

COMPOSER'S NOTE

The first two volumes of *A Gregorian Liturgical Year* contained pieces for the Sundays and major feast days of the church from Advent I through the Seventh Sunday of Easter, *i.e.* the Sunday before the Day of Pentecost. This third volume covers the period from the Vigil of Pentecost through the Seventeenth Sunday after Pentecost (Ordinary Time 24, Proper 19).

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 may be said to range from '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). The composer has 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.

Players are encouraged to adopt a fairly "free" rhythmic approach to these pieces but without, at the same time, exaggeration. Special attention should be paid in this regard to obvious points of cadence.

Suggestions for registration have been kept to a minimum; all of the pieces are registered for a two manual and pedal instrument with one enclosed division, *crescendi/decrescendi* thus referring to the Swell division. 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. The composer hopes 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

Green Valley, Arizona, 2016

*Text citations are given at the top of each piece. Note that the numbering of Psalms in the Roman lectionary differs from the systems 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.

Pentecost Vigil Mass

Emitte Spiritum tuum: Mode VIII
Offertory: Psalm 103 (104):30-31

The musical score is written for piano and strings. It begins with a tempo marking of $\text{♩} = \text{c. } 120$. The first system shows the piano part with a dynamic marking of *Sw.* and a performance instruction *Sw. closed*. The second system includes tempo markings of *rit.* and *a tempo*. The third system also includes *a tempo* and *rit.* markings. The fourth system features a *(Ped.)* marking. The score is divided into four systems, each with two staves for the piano and one staff for the strings.

Swell: strings | Pedal: 16', *Sw. to Ped.* (or) Swell: flutes 8', 4' | Pedal: 16', *Sw. to Ped.*

AE126 (4)

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The Day of Pentecost*

Factus est repente: Mode VII
Communion: Acts 2:2, 4

♩ = ca. 58

2. Gt. Sw.

The musical score is arranged in three systems. Each system contains three staves: a top staff for guitar (Gt.) in treble clef, a middle staff for strings (Sw.) in bass clef, and a bottom staff for a low bass line in bass clef. The key signature is one sharp (F#). The tempo is marked as ca. 58. The score includes various musical notations such as slurs, ties, and dynamic markings. The guitar part features melodic lines with slurs and ties, while the strings part provides a harmonic accompaniment with sustained notes and some melodic movement. The low bass line consists of a simple, rhythmic pattern of notes.

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

*See also Vol. 1, No. 12

Trinity Sunday

Benedictus es, Domine Deus: Mode VIII
Alleluia: Daniel 3:52

♩ = ca. 50

3. Gt.

Sw.

The musical score is presented in three systems. The first system includes a guitar (Gt.) part in the upper staff and a swell (Sw.) part in the middle staff. The second system shows the piano accompaniment in the upper and lower staves. The third system shows the swell part in the middle staff and the piano accompaniment in the upper and lower staves. The tempo is marked as ca. 50. The score is in 3/4 time and features a variety of rhythmic patterns and melodic lines.

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

The Body and Blood (Corpus Christi)

Lauda Sion Salvatore: Modes VII, VIII
Sequence Hymn

♩ = ca. 72 (Postludium)

4.

Sw.

This system contains three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a melody of eighth notes. The middle staff is a bass clef with a key signature of three sharps and a melody of eighth notes. The bottom staff is a bass clef with a key signature of three sharps and a melody of quarter notes. A bracket labeled 'Sw.' groups the top two staves. A large slur covers the top two staves across the entire system. A dashed line under the final note of the bottom staff indicates a pedal point.

Gt.

(Sw.)

This system contains three staves. The top staff is a treble clef with a key signature of three sharps and a melody of eighth notes. The middle staff is a bass clef with a key signature of three sharps and a melody of eighth notes. The bottom staff is a bass clef with a key signature of three sharps and a melody of quarter notes. A bracket labeled 'Gt.' groups the top two staves. A bracket labeled '(Sw.)' groups the middle two staves. A large slur covers the top two staves across the entire system. A dashed line under the final note of the bottom staff indicates a pedal point.

