

# Simple Organ Interludes

**manuals only**

In honor of Father Énemond Massé



Including modal compositions based on Plainchant  
Melodies • For use in the Catholic Church.

Edition: 8 August 2022 • 104 Pages

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Catholics may print these interludes out, hole punch them, and play them from a three-ring binder. The collection can also be purchased on [Amazon.com](https://www.amazon.com) — in which case the printing quality would be of a much higher calibre than a home printer.

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# **S**IMPLE **ORGAN** **INTERLUDES**

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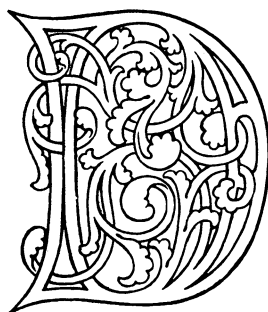
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**URING** the Coronavirus pandemic, since choirs in the United States were not allowed to sing, I began to play hymns from the copious ‘organ accompaniment’ volumes for the *Saint John Brébeuf Hymnal* (Sophia Institute Press) as organ interludes. As the pandemic wore on, I wanted more. I began to investigate other options only to find myself taken aback by the paucity of respectable interludes. My quest constitutes the genesis of the present volume.

I am profoundly indebted to the various organizations which gave permission to include their scores, including the *Sophia Press Institute* and the *John Paul II Institute*.<sup>1</sup> The amount of rare books uploaded to the web and made available by Corpus Christi Watershed is nothing short of staggering. In particular, I wish to thank Mr. Jeffrey Ostrowski, president of Watershed, who provided indispensable counsel and encouragement.

Father Énemonid Massé (d. 1646) was known as the “first missionary of Canada.” Massé was vanguard, pioneer and scout. But others came after him. In a similar way, the selections in this book are meant to lead others to discover yet more beautiful organ interludes.<sup>2</sup> *Nemo facere metuit quod se bene didicisse confidit.*

Stephen Perez  
 Feast of Saint John Mary Vianney  
 8 August 2022

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1 It will be remembered that, even if a piece of music has become public domain, the typesetting of said music is often under copyright.

2 For example, an entire collection of *Adagio* settings by Christian Heinrich Rinck can be downloaded for free online.

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intentionally left blank.*

## **Performance Notes:**

The compositions by Dom Murray are generally in A-B-A format, providing great flexibility in their length. This means their performance can easily be made to match the liturgical action at the altar. We did not feel it was necessary to put ‘Da capo’ and ‘Fine’ each time; we feel organists will know where they wish to stop (or begin, for that matter). In some cases, Latin incipits have been added to the preludes by Dom Gregory Murray. This was done for one purpose only: to help organists differentiate between so many fine pieces.

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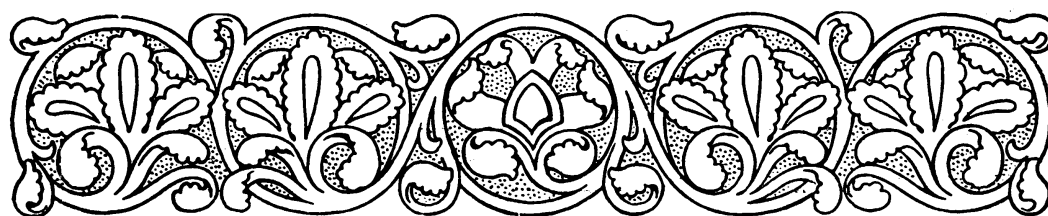


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# Organ Interludes



**after plainchant melodies**

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intentionally left blank.*

Based on a work by ... **Dom Alphege Shebbeare**


-spér- ges me, \* Dó-mi- ne, hyssó-po,  
et mun-dá-bor: la-vá-bis me,

A - sper - ges - me...

Repeat until the asterisk.

