

1. Ganz neu ist der Versuch, den Hymnen—die Antiphonen werden ja meist ohne Begleitung gesungen—eine Orgelbegleitung unterzulegen; sie stammt aus berufenster Feder, vom Regensburger Domorganisten Professor Jos. Renner, der auch zu den Psalmtönen und den Responsorien der Vesper (und Messe) eine im gleichen Verlag erschienene Orgelbegleitung geschrieben hat, die auf das wärmste empfohlen sei.

The attempt to add organ accompaniment to the hymns—the antiphons are usually sung without accompaniment—is completely new; it comes from a professional pen, from the Regensburg cathedral organist Professor Jos. Renner, who also wrote an organ accompaniment for the psalm tones and the responsories of Vespers (and Mass), which was from the same publisher, and which is most warmly recommended.

2. Selbstverständlich kann es sich in unserem Buch nur um eine Unterstützung des Organisten durch Andeutung einer einfachen harmonischen Grundlage mittels Buchstaben handeln, für die ein noch wenig geübter Organist dankbar sein dürfte; ein fertiger Choralbegleiter ist natürlich nicht daran gebunden.

Of course, our book can only support the organist by indicating a simple harmonic basis by means of letters, for which an organist with little practice should be grateful; a well-trained chant accompanist is of course not tied to it.

3. Zu dieser Begleitung sei noch bemerkt, dass in allen Fällen, wo im angegebenen Akkord der erste Melodieton nicht enthalten ist, dieser als Vorhalt zu behandeln ist.

Regarding this accompaniment, it should be noted that in all cases where the first melody note is not contained in the given chord, it is to be treated as a suspension.

4. Befinden sich auch Ziffern oder Versetzungszeichen unter den Melodienoten, so beziehen sich dieselben stets auf die vorausgehende Bassnote.

If there are also numbers or accidentals under the melody notes, they always refer to the preceding bass note.

5. Ob zu dem Basston ein Dur- oder Moll-Akkord anzuwenden ist, ergibt sich selbstverständlich aus der Vorzeichnung.

Whether a major or minor chord is to be used with the bass note is of course evident from the key signature.

HATHER KARL WEINMANN (1873-1929) was a German priest, musicologist, and historian who studied with Monsignor Franz X. Haberl (d. 1910) at the *Papal College of Sacred Music* in Regensburg. He also studied with Dr. Peter Wagner (d. 1931) at the University of Freiburg. [Wagner was a member of the PONTIFICAL COMMISSION ON GREGORIAN CHANT established by Pope Pius X for the creation of the *Editio Vaticana*.] Weinmann obtained a Ph.D. under Wagner in 1905, with a dissertation called “Das Hymnarium Parisiense.” (He would later obtain a theology doctorate.) After his ordination to the sacred priesthood, he became a professor at the *Papal College of Sacred Music* in Regensburg. He authored many books. His Gregorian editions are noteworthy because they include literal translations of the Latin and are printed on 5-lines, the same as modern music, but using Gregorian neums.

The Saint John Brébeuf Hymnal **“has no parallel and not even any close competitor.”**

— Author for the *Church Music Association of America* weblog • 10 June 2022