Gt.

This system contains three staves. The top staff is a treble clef with a key signature of three sharps and a melody of eighth notes. The middle staff is a bass clef with a key signature of three sharps and a melody of eighth notes. The bottom staff is a bass clef with a key signature of three sharps and a melody of quarter notes. A bracket labeled 'Gt.' groups the top two staves. A large slur covers the top two staves across the entire system. A dashed line under the final note of the bottom staff indicates a pedal point.

Swell: principals 8', 4', 2', light reed | Great: principals 8', 4', 2' Sw. to Gt. | Pedal: 16', 8', 4' Sw. to Ped.

a tempo *molto rit.*

ca. 4'15"

Pentecost 2 - Ordinary Time 9 - Proper 4

Ego clamavi: Mode VIII
Communion: Psalm 16 (17):6

ca. 108

5.

Man.

rit.

ca. 1'00"

Swell: flutes 8', 4'

Pentecost 3 - Ordinary Time 10 - Proper 5

Deus, qui sedes: Mode VII
Alleluia: Psalm 9:5, 10

$\text{♩} = \text{ca. } 100$
Sw.
6.
Gt.
Ped.
Gt.
Sw.
(Man.)
poco rit.
Sw. - oboe,
+ flute 8', 2 2/3'
Sw. 3
a tempo
Gt.
(Ped.)

Swell: oboe 8' | Great: flute 8' | Pedal: 16', 8'

Pentecost 5 - Ordinary Time 12 - Proper 7

In te Domine speravi: Mode VII
Alleluia: Psalm 30 (31):2, 3 (1, 2)

[Antiphon]
♩ = ca. 72

8. Gt. Ped.

Fine Sw. Gt. *a tempo*

ca. 2'40"

[Repeat Antiphon]

Swell: cornet | Great: principal 8' | Pedal: principals 16', 8'

Pentecost 6 - Ordinary Time 13 - Proper 8

Omnes gentes plaidite: Mode VI
Introit: Psalm 46 (47):2, 3 (1, 2)

[Antiphon]
♩ = ca. 82

The musical score is written for a grand piano (Gt.) and includes a swell pedal (Sw.) and a manual (Man.) section. It is in the key of A major (three sharps) and 9/8 time. The score is divided into five systems. The first system begins with a treble clef and a key signature of three sharps. The first staff is for the grand piano, and the second staff is for the swell pedal. The second system continues the grand piano part. The third system includes a swell pedal part. The fourth system includes a grand piano part and ends with a double bar line and the word 'Fine'. The fifth system includes a swell pedal part and ends with a double bar line and the instruction '[Repeat Antiphon]'. The tempo is marked as 'ca. 82' and 'poco meno mosso'. The duration is marked as 'ca. 2'45''.

Gt.
Sw.
Ped.

Gt.

Sw.

Gt.

Gt.

Sw.

Gt.

Sw.

Man.

poco meno mosso

rit.

Fine

[Repeat Antiphon]

ca. 2'45"

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

Pentecost 7 - Ordinary Time 14 - Proper 9

Suscipimus, Deus: Mode I
Introit: Psalm 47 (48):10, 11 & 2 (8, 9 & 1)

10.

Sw.

Ped.

The musical score is written for piano and consists of four systems. Each system has a treble clef staff on top and a bass clef staff on the bottom. The tempo is marked as *ca. 92*. The first system includes a dynamic marking *Sw.* (Swell) and a *Ped.* (Pedal) marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat). The score is marked with a large '10.' at the beginning of the first system.

Swell: flute 8' | Pedal: 16' Sw. to Ped. OR Swell: strings | Pedal: 16' Sw. to Ped.