**Dom Gregory A. Murray** • Organist at Downside Abbey

#18 • Published on 12 March 1937 • Dedicated to Dom Bernard McElligott

**J** e-su dulcis memó-ri- a, Dans ve-ra cordis gáudi-a: Sed

**“There is no finer collection of truly faithful Roman Catholic texts set to elegant melodies (both traditional and new) than the Brébeuf Hymnal. Its choir and accompaniment books are eminently practical for small parish music programs yet worthy of Cathedrals.”** — CATHEDRAL MUSIC DIRECTOR  
(Holy Cross Cathedral, Boston) 7/21/2022

Sit nostra in te gló-ri- a,

Slight modifications have been made. To download Dom Murray's original, visit the following website:

“Chant & Organ Music by Fr. Samuel F. Weber, O.S.B.” • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Dom Gregory A. Murray** • Organist at Downside Abbey

#10 • Published on 22 November 1935 • Dedicated to Dom Meinrad Geoghegan

**S**

an-ctus,\*

Based on Sanctus XII from the *Editio Vaticana* of Abbat Pothier; specifically the “in excelsis”:

Ho-sánna in ex-cél-sis.

Slight modifications have been made. To download Dom Murray's original, visit the following website:

“Chant & Organ Music by Fr. Samuel F. Weber, O.S.B.” • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Dom Gregory A. Murray** • Organist at Downside Abbey

#41 • Published on 12 March 1946 • Dedicated to Dom Alphege Shebbeare

Intr. III.



au-dens gaudé- bo \* in Dó- mi- no, et

Slight modifications have been made. To download books 1 + 2 by Dom Murray, visit the following website:

"Chant & Organ Music by Fr. Samuel F. Weber, O.S.B." • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>



The first system of the organ interlude consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, followed by a dotted quarter note and a half note. The lower staff is in bass clef and contains a bass line with a series of eighth notes, followed by a dotted quarter note and a half note. The music concludes with a double bar line.

The second system of the organ interlude consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, followed by a dotted quarter note and a half note. The lower staff is in bass clef and contains a bass line with a series of eighth notes, followed by a dotted quarter note and a half note. The music concludes with a double bar line.

in Dó- mi- no et exsultá- bit á- nima

The third system of the organ interlude consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, followed by a dotted quarter note and a half note. The lower staff is in bass clef and contains a bass line with a series of eighth notes, followed by a dotted quarter note and a half note. The music concludes with a double bar line.

The fourth system of the organ interlude consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, followed by a dotted quarter note and a half note. The lower staff is in bass clef and contains a bass line with a series of eighth notes, followed by a dotted quarter note and a half note. The music concludes with a double bar line.

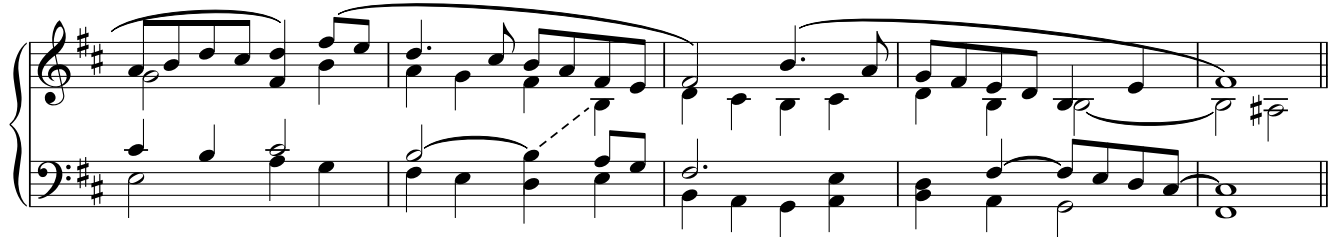
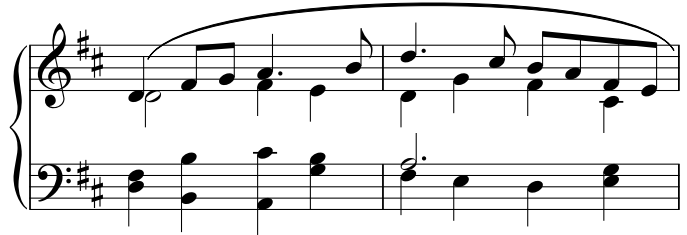
The fifth system of the organ interlude consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, followed by a dotted quarter note and a half note. The lower staff is in bass clef and contains a bass line with a series of eighth notes, followed by a dotted quarter note and a half note. The music concludes with a double bar line.

