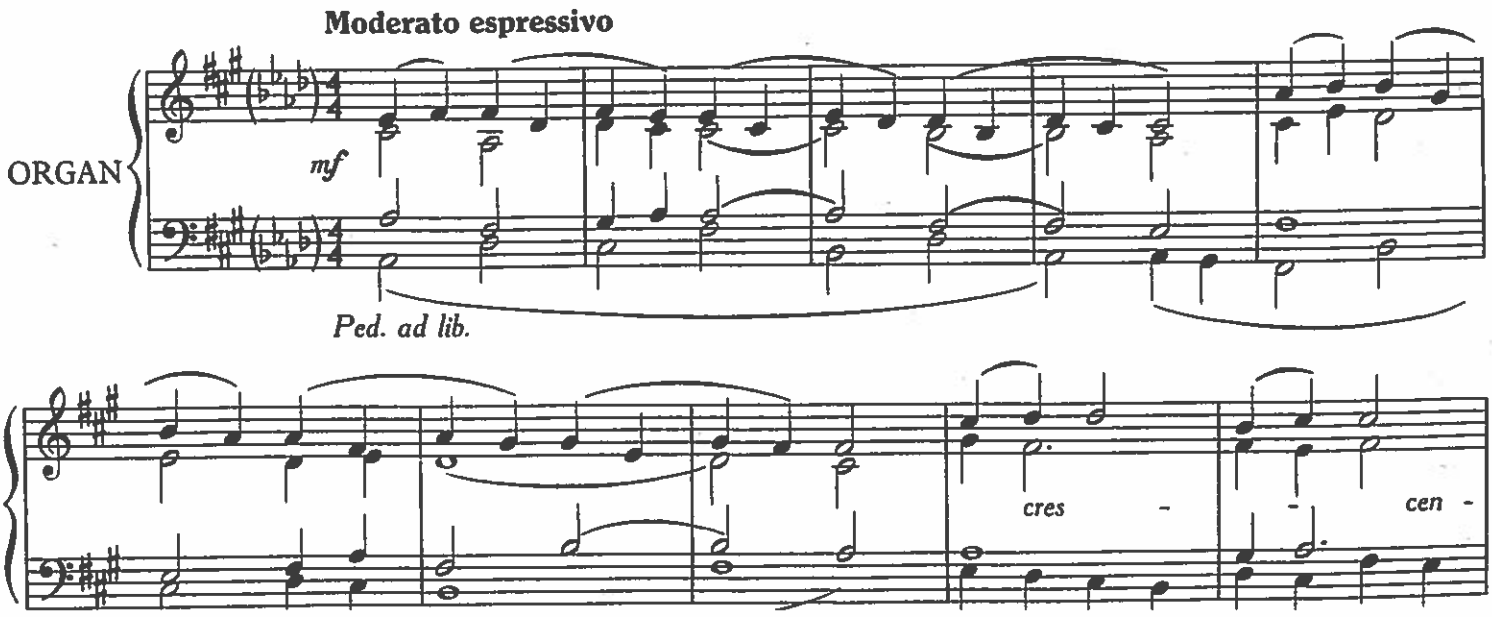
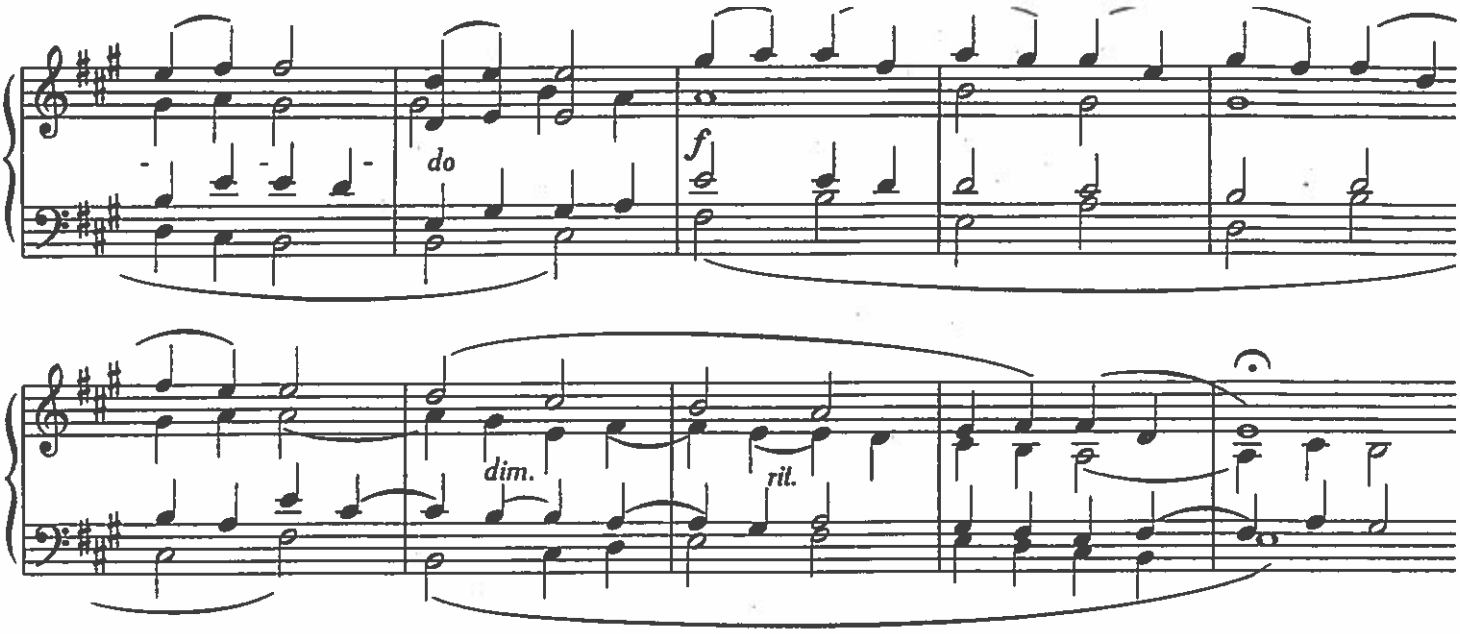


V

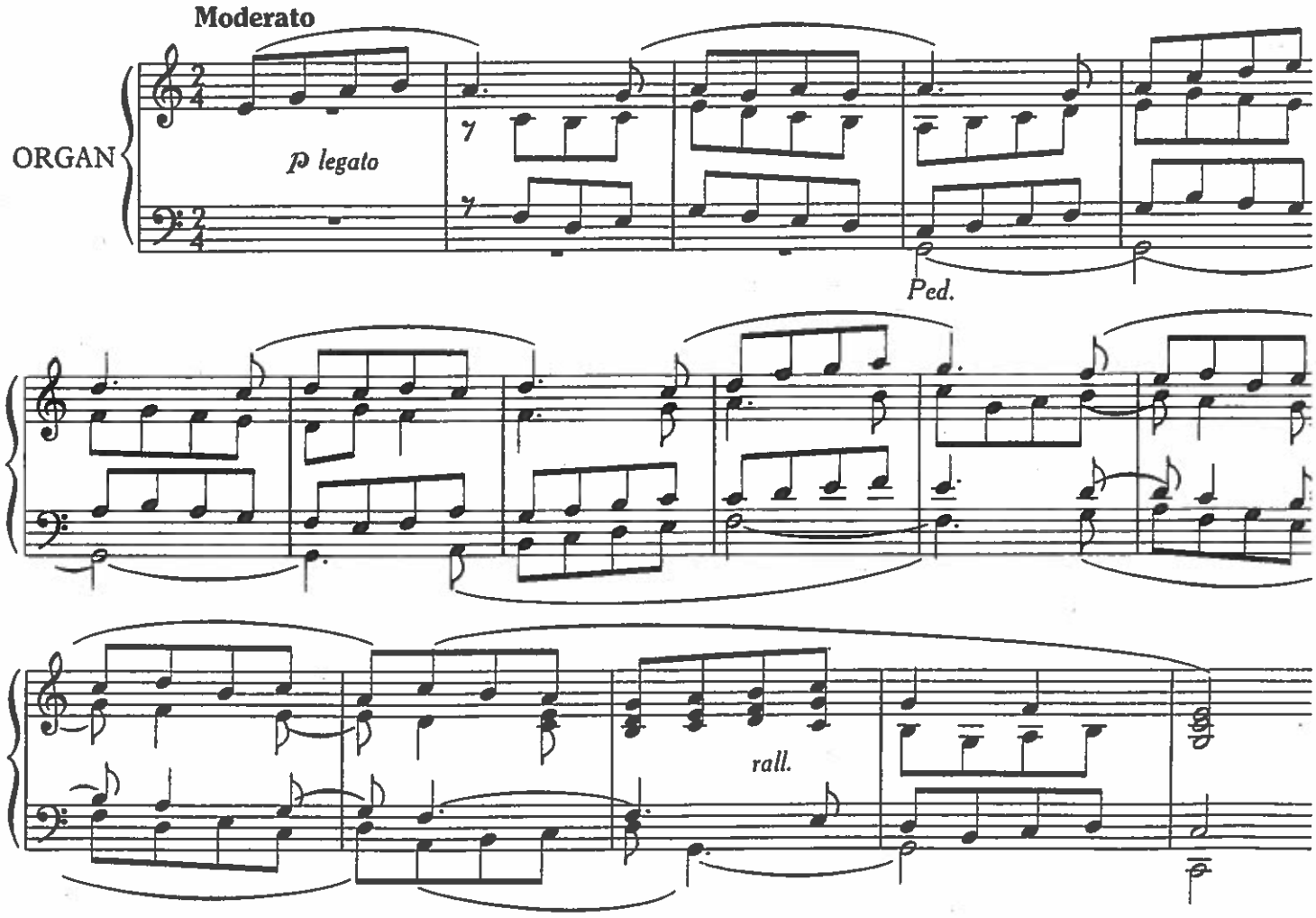
(VIDI AQUAM)

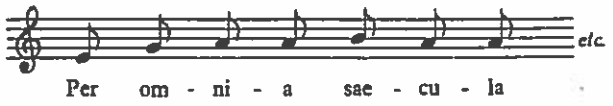




VI

(PER OMNIA SAECULA SAECULORUM)





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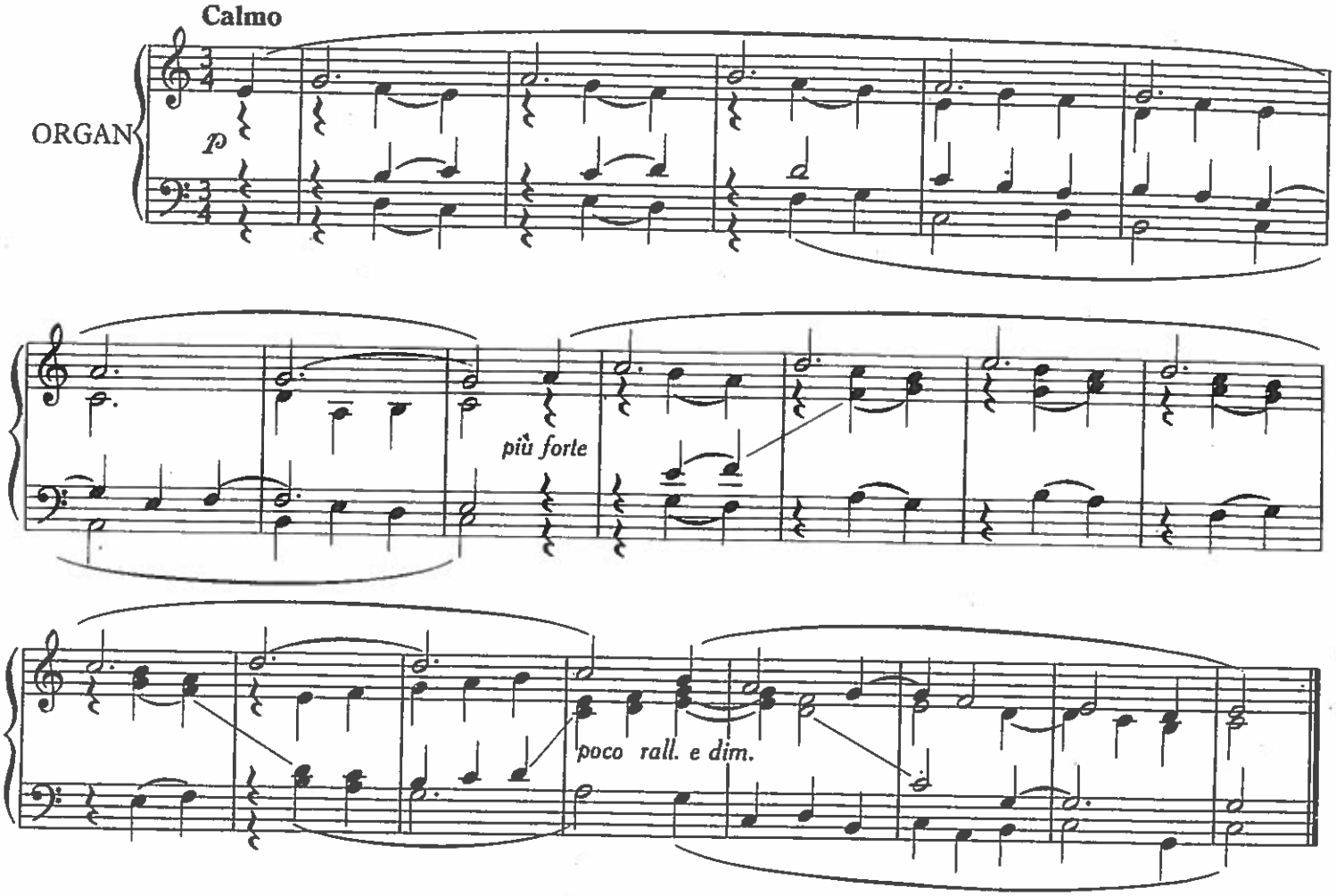

