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COMPOSER'S NOTE

A Gregorian Liturgical Year is a four volume collection of organ pieces based on Gregorian chant melodies. Thematic material for each piece is taken from one of the Propers of the Mass (*Introit, Gradual, Alleluia, Offertory, Communion*), and the entire collection is keyed to the three-year Lectionary shared by Roman Catholics, Episcopalians and Lutherans as well as some denominational bodies not strictly liturgical by nature. The pieces range roughly in length from one to three minutes (an approximate timing will be found at the end of each number) and the level of difficulty is easy to moderate. The chant melodies themselves are necessarily taken from the Roman Gradual (*Graduale Romanum, Solesmes 1974*) and the arrangement of the pieces takes the form of the liturgical calendar found in that volume. In the tables of contents which follow R stands for the Roman Catholic lectionary and sacramentary, E for the American Episcopalian *Book of Common Prayer*, and L for the *Lutheran Book of Worship*. These tables also coordinate the various ways of designating Sundays after Epiphany and Pentecost, i.e. Epiphany and Pentecost (Lutheran), Ordinary Time (Roman Catholic) and Proper (Episcopal). I have attempted to select chant melodies associated with texts common to all three churches for every Sunday and major feast of the church year.* Thus organists will know that a given piece does indeed "belong" to the day or feast appointed whether or not the melodies themselves are easily associated merely by hearing them.

Performers should embrace a fairly "free" rhythmic approach to these pieces as Gregorian chant itself is anything but metronomic. Special attention should be paid in this regard to obvious points of cadence; at the same time an exaggerated and rhythmically overwrought reading will only serve to distort the great beauty of the chant melodies.

Suggestions for registration have been kept to a minimum and organists are encouraged to explore fully the expressive capabilities of the instrument at hand. All of the pieces are registered for a two manual and pedal instrument with one enclosed division, all *crescendi/decrescendi* thus referring to the Swell division. Once again, imaginative players will find many and other attractive combinations.

Most of the pieces in these volumes are intended for use as preludes, offertories or communion meditations, although there are a few postludes as well. I hope organists serving non-liturgical churches will find these pieces useful in their particular situations as an enhancement to the beauty of worship, and that all players will be nudged to explore the wonders of Gregorian chant.

Gerald Near
Santa Fe, 12 March 2000

*Text citations are given at the top of each piece. Note that the numbering of Psalms in the Roman lectionary differs from the system used by Episcopalians and Lutherans. A most useful and highly recommended resource is *The Gregorian Missal (Solesmes, 1990)* which contains—in addition to all the chant melodies used in *A Gregorian Liturgical Year*—translations in English of all chant texts.

Advent 2

Jerusalem surge: Mode II
Communion for Advent 2; Bar. 5: 5; 4: 36

♩ = c. 76 (♩ = c. 152)

2. *Sw. mp cresc.* *Gt. f* *mf* *Ped.* *(Gt.)* *Sw.* *cresc.* *(Gt.)* *Sw.* *cresc.* *Gt. f* *Sw.* *add Pedal reeds* *ff*

The score is written for piano and guitar. It begins with a tempo marking of approximately 76 beats per minute (♩ = c. 76) and a note value of approximately 152 (♩ = c. 152). The piano part starts with a mezzo-piano (*mp*) dynamic and a swell (*Sw.*) that increases (*cresc.*). The guitar part enters with a forte (*f*) dynamic. The score includes several dynamic changes and performance instructions: *mf* for piano, *Gt. f* for guitar, *Ped.* for pedal, *(Gt.)* for guitar, *Sw.* for swell, *cresc.* for crescendo, *add Pedal reeds*, and *ff* for fortissimo. The score is divided into five systems, each with a grand staff (treble and bass clefs) and a guitar staff.

Full Great | Full Swell; *Sw. to Gt.* | Full Pedal without reeds; *Sw. to Ped.*

Christmas Day

Puer natus est nobis: Mode VII
Introit for Christmas Day; Is. 9: 6

♩ = c. 63

6.

Sw. *p*

Man.

rall.

Ped.

a tempo

Gt.

Sw.

Gt.

Sw.

Christmas 2

Dum medium silentium: Mode VIII
Introit for Christmas 2; Wis. 18: 14-15

♩ = c. 58

9.

Sw. *pp*

ten.

Ped. | the pedal legato

Gt.

Sw.

Gt.

Sw.

Gt.

Sw.

Gt.

Great 8' flute | Swell strings | Pedal 16', Sw. to Ped.

Epiphany 2 - Ordinary Time 2

Alleluia. Laudate Deum omnes angeli eius: Mode IV
Alleluia for Ordinary Time 2 (Epiphany 2); Ps. 148: 2

♩ = c. 60

12.

Gt. f

Man.

The musical score consists of five systems of music. The first system is marked '12.' and includes a guitar part ('Gt. f') and a mandolin part ('Man.'). The guitar part is written in treble clef with a key signature of one sharp (F#) and a common time signature. The mandolin part is written in bass clef with the same key signature and time signature. The second system continues the piano accompaniment. The third system also continues the piano accompaniment. The fourth system includes a pedal marking ('Ped.') and continues the piano accompaniment. The fifth system includes a swell marking ('Sw.') and continues the piano accompaniment. The score is watermarked with 'Copyright © Aureole Editions'.

Great full to mixtures | Swell full to mixtures; *Sw. to Gt.* | Pedal full without reeds; *Sw. to Ped.*

Epiphany 4 - Ordinary Time 4

Quis sicut Dominus Deus noster: Mode V
Gradual for Ordinary Time 4 (Epiphany 4); Ps. 112: 5-7

$\text{♩} = c. 63$

14.

Gt.

Sw.

Ped.

rall.

a tempo

3

rit.

a tempo

Sw.

Great 8' flute or light 8' reed | Swell strings or 8' & 4' flutes | Pedal 16', Sw. to Ped.

Epiphany 5 - Ordinary Time 5

Venite, adoremus Deum: Mode II
Introit for Ordinary Time 5 (Epiphany 5); Ps. 94: 6, 7

♩ = c. 69

15.

Sw.

Gt.

Man.

rit.

a tempo

rit.

a tempo

Gt.

Sw.

allarg. al fine

Ped.

c. 1'15"

Great 8' flute | Swell 8' flute | Sw. to Pedal (no pedal stops)

Epiphany 6 - Ordinary Time 6 - Proper 1

Manducaverunt: Mode I
Communion for Ordinary Time 6
(Epiphany 6, Proper 1); Ps. 77: 29, 30

♩ = c. 60

16.

Sw.
Sw. closed
Gt.
Ped.
Sw.
Gt.
rit.
Sw.
Gt.
Ped.
Sw.
Gt.
rit.
a tempo

Great 8' flute | Swell strings | Pedal 16', Sw. to Ped.

Last Sunday after Epiphany - Transfiguration

Visionem: Mode I
Communion for Transfiguration
(The Last Sunday after Epiphany); Mt. 17: 9

19.

Sw. pp legato e sost.

(Ped.)

Great 4' flute | Swell strings | *Gt. to Ped. (no pedal stops)*