The sixth system of the organ interlude consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, followed by a dotted quarter note and a half note. The lower staff is in bass clef and contains a bass line with a series of eighth notes, followed by a dotted quarter note and a half note. The music concludes with a double bar line.

**Dom Gregory A. Murray** • Organist at Downside Abbey

#17 • Published on 12 March 1937 • Dedicated to Dom Bernard McElligott

Based on the "Alma Redemptoris Mater"

Ant. V.  
**A**


Slight modifications have been made. To download Dom Murray's original, visit the following website :

"Chant & Organ Music by Fr. Samuel F. Weber, O.S.B." • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>


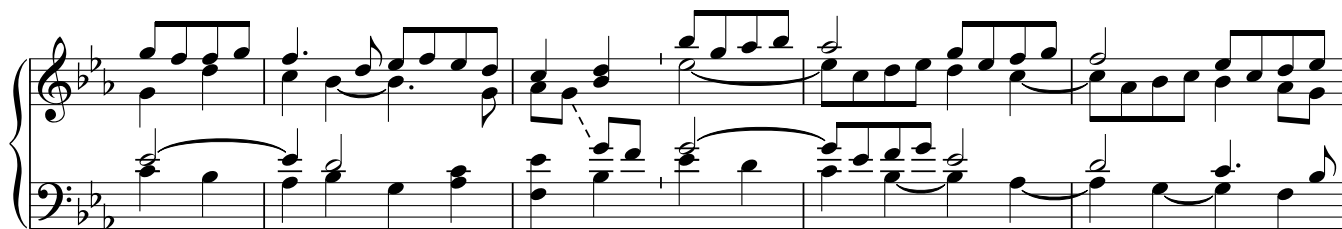
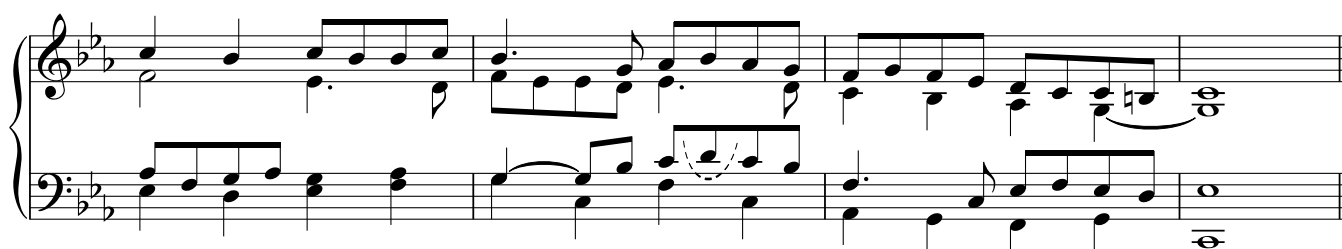
**Dom Gregory A. Murray** • Organist at Downside Abbey

#16 • Published on 12 March 1937 • Dedicated to Dom Bernard McElligott

1.



ló-ri- a, laus, et honor, ti-bi sit Rex Christe Red-

**“There is no finer collection of truly faithful Roman Catholic texts set to elegant melodies (both traditional and new) than the Brébeuf Hymnal. Its choir and accompaniment books are eminently practical for small parish music programs yet worthy of Cathedrals.”**

— ARCHDIOCESAN & CATHEDRAL DIRECTOR OF MUSIC  
(Holy Cross Cathedral, BOSTON) 7/21/2022




Slight modifications have been made. To download Dom Murray's original, visit the following website:

“Chant & Organ Music by Fr. Samuel F. Weber, O.S.B.” • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Dom Gregory A. Murray** • Organist at Downside Abbey

#21 • Published on 12 March 1937 • Dedicated to Dom Bernard McElligott

VIII

**A** - nima Christi, sanctí- fica me: Corpus Christi,

Ped.

Man.

Slight modifications have been made. To download Dom Murray's original, visit the following website:

"Chant & Organ Music by Fr. Samuel F. Weber, O.S.B." • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Dom Gregory A. Murray** • Organist at Downside Abbey

#37 • Published on 12 March 1946 • Dedicated to Dom Alphege Shebbeare

VI.