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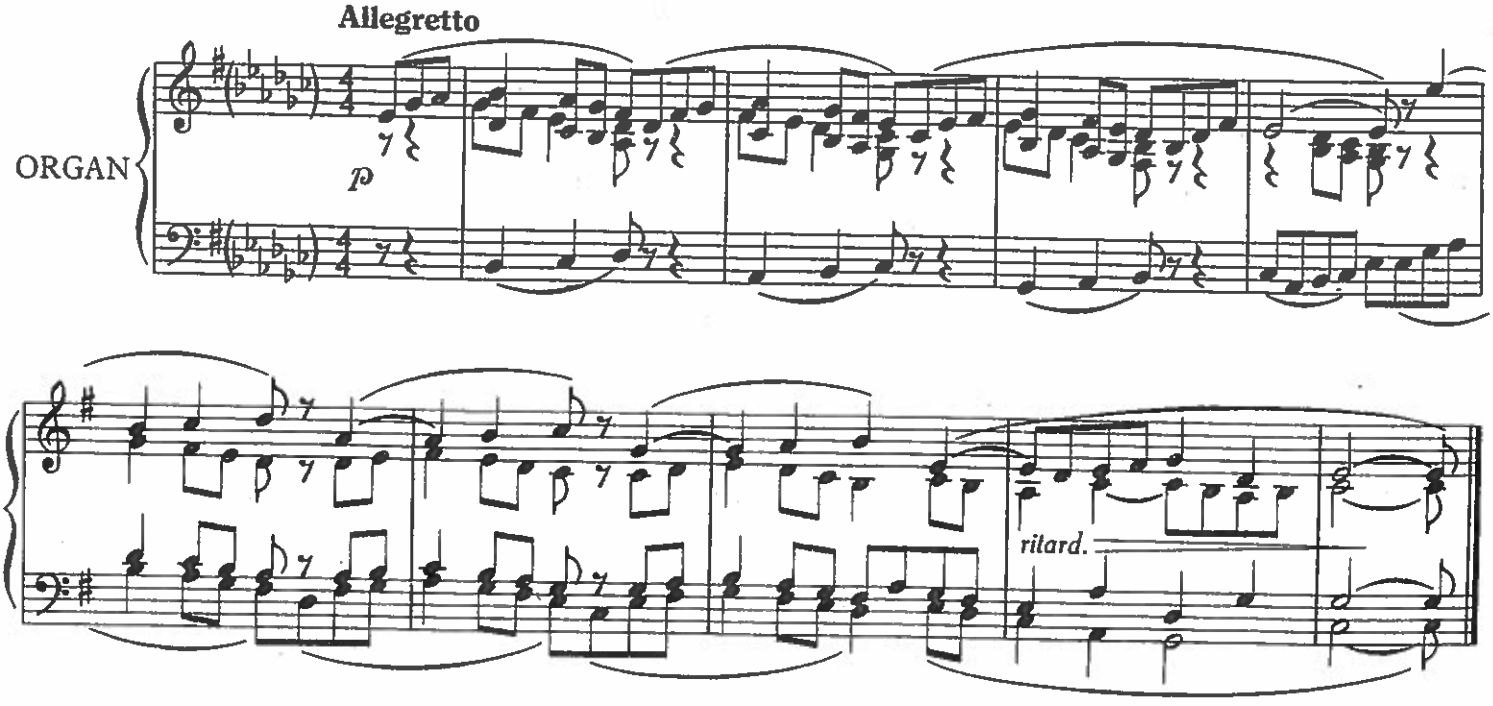
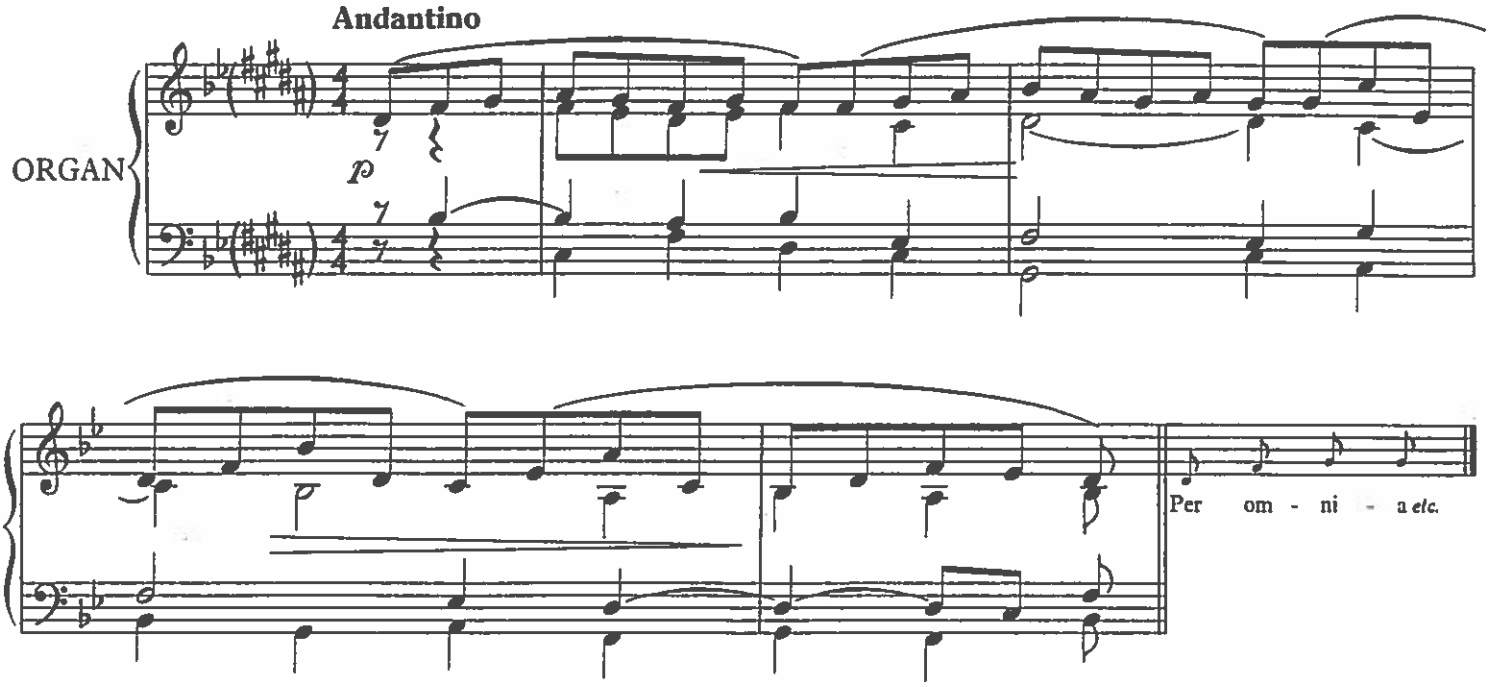
(PER OMNIA SAEC.)





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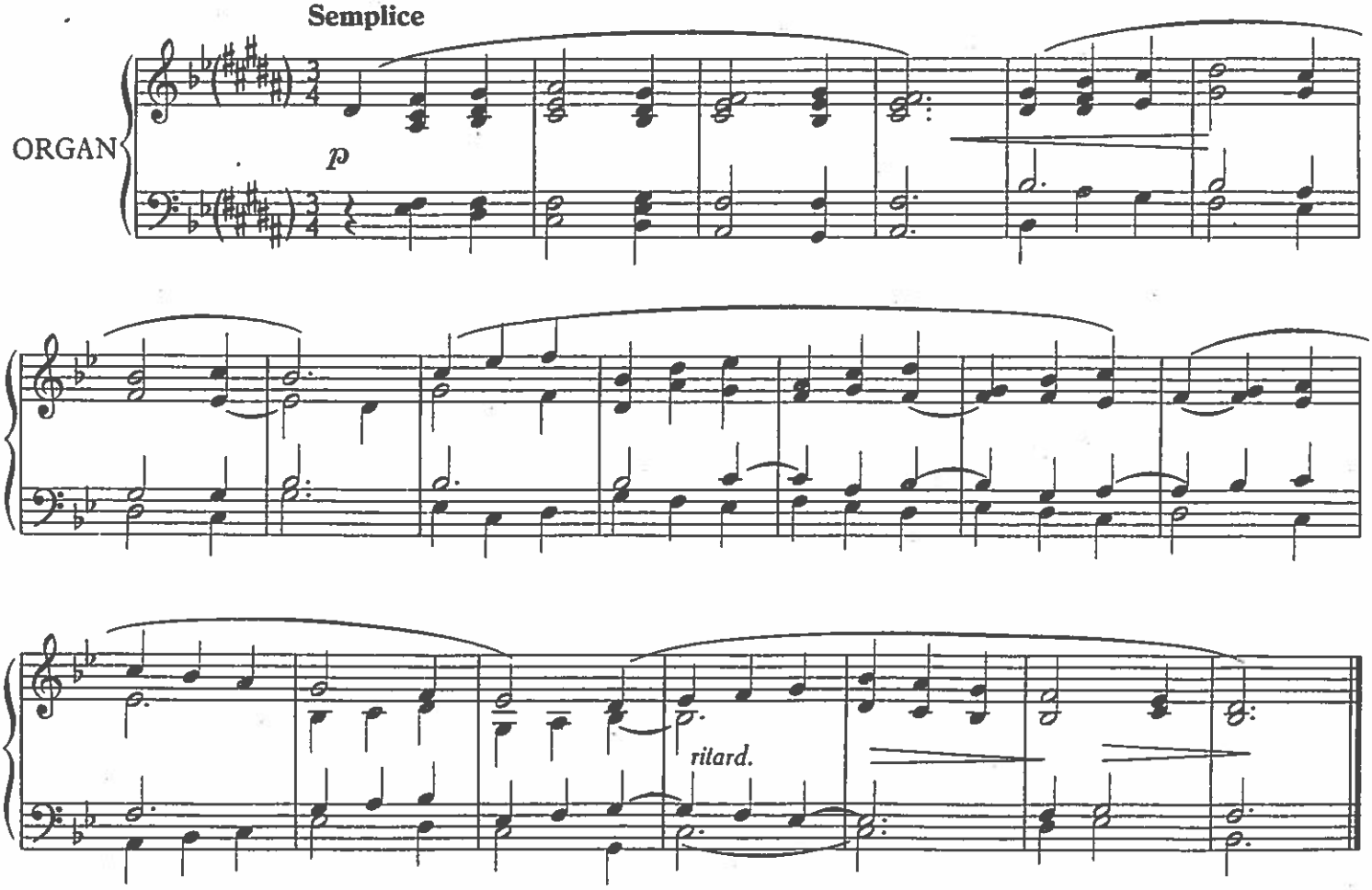
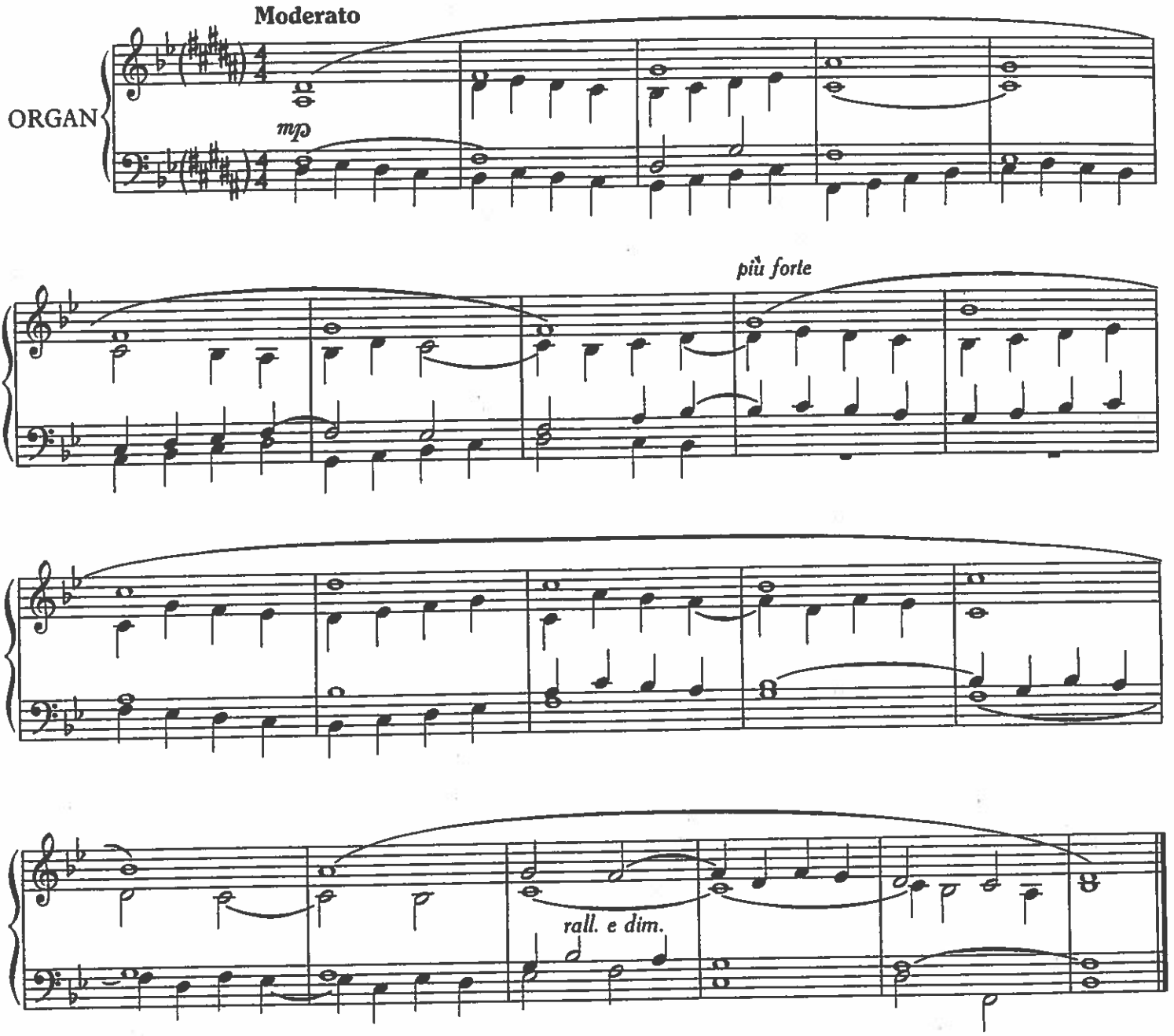
(PER OMNIA SAEC.)



XI

(PER OMNIA SAEC.)