Pentecost 8 - Ordinary Time 15- Proper 10

Ad te Domine, levavi: Mode II
Offertory: Psalm 24 (25):1-3

♩ = ca. 60

11. Sw. }
Man.

Swell: flutes 8', 4' | Great: 8' principal *OR* Swell: strings | Great: 8' flute

Pentecost 9 - Ordinary Time 16 - Proper 11

Eripe me de inimicis meis: Mode II
Alleluia: Psalm 58 (59):2

[Antiphon]
♩ = ca. 58

12. Sw. Ped.

[Fine]

rit.

poco più mosso

Gt. *rall.* *a tempo*

ca. 2'15"

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

(Gt.)

Sw.

3

[Repeat Antiphon]

rit.

Gt.

Detailed description: This system contains two staves of music. The upper staff is for guitar, starting with a treble clef and a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth notes and a triplet of eighth notes. The lower staff is for swell, starting with a bass clef and the same key signature. It contains a series of chords and single notes, with a '3' marking a triplet of eighth notes. The system concludes with a 'rit.' (ritardando) marking and a final melodic flourish in the guitar part.

Pentecost 10 - Ordinary Time 17- Proper 12

Exultate Deo adiutori nostro: Mode VII
Alleluia: Psalm 80 (81):2, 3

♩. = ca. 42

13.

Gt.

Sw.

Ped.

poco rall.

a tempo

Detailed description: This system is marked '13.' and includes performance instructions. It begins with a tempo marking '♩. = ca. 42'. The upper staff is for guitar, and the lower staff is for swell. The swell part includes a 'Ped.' (pedal) marking. The system is divided into two measures by a double bar line. The first measure is marked 'poco rall.' (poco rallentando) and the second measure is marked 'a tempo'. The music features complex rhythmic patterns with eighth and sixteenth notes, and rests.

Swell: light reed 8' | Great: flute 8' | Pedal: 16', 8'

Pentecost 11 - Ordinary Time 18- Proper 13

Panem de caelo: Mode V
Communion: Wisdom 16:20

14.

$\text{♩} = \text{ca. } 80$

Sw. *legato*

Swell: strings (*box closed*) | Great: flute 4', Gt. to Ped. | Pedal: *no pedal stops* OR Swell: strings (*box closed*) | Pedal: flute or reed 4'

Pentecost 12 - Ordinary Time 19- Proper 14

Respite, Domine: Mode VII
Introit: Psalm 73 (74):20, 19, 22, 23 & 1

♩ = ca. 110

15.

Gt. Sw. open

Sw.

Gt. Sw. (Gt.)

Swell: flutes 8', 4', Sw. to Gt. | Great: principal 8' | Pedal: 16', Sw. to Ped.

Pentecost 13 - Ordinary Time 20 - Proper 15

Bonum est confidere: Mode V
Gradual: Psalm 117:8 (118:8)

16. $\text{♩} = \text{ca. } 88$

Gt.

Sw. closed

Sw.

Ped.

rit.

Swell: strings, *Sw. to Ped.* | Great: flute 8' | Pedal: (32'), 16', *Sw. to Ped.*

Pentecost 14 - Ordinary Time 21 - Proper 16

Inclina, Domine: Mode I
Introit: Psalm 85:1-4 (86:1-4)

17. $\text{♩} = \text{ca. } 120$

Sw. { Sw. closed

Ped.

Swell: strings, Sw. to Ped. (No pedal stops drawn)

Pentecost 16 - Ordinary Time 23 - Proper 18

Iustus es Domine: Mode I
Introit: Psalm 118 (119):137, 124, 1)

♩ = ca. 52

19.

Sw.

Gt.

Ped.

Man.

rit.

ca. 1'05"

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

OR Swell: flutes 8', 4' | Great (or Choir): light reed 8' | Pedal: 16', Sw. to Ped.

Pentecost 17 - Ordinary Time 24- Proper 19

Da pacem, Domine: Mode I
Introit: Sirach 36:18

♩ = ca. 100

20. Sw. { legato

Swell: flute 8', box closed | Great: flute 4' | Pedal: Sw. to Ped. (no pedal stops drawn)
OR Swell: flutes 8', 4' | Great (or Choir): 4', 1 1/3' | Pedal: 16', Sw. to Ped.