**S** an- ctus, \* Sanctus, San- ctus

His first theme comes from the 3rd *Sánctus*—  
his second theme comes from the final *Hosánna*. Ho- sán- na

Slight modifications have been made. To download books 1 + 2 by Dom Murray, visit the following website:

"Chant & Organ Music by Fr. Samuel F. Weber, O.S.B." • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral

Ky - ri - e e - - - lé - i - son. *ij.* Chri - ste

*I*

e - - - lé - i - son. *ij.* Ky - ri - e e - - -

lé - i - son. *ij.* Ky - ri - e \* e - - - lé - i - son.

**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral

Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur cér - nu - i:

*III*

Et an - ti - quum do - cu - mén - tum No - vo ce - dat rí - tu - i: Præ - stet fi - des

sup - ple - mén - tum Sén - su - um de - féc - tu - i. A - men. *ossia* A - men.

**Pange Lingua** • Harmonies from “The Saint Jean de Brébeuf Hymnal”*Used with permission* • To learn more : [CCWATERSHED.ORG/HYMN](http://CCWATERSHED.ORG/HYMN)

Hymn. III.

**P**

ange lingua glo-ri- ó-si Cór-po-ris mysté-ri- um,

1. Pan - ge lin - gua\_\_ glo - ri - ó - si Cór - po - ris my - sté - ri - um\_\_

San - gui - nís - que pre - ti - ó - si, Quem in mun - di pré - ti - um\_\_

Fru - ctus ven - tris ge - ne - ró - si, Rex ef - fú - dit\_\_ gén - ti - um.

A - men.\_

# Louis Niedermeyer (d. 1861) • Teacher of Gabriel Fauré

Seq. VII.

**L** au-da Si- on Salva-tó-rem, Lau-da du-cem et pa-stórem,

7th Mode (Mixed). Lau - da Si - on Sal - va - to - rem, Lau - da du -  
Lowered one tone. CANTUS.

F. D.

TENOR.

BASS.

cem et pa - sto - rem, in hym - nis et can - ti - cis.

Ec - ce pa - nis An - ge - lo - rum, fac - tus ci - bus vi - a - to - rum :

ve - re pa - nis fi - li - o - rum, non mit - ten - dus ca - ni - bus.



**Joseph d'Ortigue** (d. 1866) • Author of "Dictionnaire liturgique"

Hymn. III.

**P** ange lingua glo-ri- ó-si Córpo-ris mysté-ri- um,



1. Tan - tum er - go Sa - cra - men - - tum  
2. Ge - ni - to - ri Ge - ni - to - - que

3d Mode.  
F. D.



*Played free rhythm ...*

Ve - - ne - re - mur cer - nu - i: Et an - ti -  
Laus et ju - bi - la - ti - o, Sa - lus, ho -



quum do - cu - men - tum No - vo ce - dat ri - tu - i:  
nor, vir - tus quo - que Sit et be - ne - dic - ti - o:



Præs - tet fi - des sup - ple - men - tum Sen - su -  
Pro - ce - den - ti ab u - tro - que Com - par

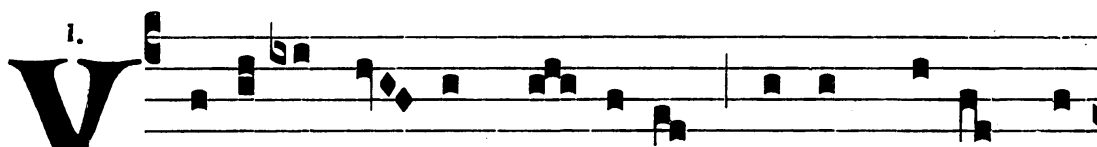


um de - fec - tu - i. A - - - - - men.  
sit lau - da - ti - o.