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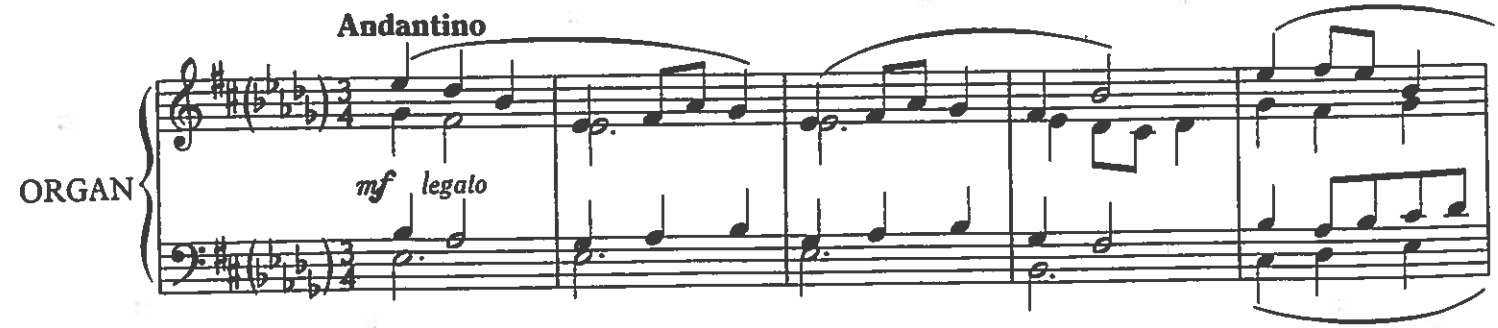
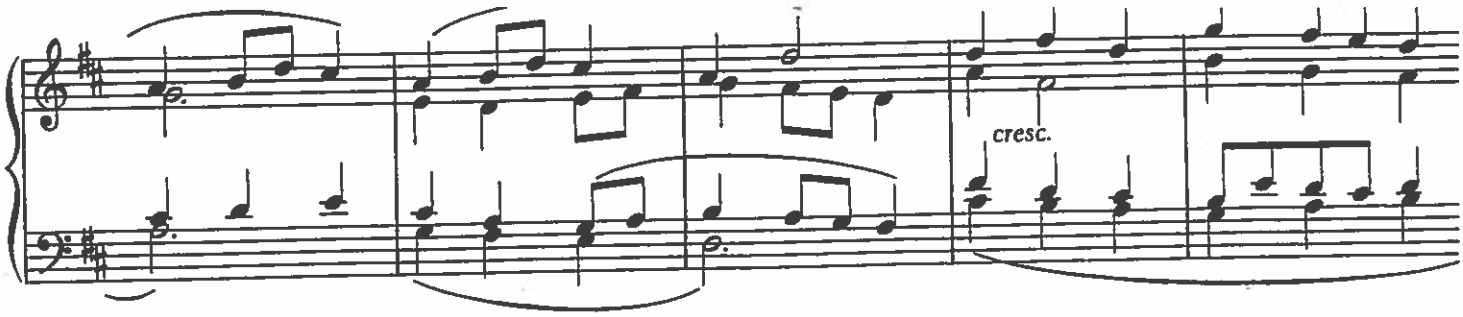
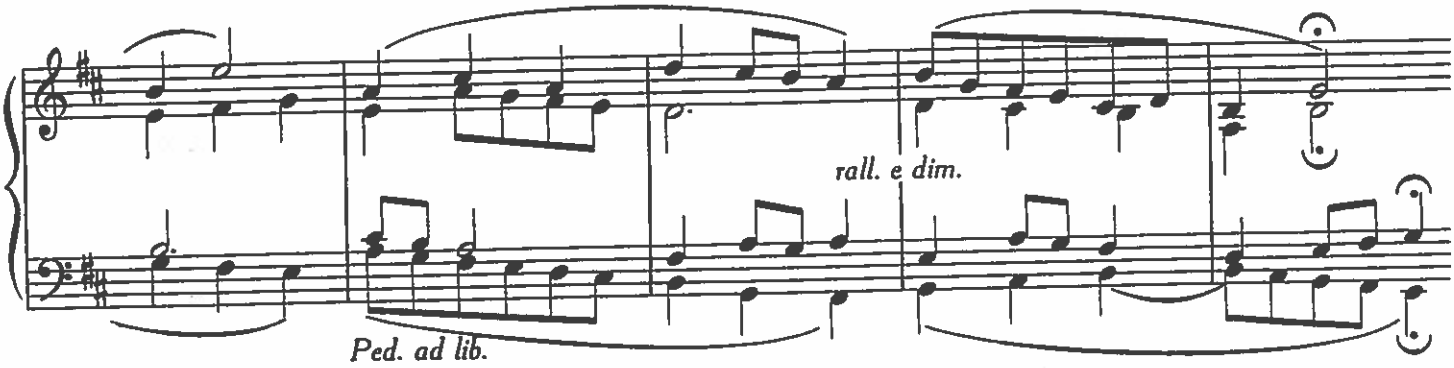
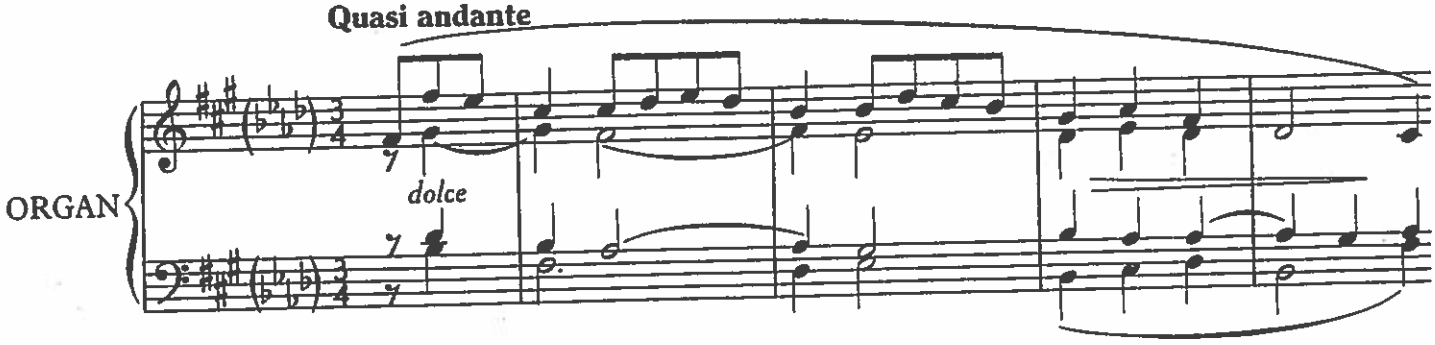
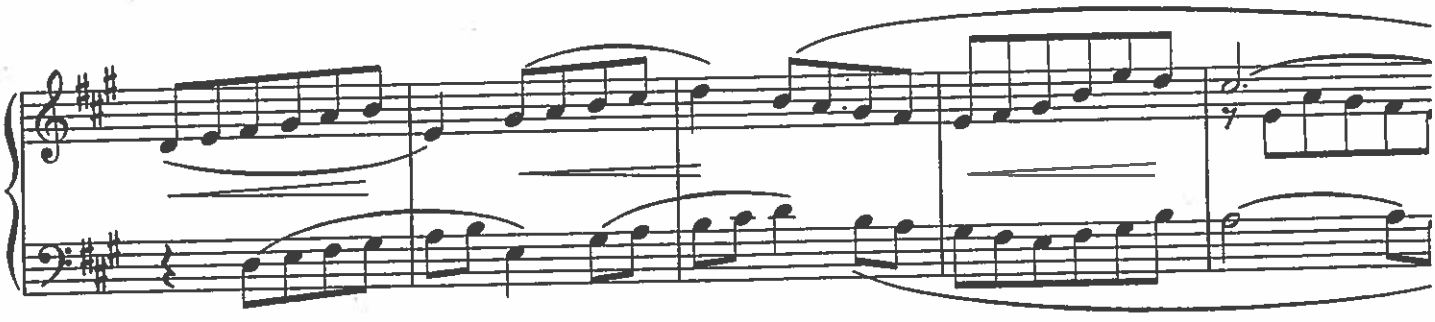


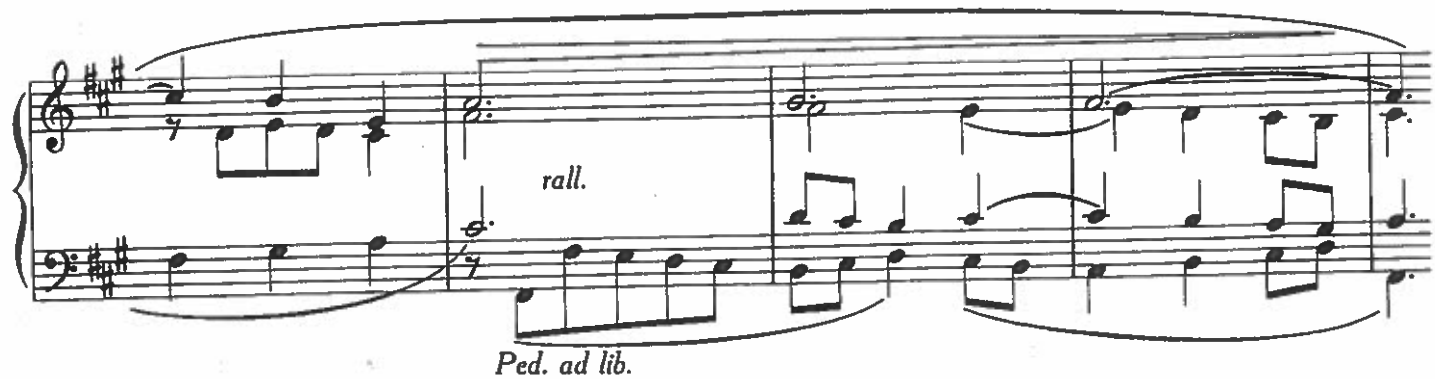

cresc.


rall. e dim.
Ped. ad lib.

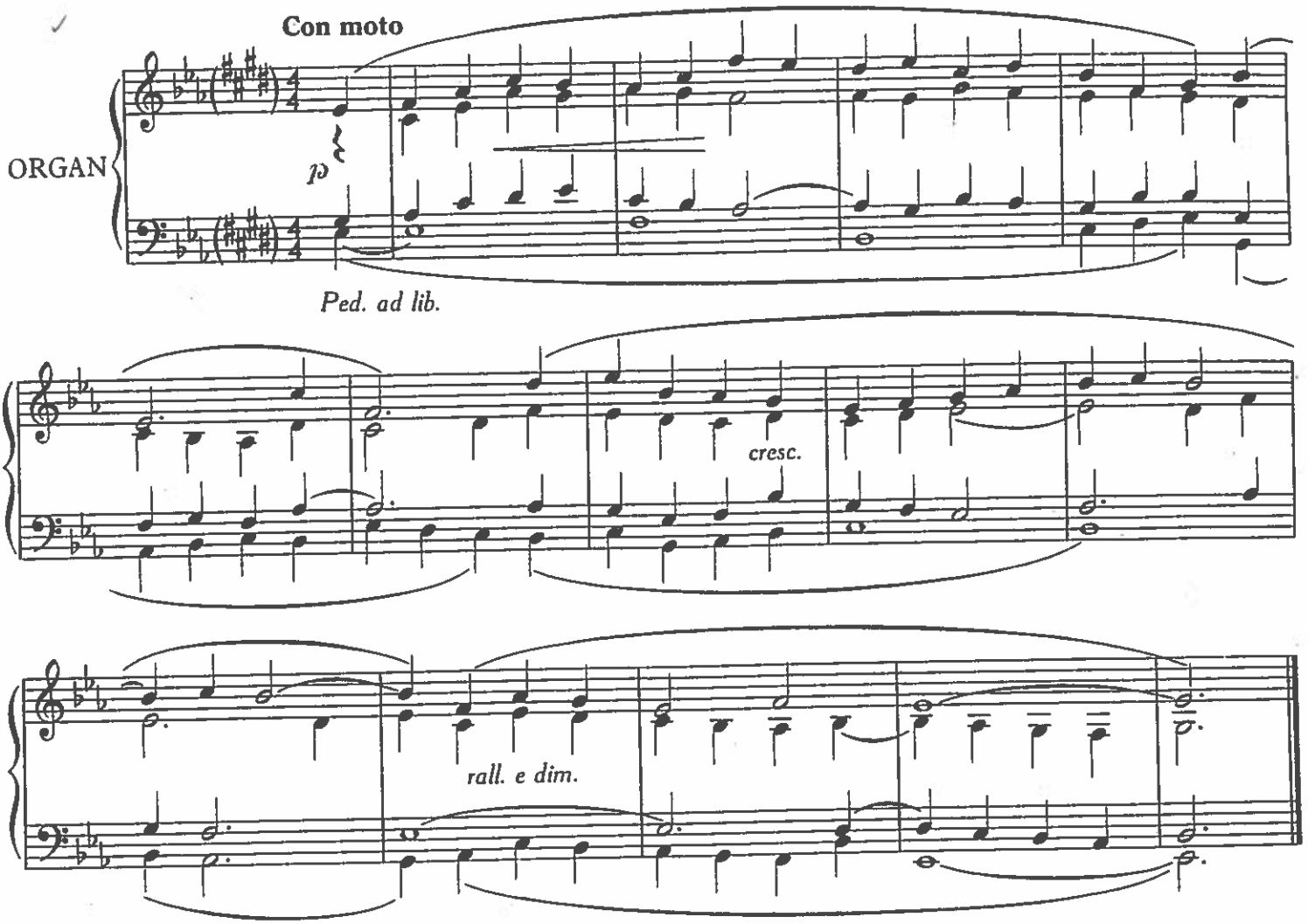
XIII


Quasi andante
ORGAN
dolce




rall.
Ped. ad lib.

XIV



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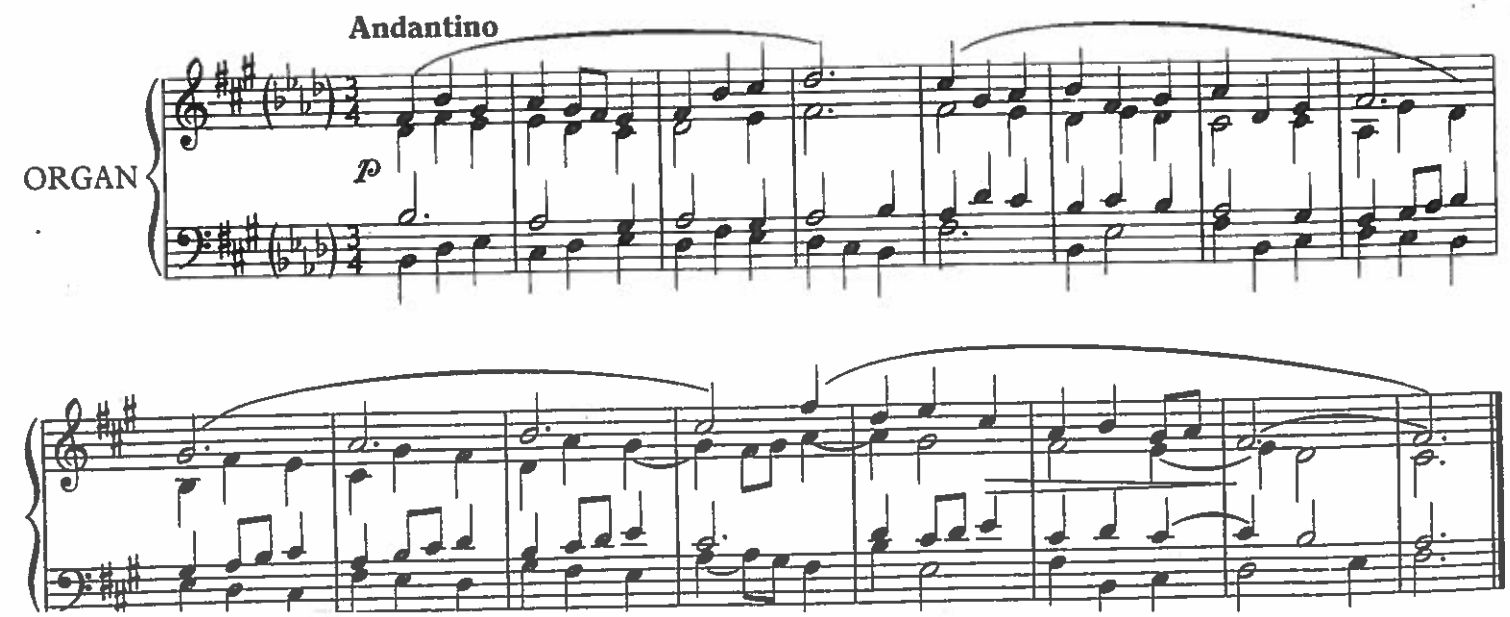
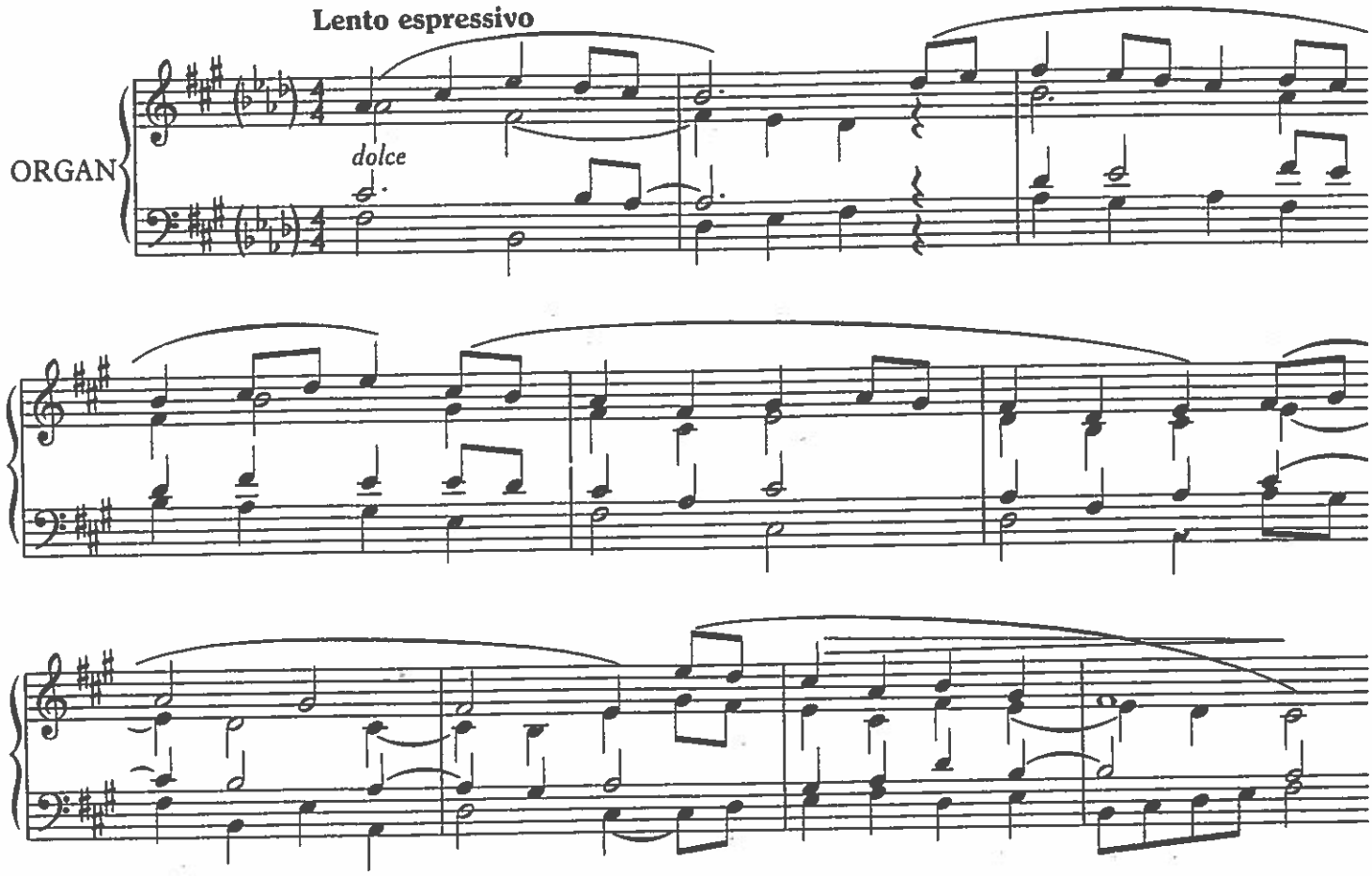
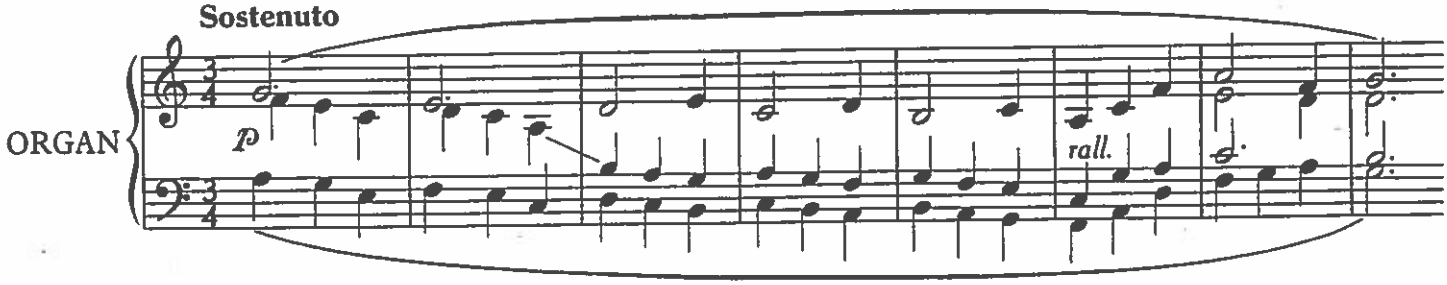
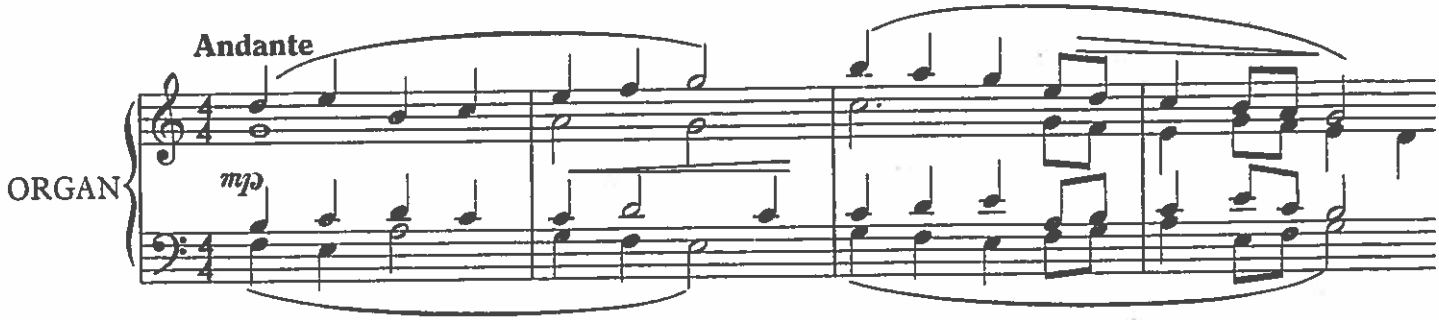



