Foreword

The one hundred interludes in this collection were composed in seven volumes, spanning a period from 1935 to 1987. They were written to supply a need for short improvisations to fill the gaps that many organists are expected to bridge during liturgical functions.

Care has been taken to preserve as far as possible the restrained idiom of the Church's own melodies, the Gregorian Chant, and 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 keyboard alone. In this case it will occasionally be found necessary to transpose the bass note up an octave.

Choice of tempo will depend largely upon the size of the church and the degree of power adopted by the organist. *Moderato* would best describe the composer's intentions – any temptation to play too quickly should be avoided. In all cases the registration should be simple and the expression without violent contrast.

Most of the Interludes may be transposed up or down a semitone merely by mentally substituting new key signatures and altering any accidentals where appropriate. For example, Interlude 2 may be played in C minor or Interlude 3 may be played in D flat major. This will enable the player to 'blend in' the Interlude by matching the key of the preceding or subsequent music.

The original seven volumes were dedicated to a number of Dom Gregory's friends and colleagues whose names are given below:

Volume 1	(1 to 14)	Dom Meinrad Geoghegan
Volume 2	(15 to 28)	Dom Bernard McElligott
Volume 3	(29 to 42)	Dom Alphege Shebbeare
Volume 4	(43 to 56)	Dom Thomas Symons
Volume 5	(57 to 70)	Dom Cyprian Stockford
Volume 6	(71 to 85)	Brother William Sherwood
Volume 7	(86 to 100)	Dom Andrew Moore