**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral

i.



e-xil-la Re- gis pród- e- unt: Fulget Cru- cis my-

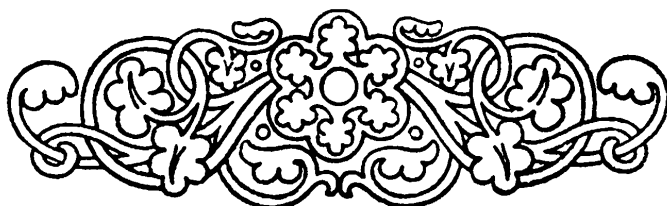
Larghetto



*ben legato p*



*rall.*



**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral

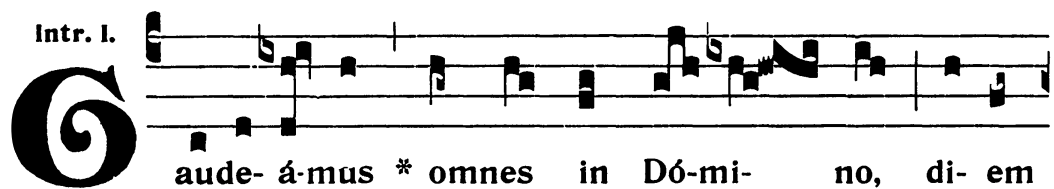
Intr. I.

**R**

Moderato

*mf*

Intr. I.

**G**

Maestoso

*ff*

**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral

Grad. II.

**H** aec di- es, \* quam fe- cit

Moderato assai

*f*

*rall.*

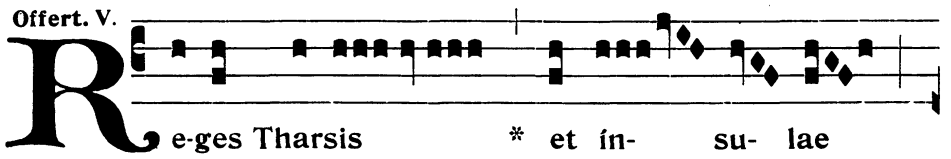
**Another version :**

Allegretto

*mp*

**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral

Offert. V.  
**R**e-ges Tharsis \* et in- su- lae



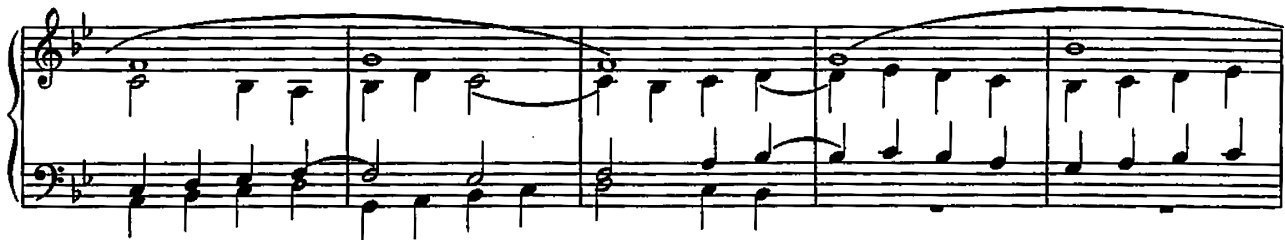
*Allegro maestoso*  
*ff*

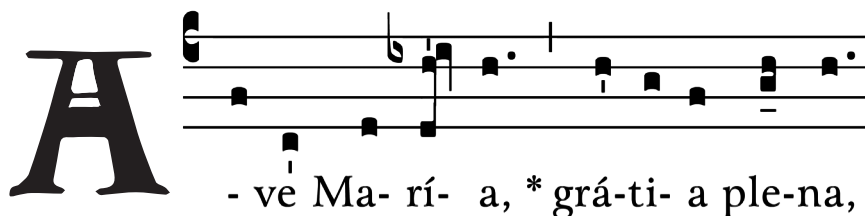


*fff* *allargando*  
Ped.

**Dom Alphege Shebbeare** • “Modal Voluntaries” #11B (12 March 1938)

ORGAN 




**John Lee** • Ten Organ Preludes (Rushworth & Dreaper, 1939)

... on the next page:

## "Ave Maria" ... cont'd.

**Free rhythm**

ORGAN *mf*

*pp dolciss.*

*allargando*


*p*

The Saint Jean de Brébeuf Hymnal **"has no parallel and not even any close competitor."**