Lento espressivo
ORGAN
dolce

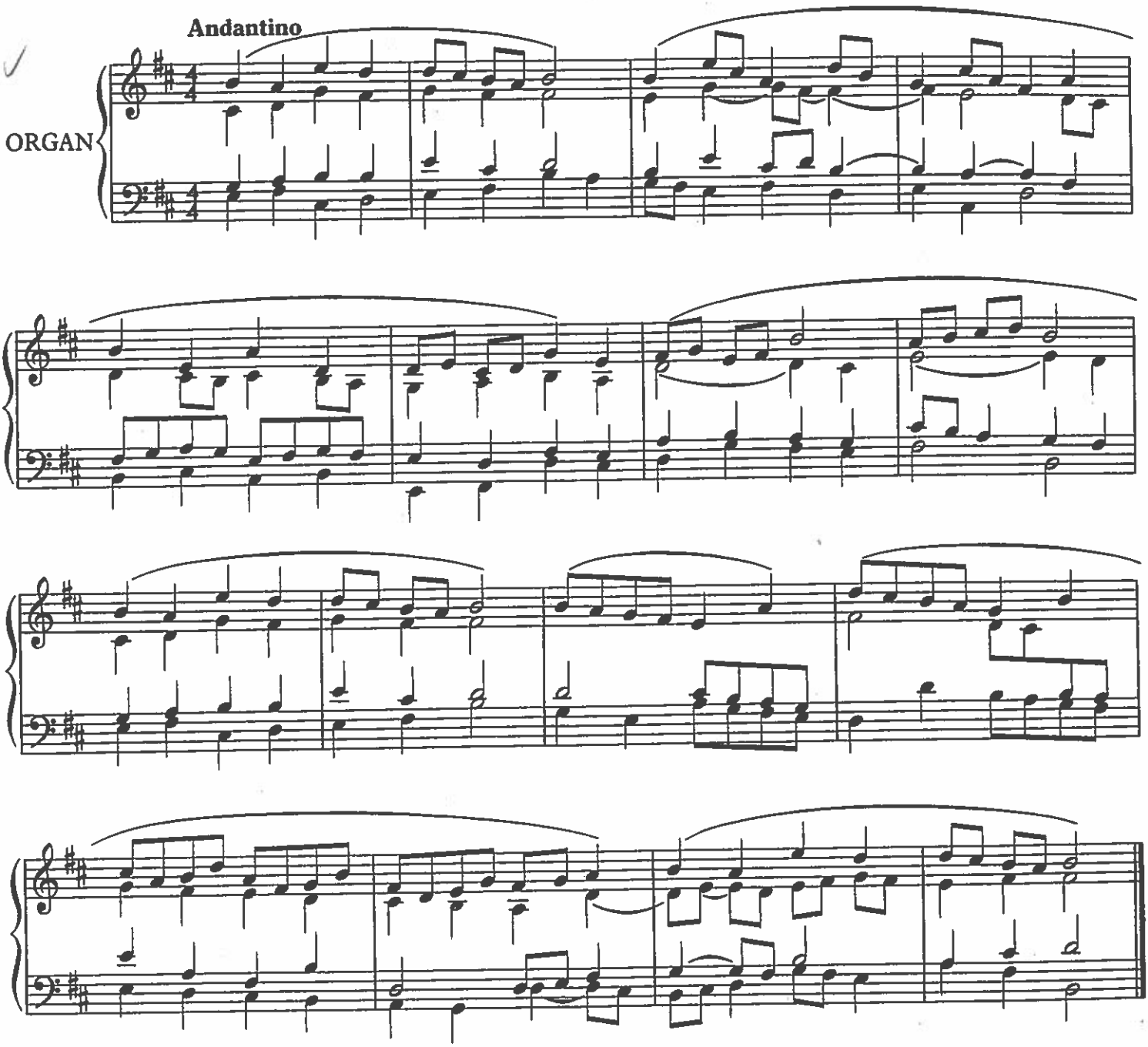
XVII


Sostenuto
ORGAN
p
rall.

XVIII


Andante
ORGAN
mp

XIX



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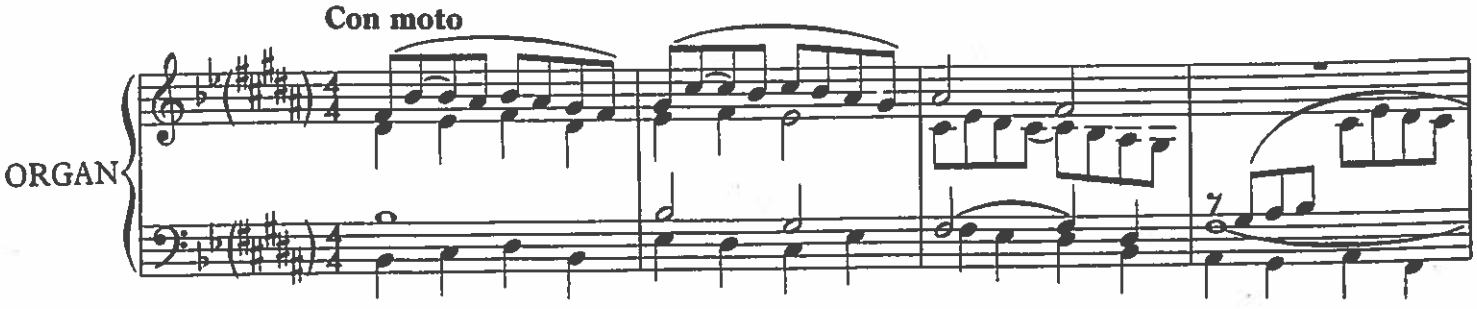

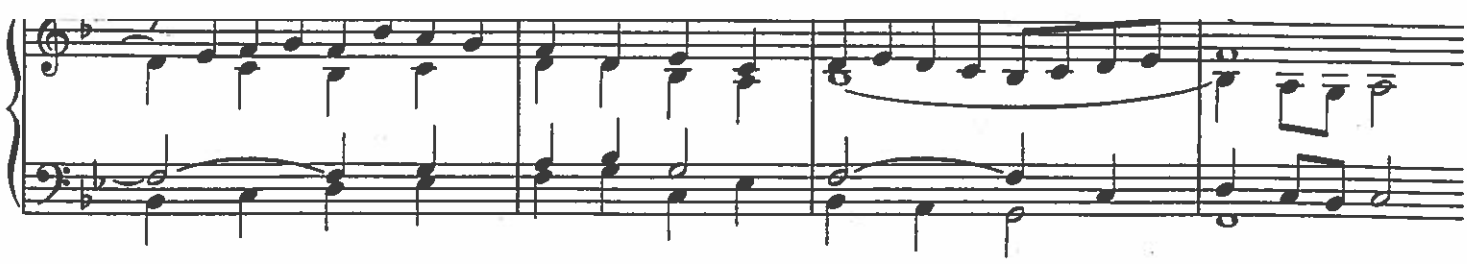

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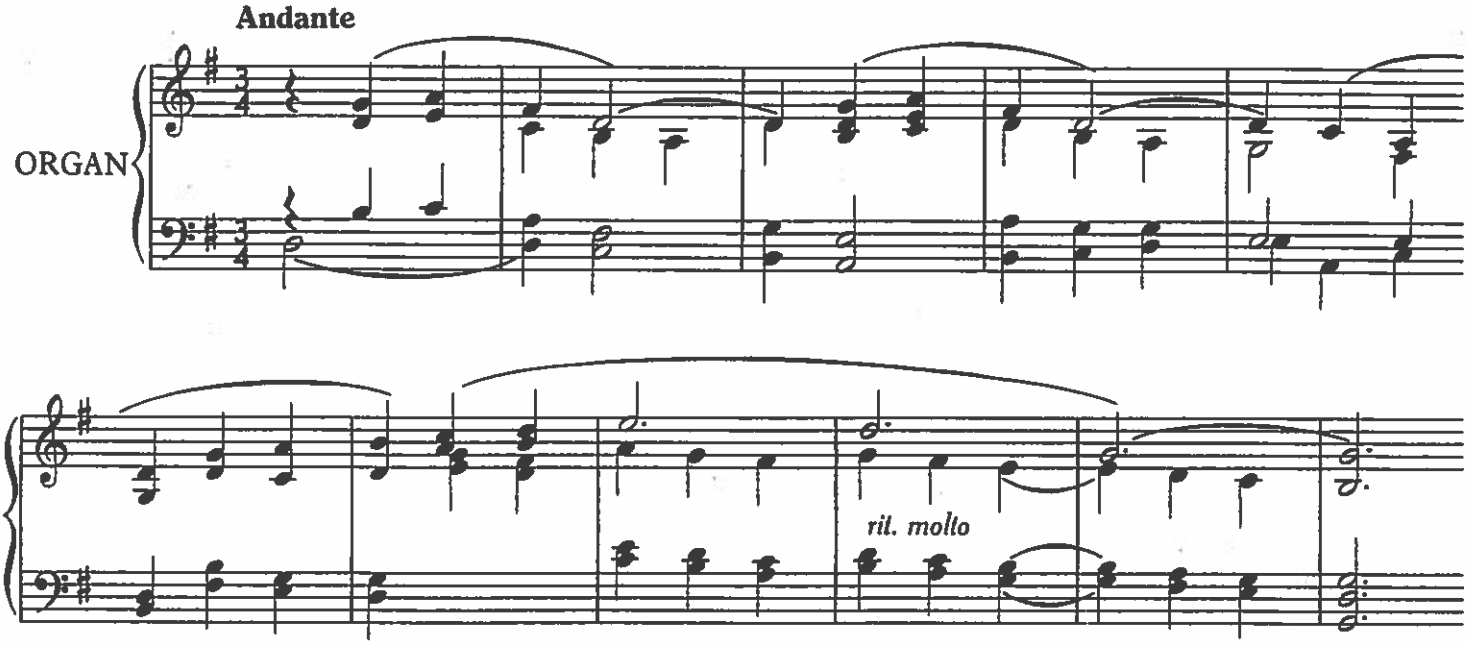

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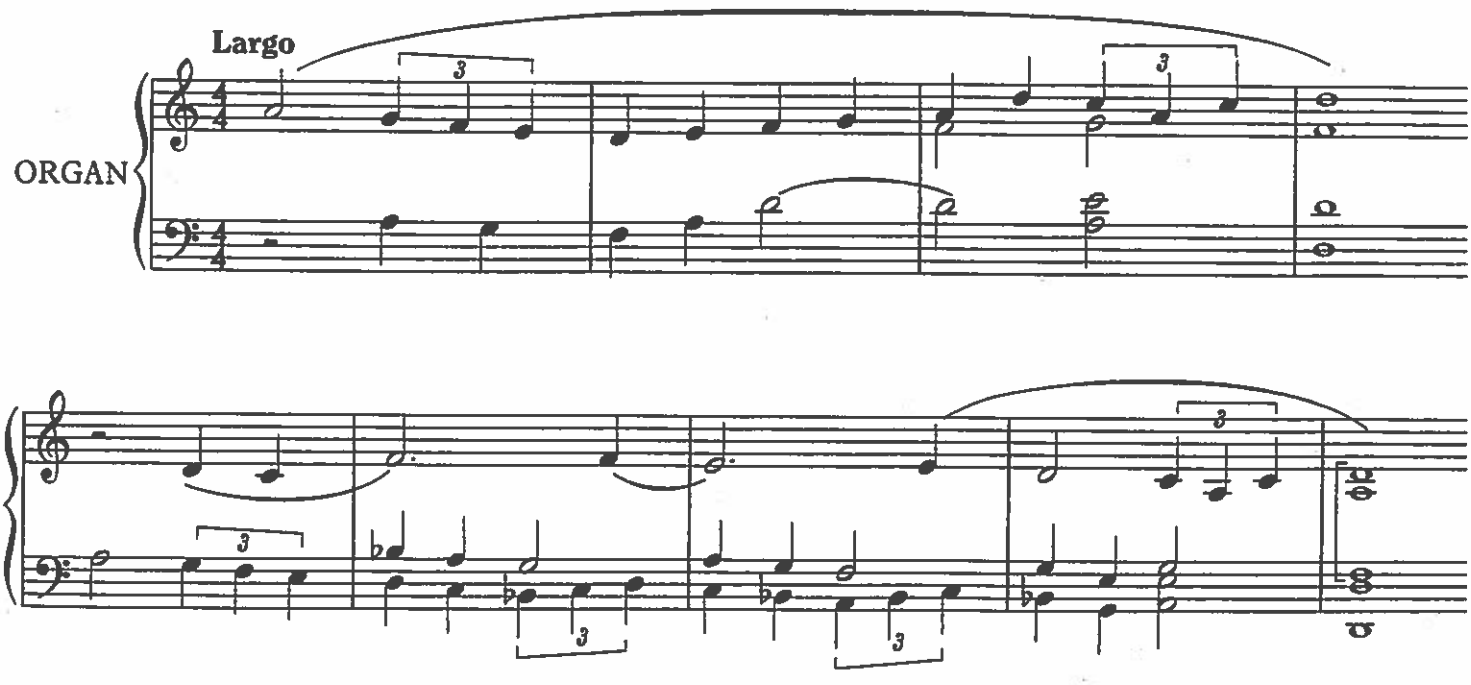