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

*pp*

**Dom Alphege Shebbeare** • “Modal Voluntaries” #7B (12 March 1938)

**P**   
er ómni- a saécu-la saecu-ló-rum. ꝑ. Amen. ꝛ. Dó-

**ORGAN** *Calmò* 

 *più forte*

 *poco rall. e dim.*

**John Lee** • Ten Organ Preludes (Rushworth & Dreaper, 1939)

**H**   
C ce pa-nis Ange-ló-rum, Factus ci-bus vi-

... on the next page:



## "Ecce panis Angelorum" ... cont'd.

The musical score is written for a single manual organ. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The first system contains two staves. The right hand plays a melodic line with sixteenth-note runs, while the left hand provides harmonic support with sustained chords and eighth-note patterns. The piece concludes with a 'Fine' marking at the end of the fifth system.

The Saint Jean de Brébeuf Hymnal **"has no parallel and not even any close competitor."**

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

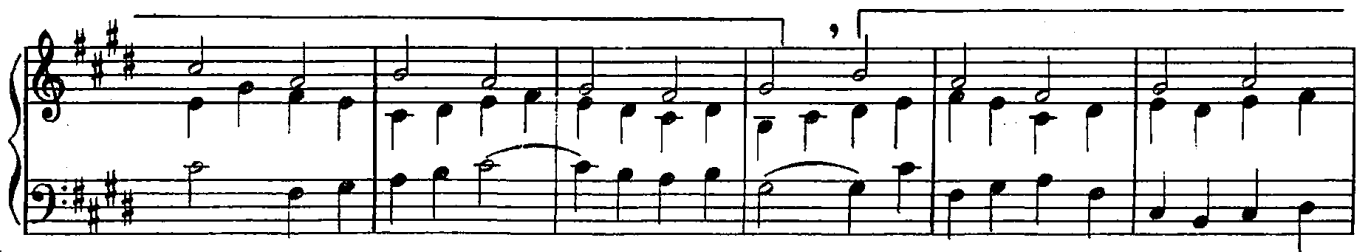
This is a single system of a musical score for a single manual organ. It features a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The right hand plays a melodic line with sixteenth-note runs, while the left hand provides harmonic support with sustained chords and eighth-note patterns. The piece concludes with a 'D.C. al Fine' marking.

**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral


re- á-tor alme síderum, Aetérna lux credénti-  
um, Jesu, Redémptor ómni-um, Inténde vo-tis

*Con moto*


*p*  
*legato*




*rall.*

“The editors of the Brébeuf Hymnal have done a great service to the profession [in this] extensively researched volume worthy of careful study by liturgical musicians. [...] This detailed exploration of classic Latin hymnody and its English translations is not only a labor of love, but an original contribution to research, and I hope that the results of this research project are shared more widely for the use of musicologists and liturgical historians.”

— *Journal of the Society for Catholic Liturgy* (Volume 23.2, 2019)

**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral

Intr. VII.  
**P** u-er \* na-tus est no- bis, et fi- li- us da- tus

VII<sup>e</sup> mode.  
 Semplice

**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral

Ant. VIII.  
**V** éspe-re autem sá-bba-ti, \* quae lu-céscit in prima

**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral

Offert II.

**V**

é- ri- tas me- a,\* et mi-se- ri-cór-

Moderato

*mf*

*p* *rall.*

## ALLELUIA • "Assumpta est María in coelum"

v.

**A**

I- lé- lú- ia. \* ij.

Andantino

*p* *mf*

**Father Jean Titelouze** (d. 1633) • Canon and organist at Rouen Cathedral.

**A**<sup>1.</sup>




-ve ma-ris stel-la, De-i Ma-ter alma, Atque

Indication des jeux. { CLAVIERS RÉUNIS: Tous les Fonds de 16, 8, 4, 2, Fournitures, Cymbales.  
PÉDALE: Fonds de 32, 16, 8, 4, et Anches 16, 8, 4.

1<sup>er</sup> VERSET.


*ff*

Péd.  
A - - - ve ma - - -



- ris stel - - -



- la, De - - -



- i Ma - - - ter

**Father Jean Titelouze ... cont'd**

at - - ma, At - - que sem - - per

Vir - - go,

Fe - - -

- lix coe - - li por - - -

- ta.