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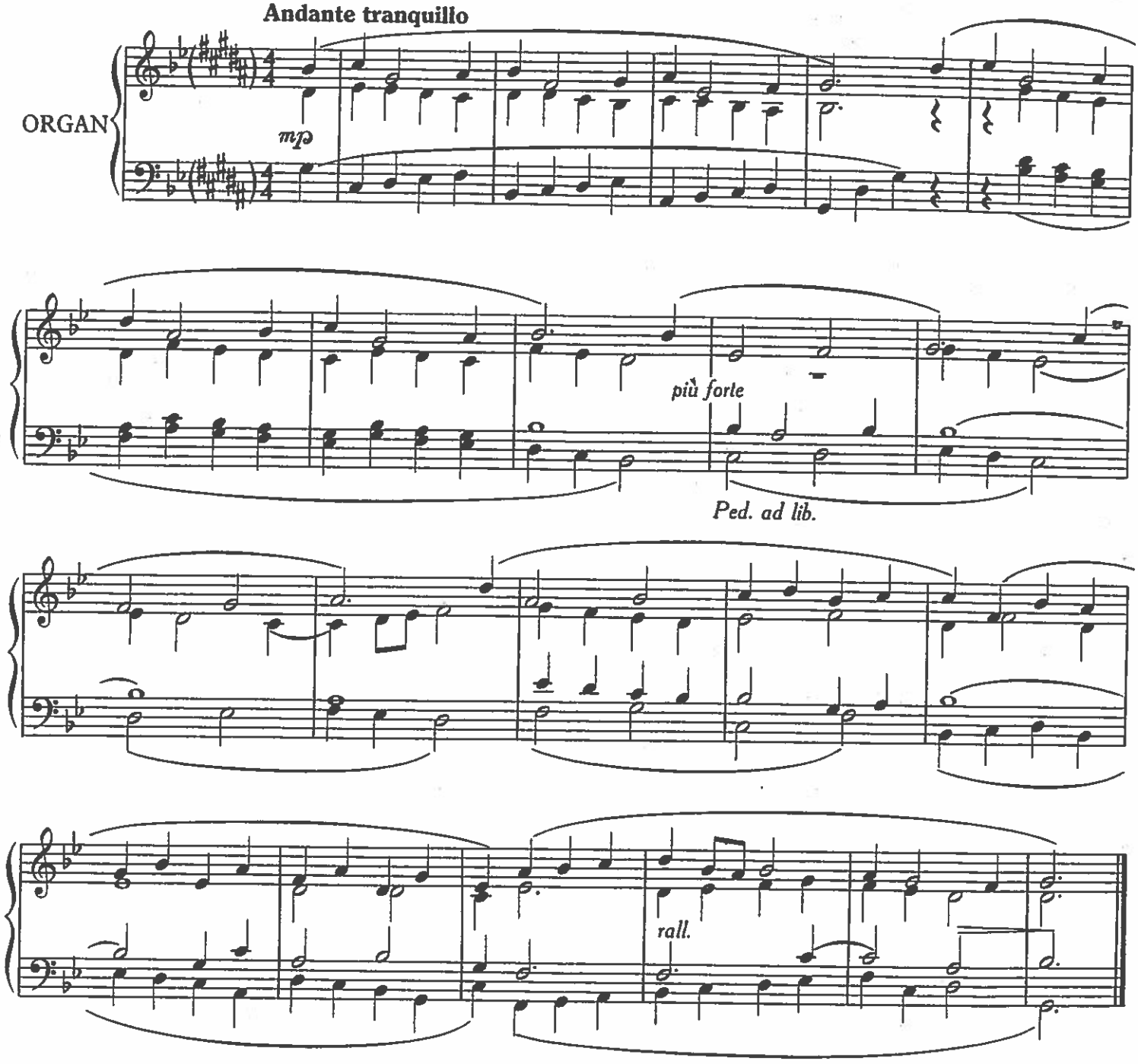
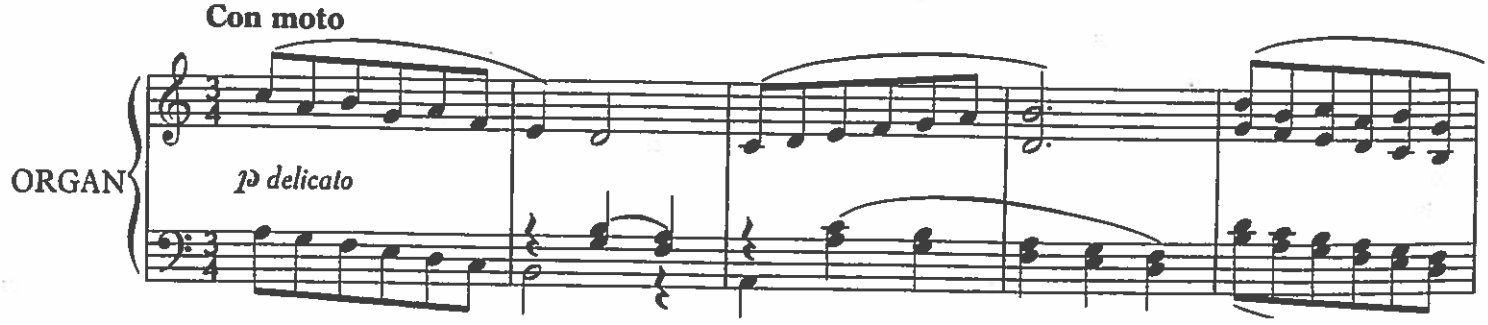
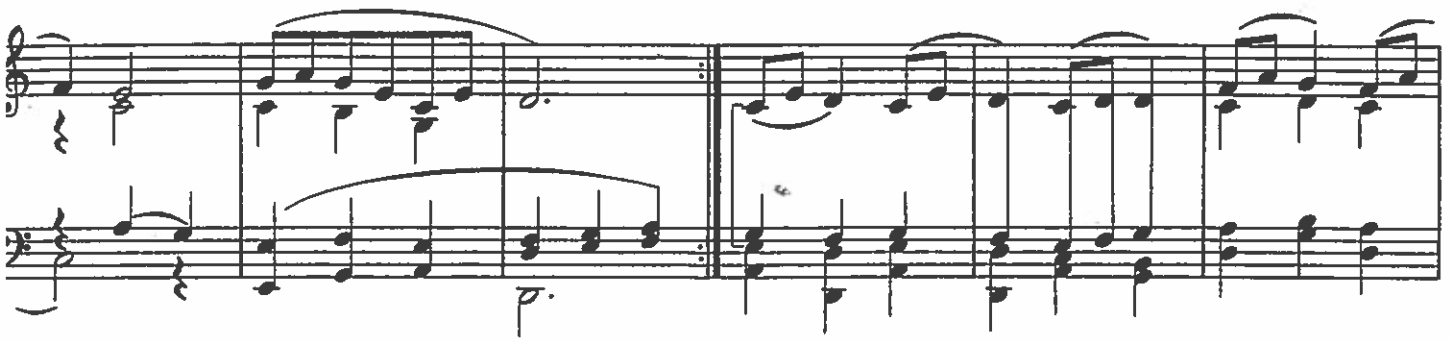
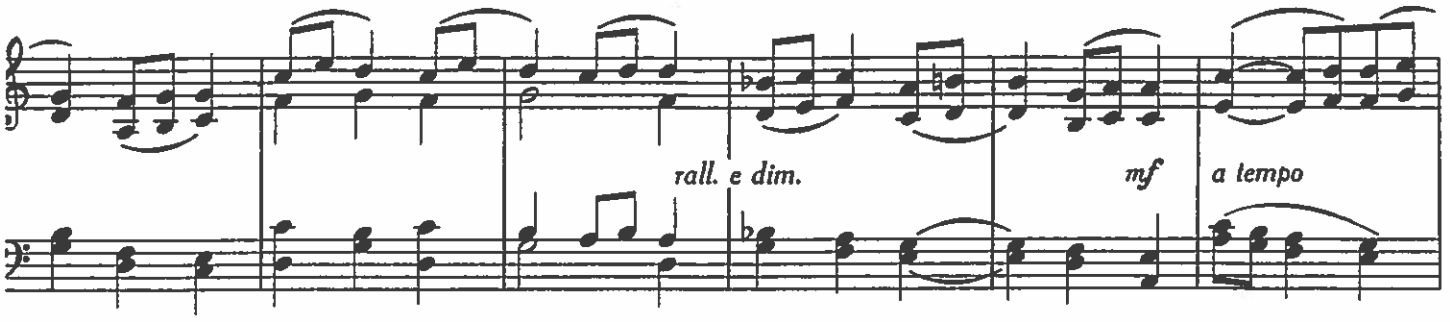
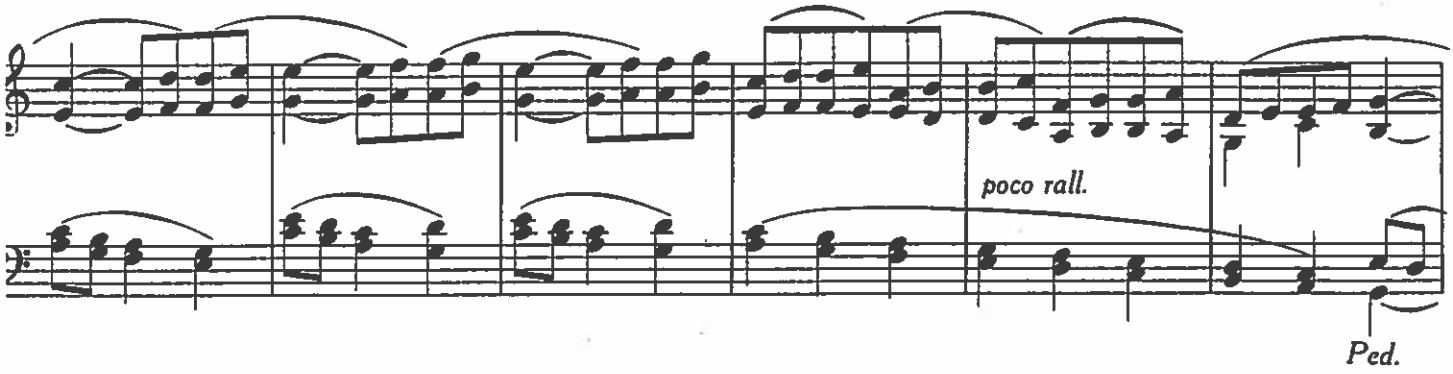

Andante tranquillo
ORGAN
mp
più forte
Ped. ad lib.
rall.

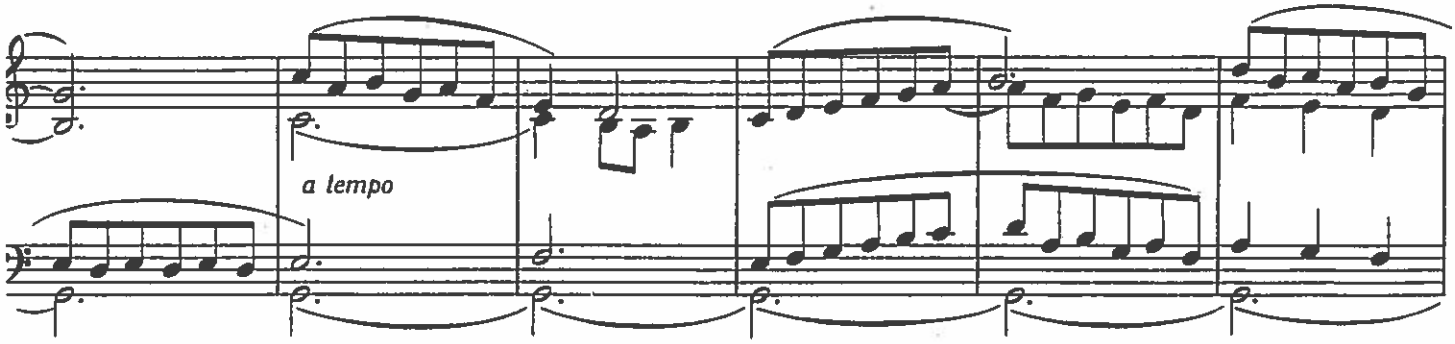
XXIV

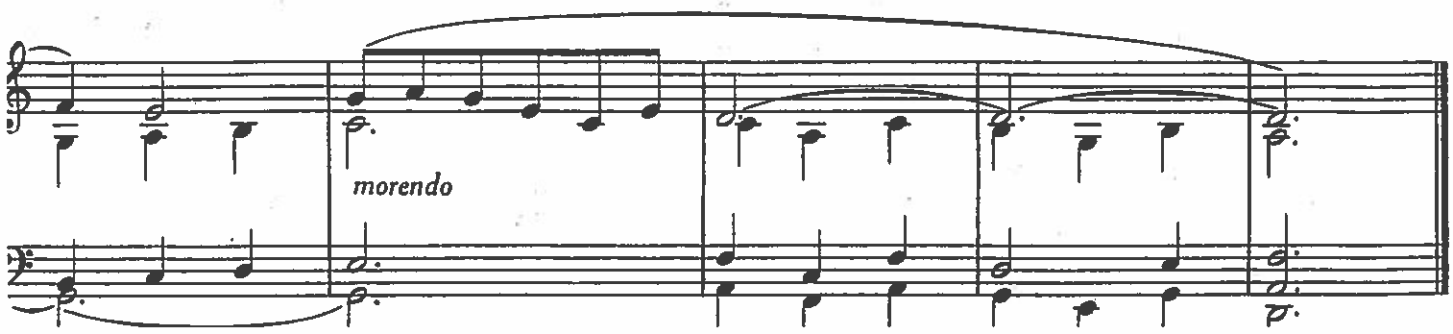

Con moto
ORGAN
p delicato

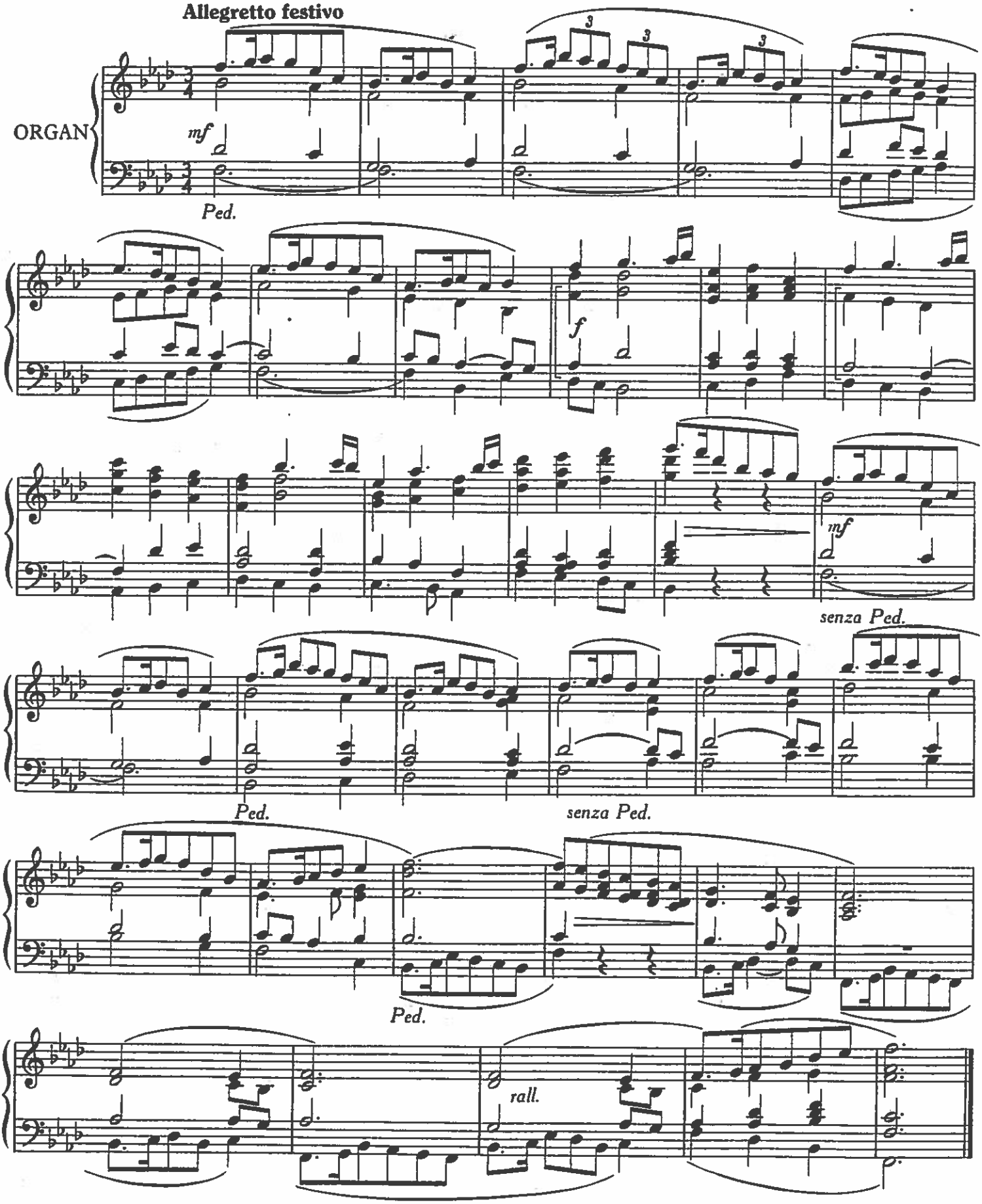



rall. e dim.
mf
a tempo


poco rall.
Ped.


a tempo


morendo


Allegretto festivo
ORGAN
mf
Ped.
f
mf
senza Ped.
Ped.
senza Ped.
Ped.
rall.

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St. Meinrad
Indiana

TEN ORGAN PRELUDES

for

LITURGICAL SERVICES

BY

JOHN LEE

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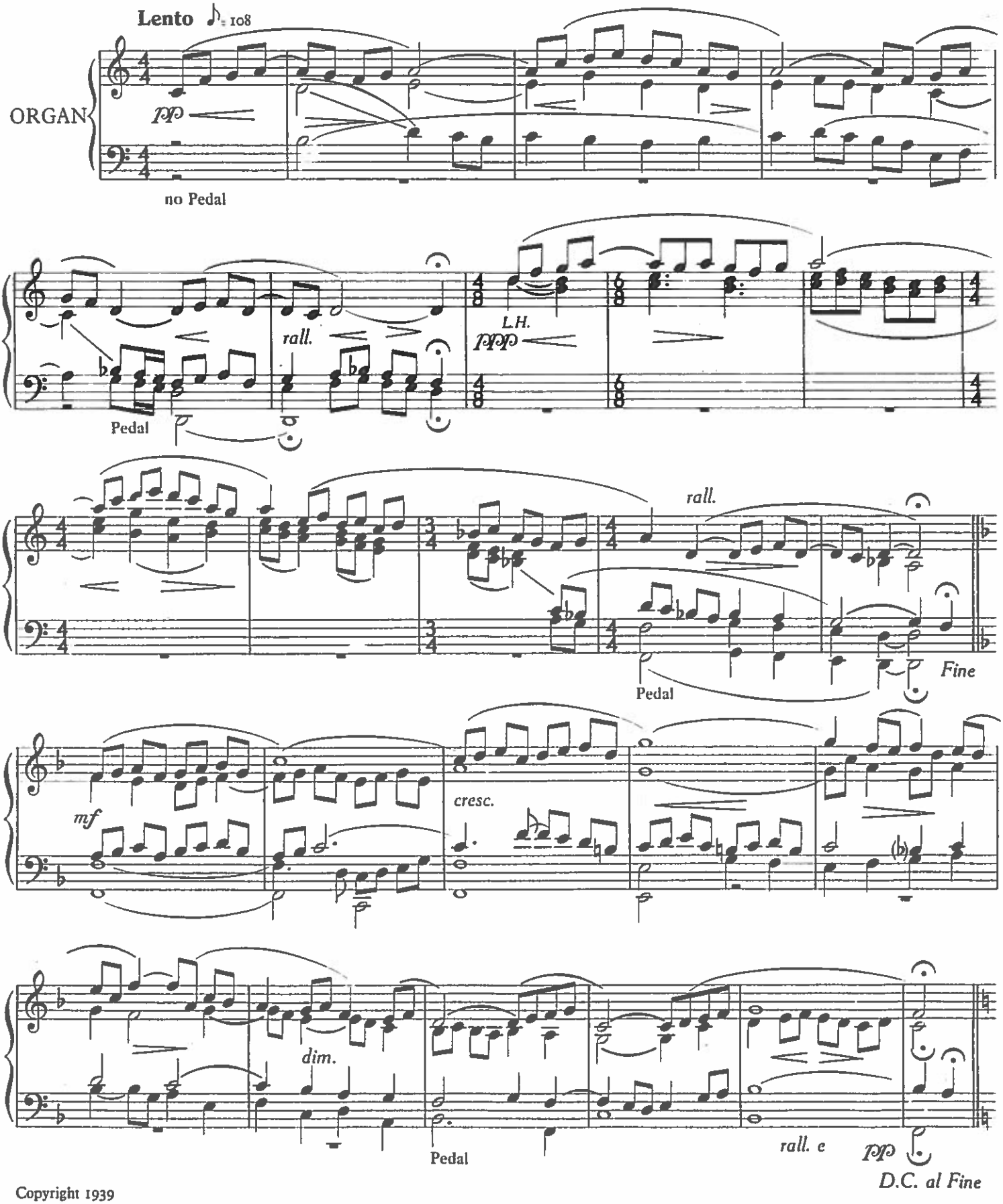
On "O Sacrum Convivium"

JOHN LEE



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II.

On Sanctus (Mass IV.)

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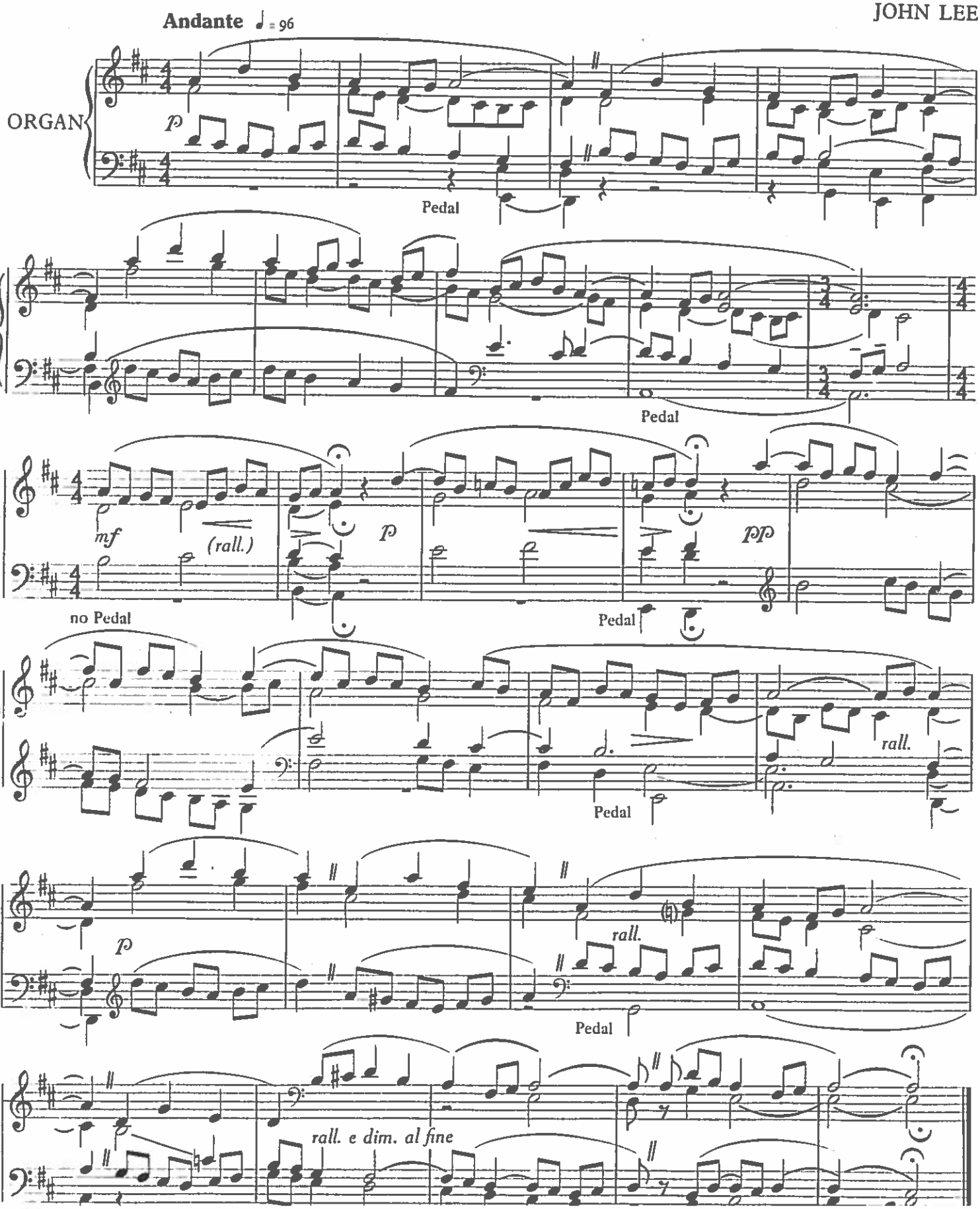

III.

On "Ave Verum"

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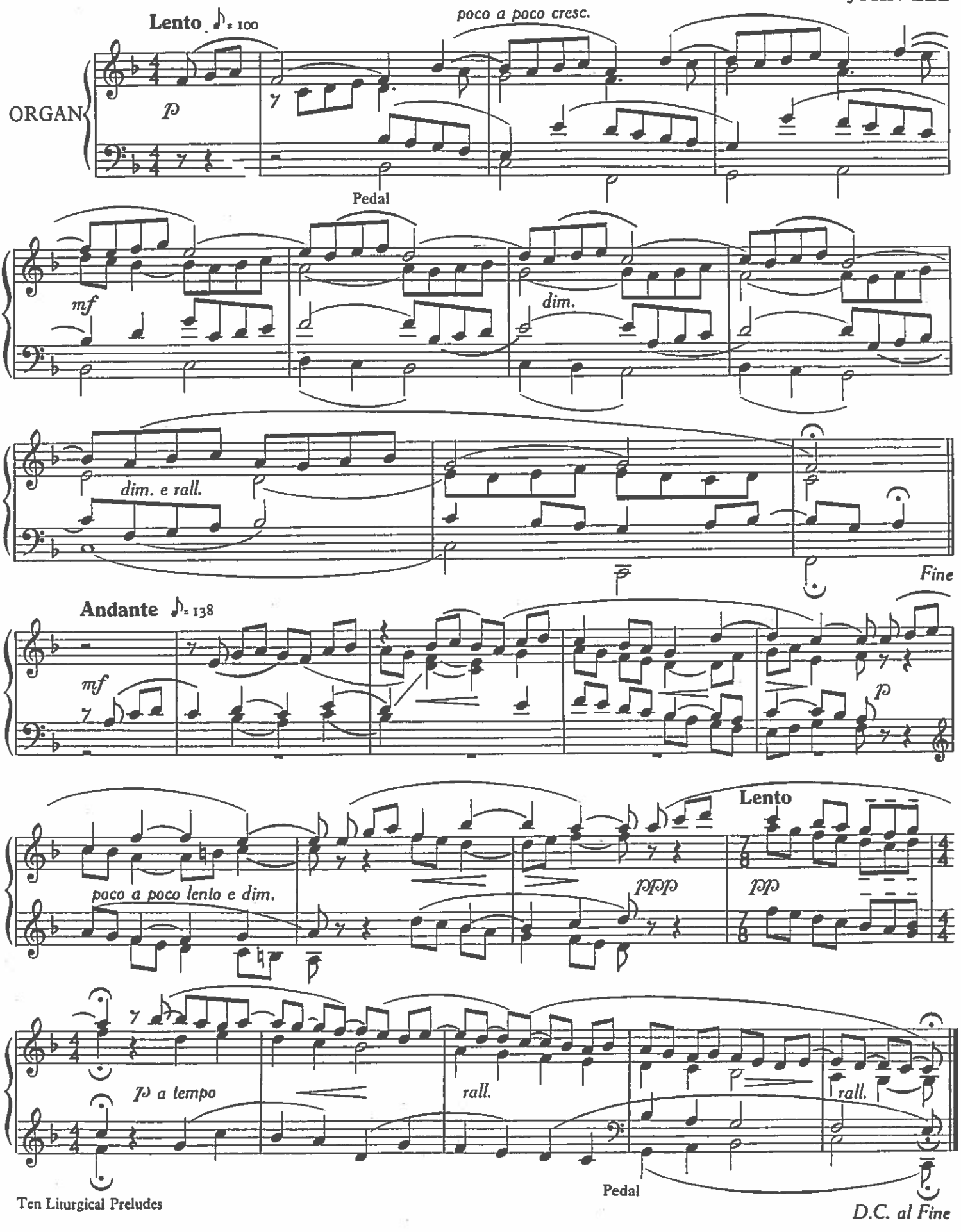
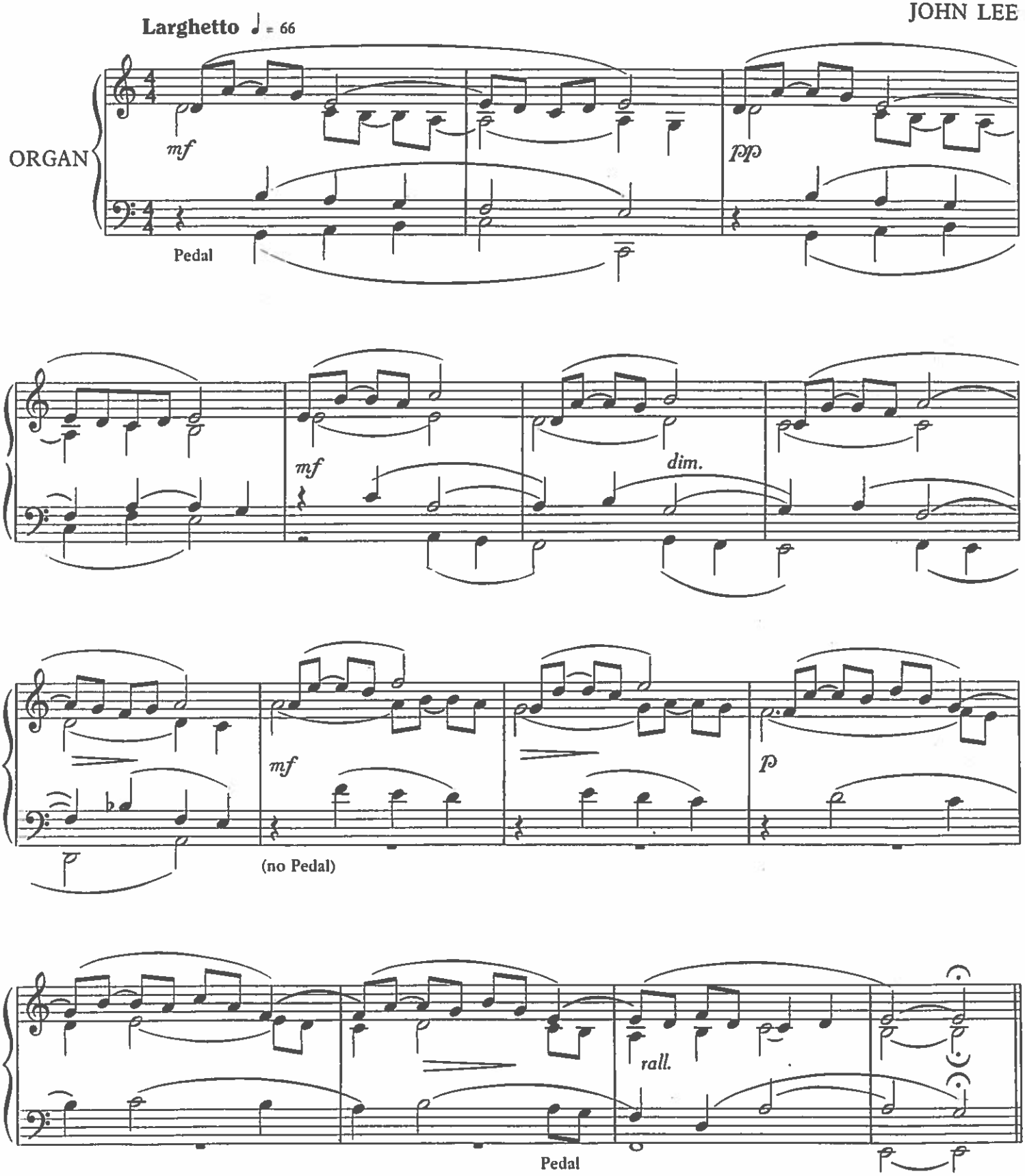
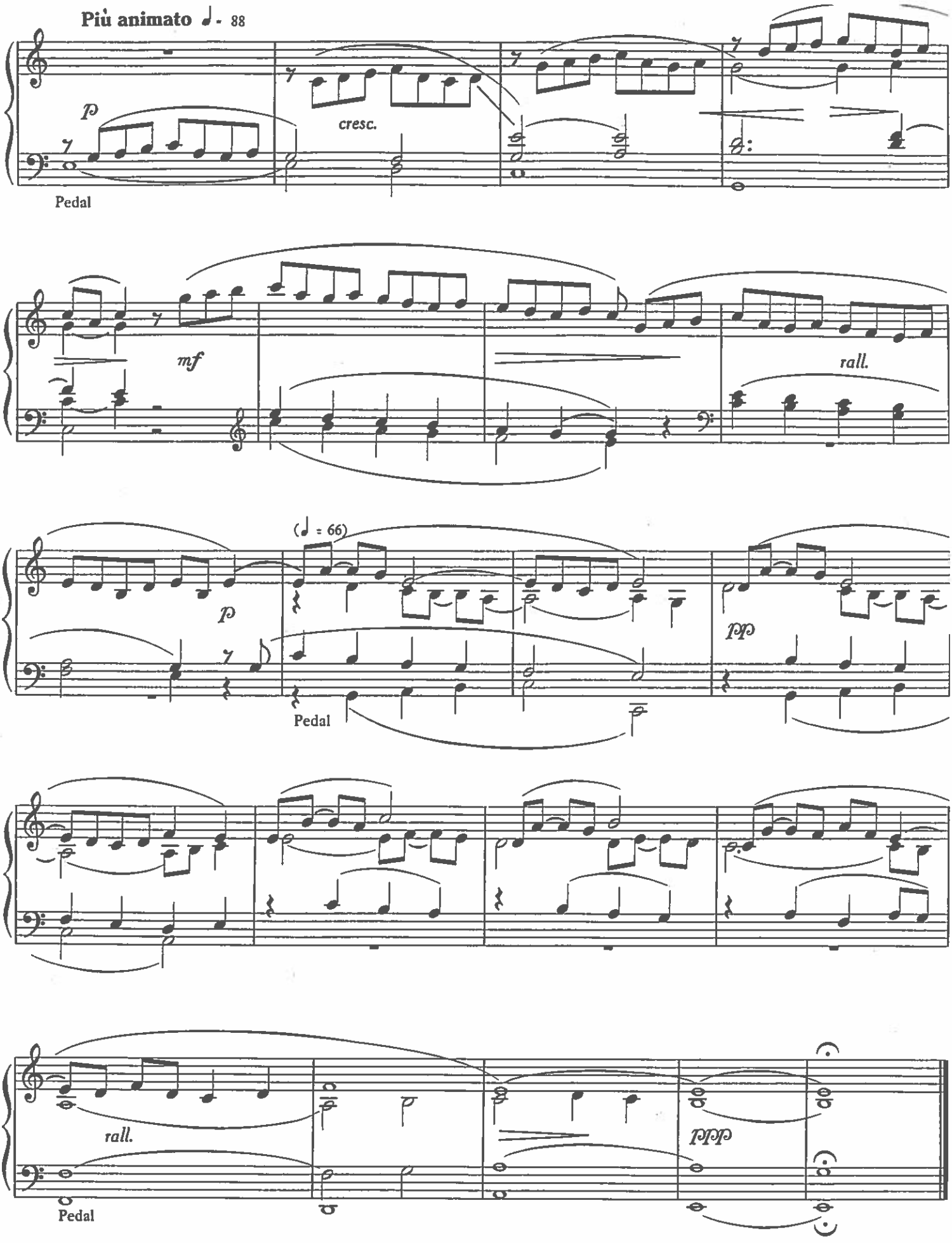


IV.

On "Sanctus" (Mass V.)

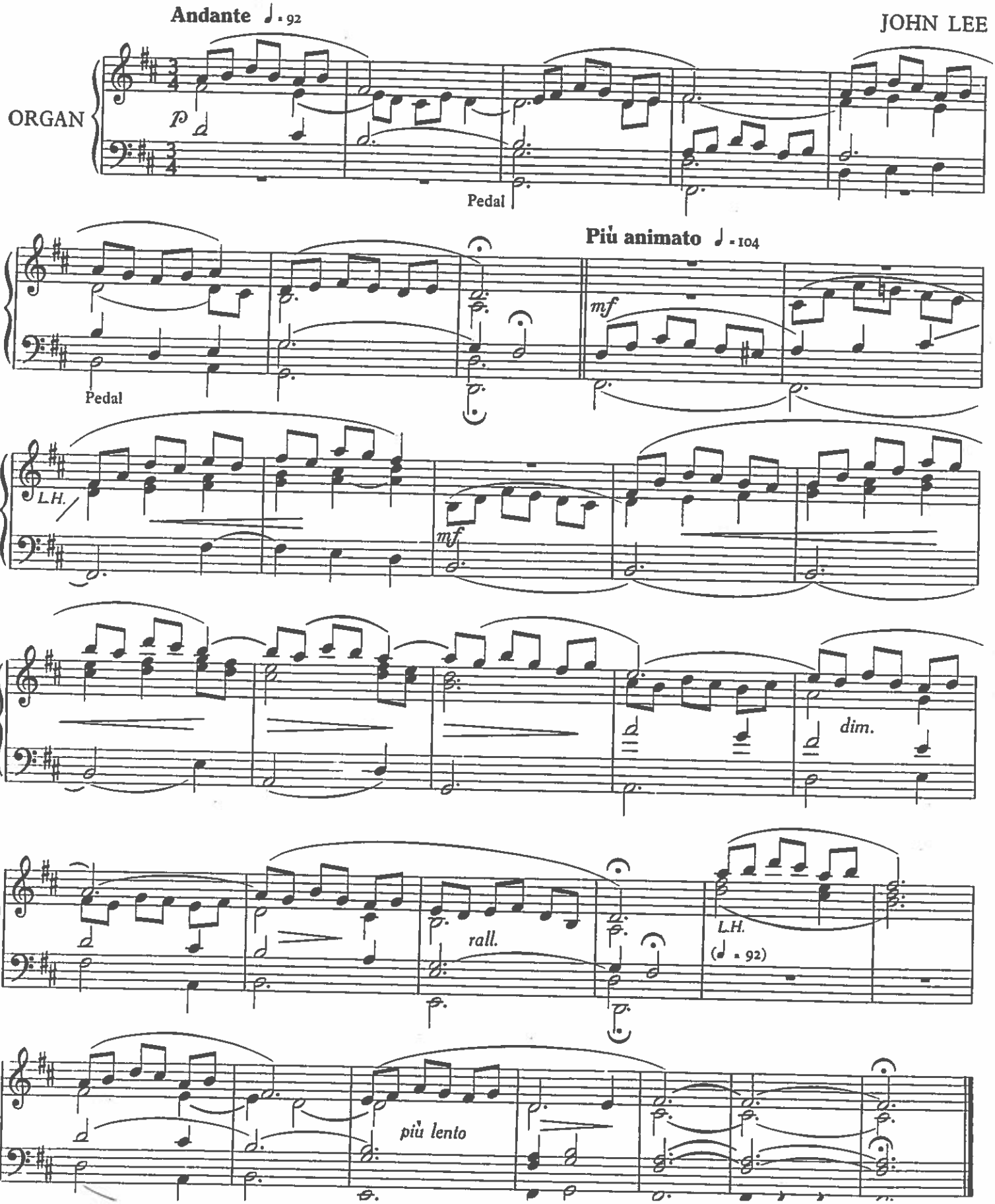
JOHN LEE




Più animato ♩ = 88
p
cresc.
Pedal
mf
rall.
(♩ = 66)
p
Pedal
pp
rall.
Pedal
ppp

V.

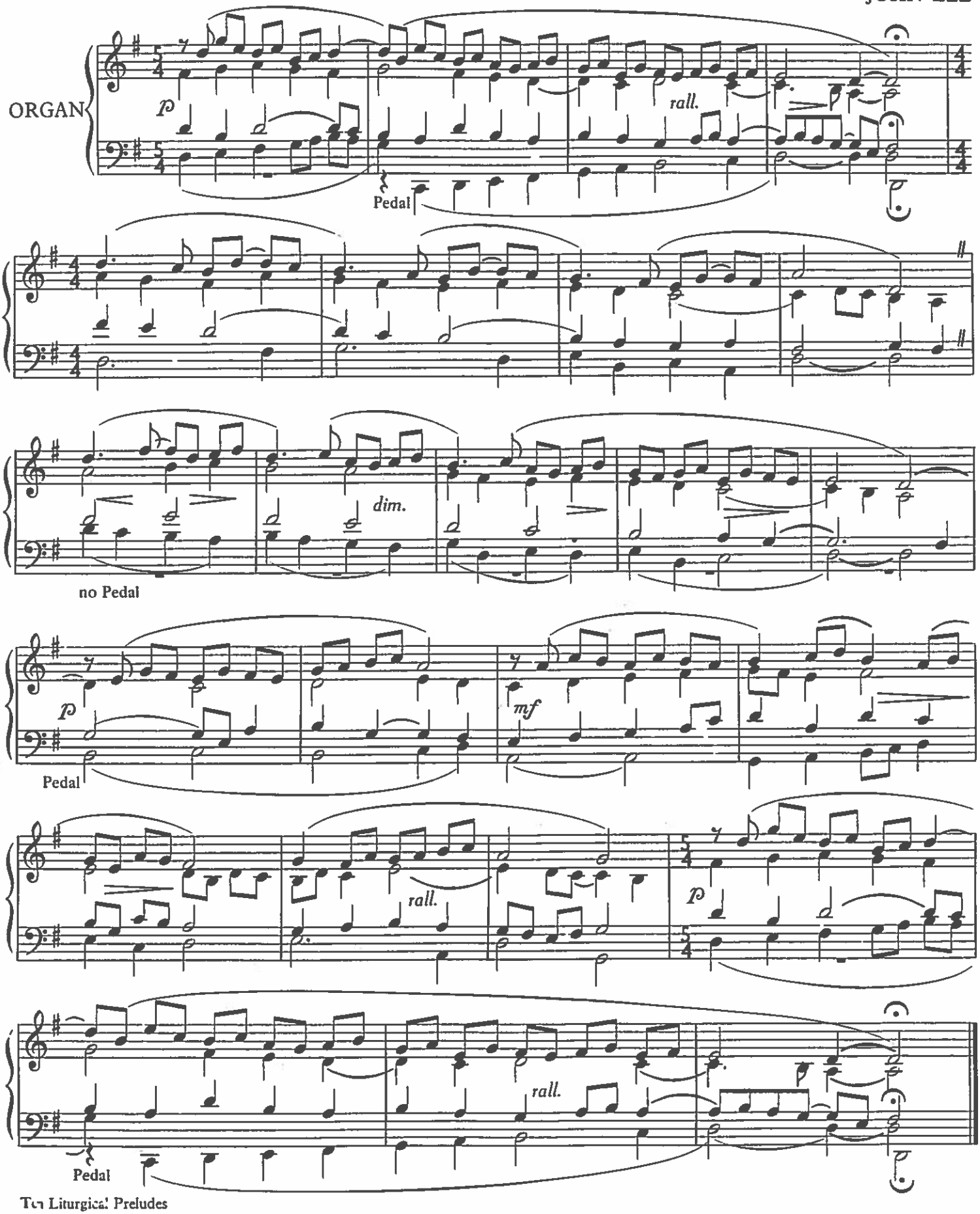
On "Sanctus" (Mass III.)



On "Angelus ad Virginem"

Andante ♩ = 88

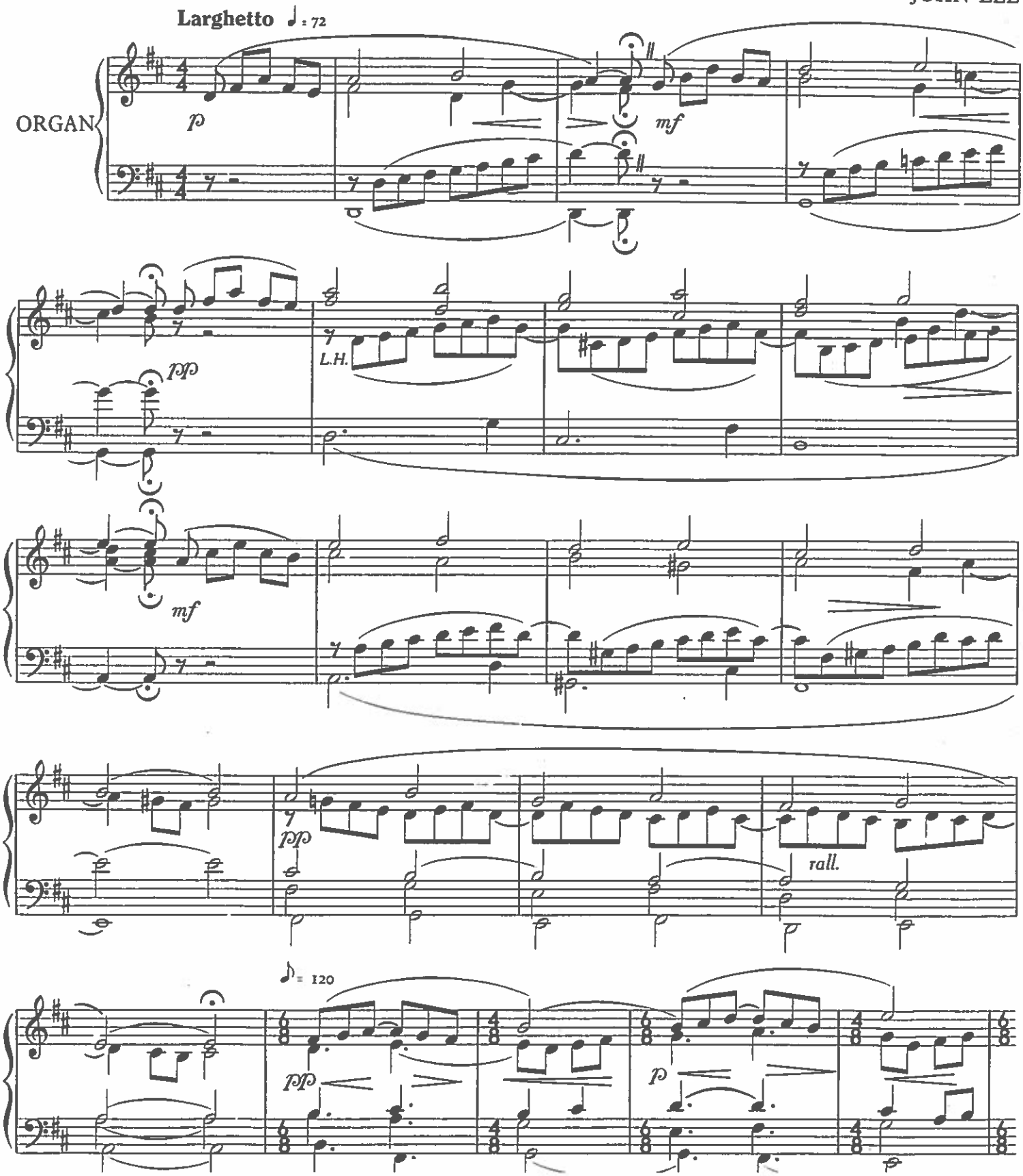
JOHN LEE

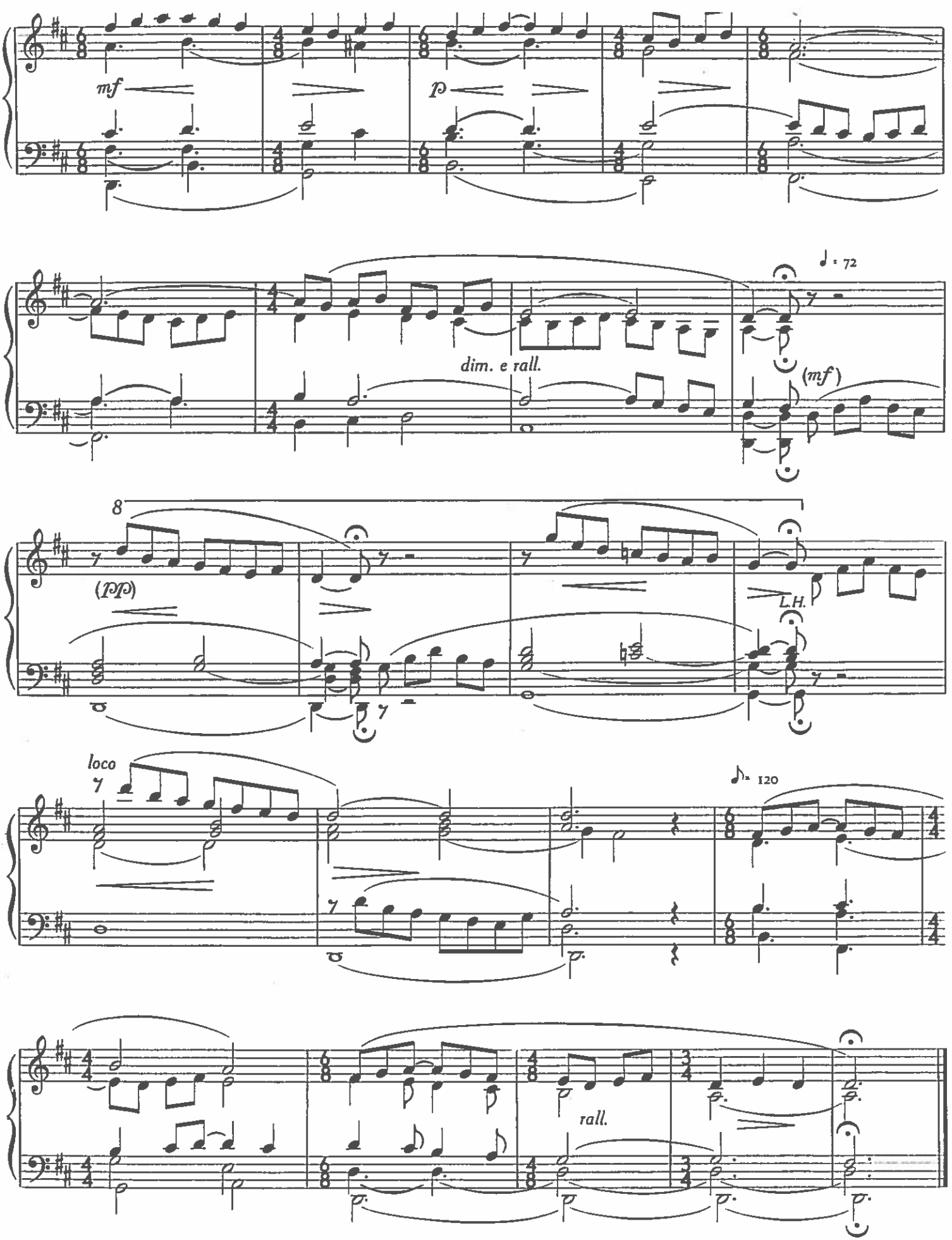


VII.

On "Agnus Dei" (Mass IX.)

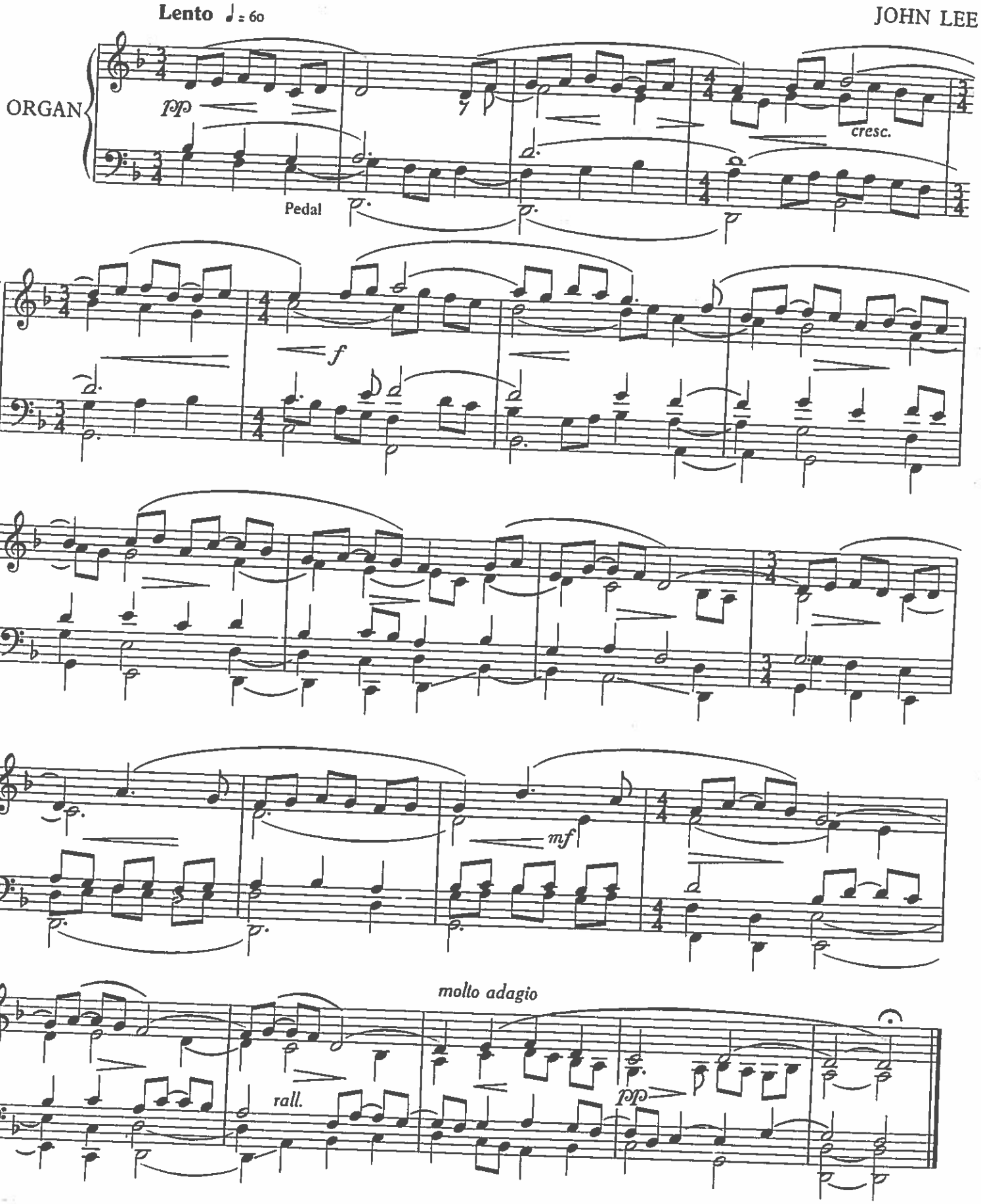
JOHN LEE




mf
p
♩ = 72
dim. e rall.
(mf)
8
(pp)
L.H.
loco
♪ = 120
rall.

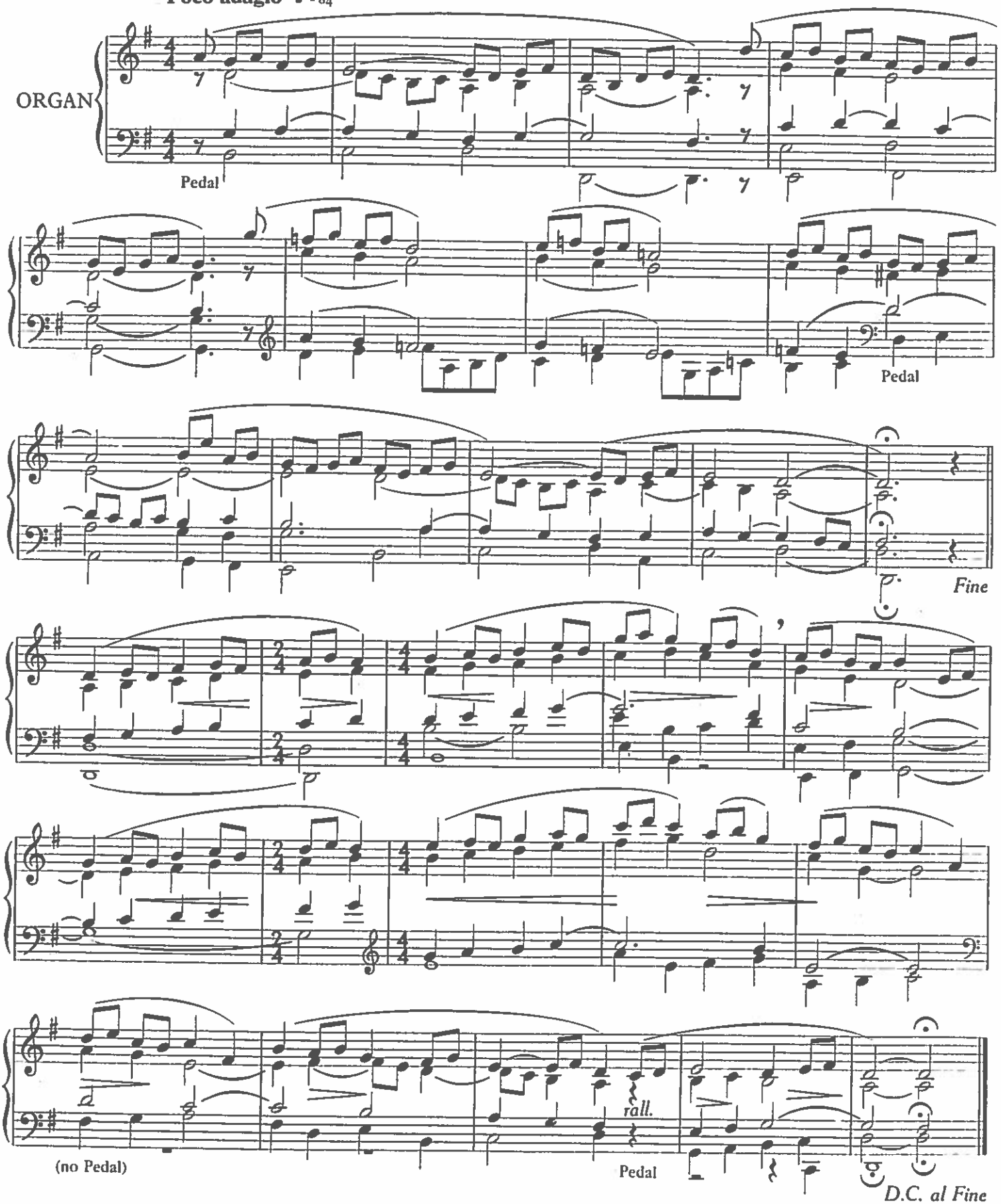
VIII.

On "Agnus Dei" (Mass XI.)

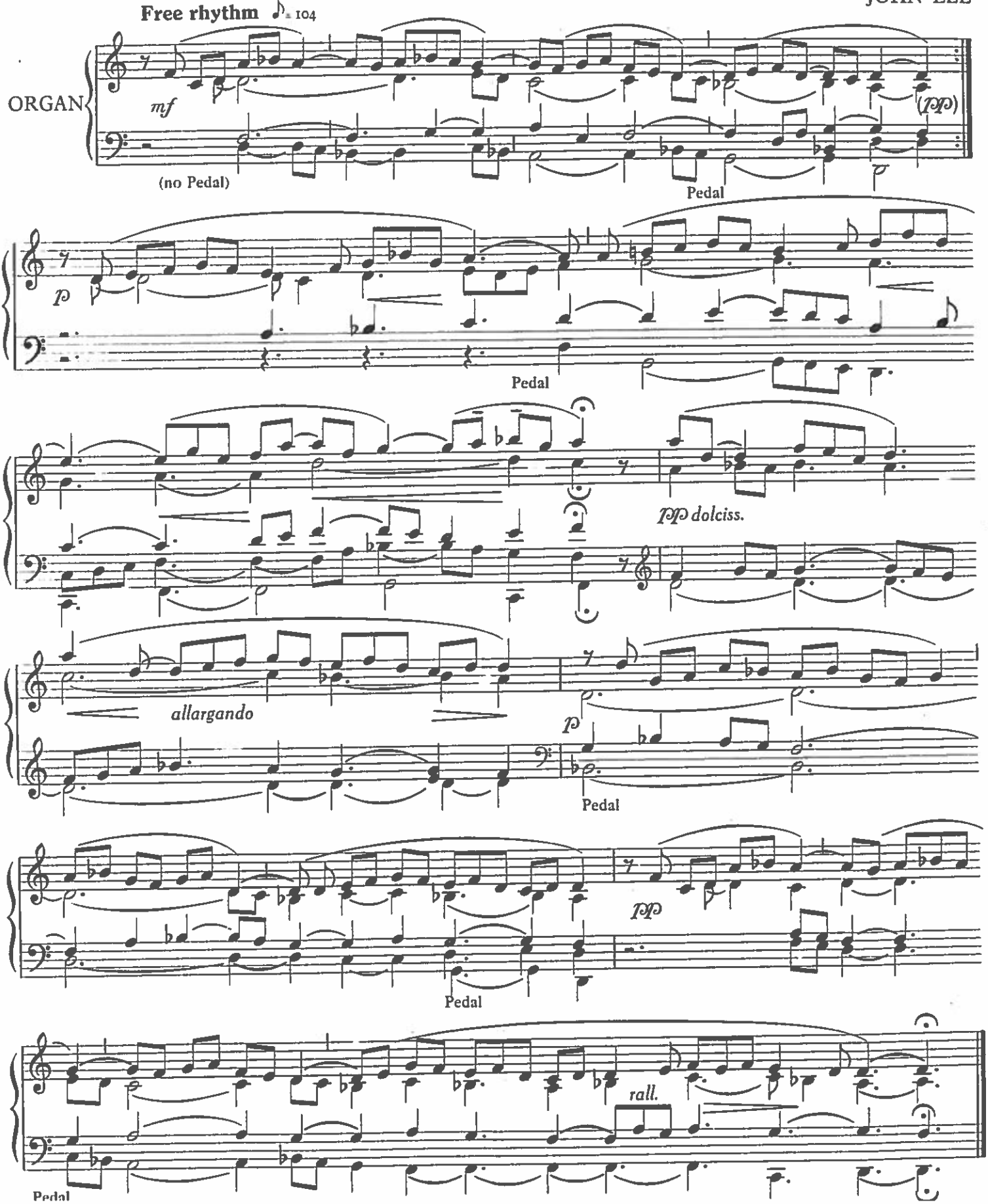


On Ecce Panis Angelorum

JOHN LEE



X.

On "Ave Maria"

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