# Father Jean Titelouze ... cont'd

## AVE MARIS STELLA

Indication des jeux:  $\left\{ \begin{array}{l} \text{RÉCIT: Gambe et Bourdon de 8 P. (Voix céleste ad libitum.)} \\ \text{POSITIF: Salicional ou Gambe de 8 P. (Unda maris ad libitum.) Récit accouplé.} \\ \text{G<sup>d</sup> ORGUE: Gambe de 8 P. Récit et Pos. accouplés au G<sup>d</sup> O.} \\ \text{PÉDALE: Soubasse, Violoncelles de 16 et 8 P.} \end{array} \right.$

2<sup>e</sup> VERSET.And<sup>te</sup> sostenuto.

First system of musical notation for the 2<sup>e</sup> verse. It consists of a treble clef and a bass clef. The treble clef part begins with a treble clef and a common time signature. The bass clef part begins with a bass clef and a common time signature. The first measure of the treble clef part is marked with a piano dynamic (*p*) and the word "RÉCIT." below it.

Second system of musical notation for the 2<sup>e</sup> verse, continuing the treble and bass clef parts from the first system.

Third system of musical notation for the 2<sup>e</sup> verse. It includes markings for "Pos." in both the treble and bass clef parts, and "PED." at the end of the system.

Fourth system of musical notation for the 2<sup>e</sup> verse. It includes a marking for "G<sup>d</sup> O." in the bass clef part.

Fifth system of musical notation for the 2<sup>e</sup> verse. It includes a marking for "G<sup>d</sup> O." in the treble clef part and the instruction "SENZA PED." at the bottom of the system.



## Father Jean Titelouze ... cont'd

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A **PED.** (pedal) marking is present below the left hand staff.

Second system of musical notation. It features **RÉCIT.** (recitativo) markings above the right hand staff and **Pos.** (positivo) markings below the left hand staff. A **G<sup>d</sup> O.** (G<sup>d</sup> Organ) marking is also present. A circled number (1) is located below the left hand staff.

Third system of musical notation. It begins with a **G<sup>d</sup> O.** (G<sup>d</sup> Organ) marking above the right hand staff. A **PED.** (pedal) marking is located below the left hand staff.

Fourth system of musical notation. It includes a **Pos.** (positivo) marking above the right hand staff and a circled number (2) below the right hand staff.

Fifth system of musical notation. It features **Pos.** (positivo) markings above the right hand staff and **RÉCIT.** (recitativo) markings above the right hand staff and below the left hand staff.

Sixth system of musical notation. It concludes with **Dim e rall.** (diminuendo e rallentando) markings above the right hand staff and **pp** (pianissimo) markings below the right hand staff.

# Father Jean Titelouze ... cont'd

## AVE MARIS STELLA

Indication des jeux: { Récit: Cornet.  
 Positif: Cromorne et Flûte de 4 P.  
 Pédale: Soubasse de 16 et Flûte de 8 P.

CANON IN DIAPENTE (Canon à la 5<sup>e</sup> inférieure.)

3<sup>e</sup> VERSET.

RÉCIT.

## Father Jean Titelouze ... cont'd

## AVE MARIS STELLA

Indication des jeux:  $\left\{ \begin{array}{l} \text{RÉCIT: Trompette et Fonds de 8 P.} \\ \text{Pos. et 6<sup>e</sup> O. accouplés: Fonds de 8 avec Fl. oct. de 4 P.} \\ \text{PÉDALE: Jeux doux de 16 et 8 P.} \end{array} \right.$

4<sup>e</sup> VERSET.

### Father Jean Titelouze ... cont'd

The musical score consists of six systems of organ interludes, each with a treble and bass staff. The first system includes a **PED.** marking. The second system is marked **RÉCIT.**. The third system includes a **G<sup>d</sup> 0.** marking. The fourth system is marked **RÉCIT.**. The fifth system includes **Dim.**, **p**, and **Pos.** markings. The sixth system includes a **G<sup>d</sup> 0.** marking. The music is written in a style typical of 17th-century French organ interludes, featuring a mix of eighth and sixteenth notes with various rests and articulation marks.

### Father Jean Titelouze ... cont'd



Musical notation system 1, featuring treble and bass staves. The piece begins with a **G<sup>d</sup> O.** marking above the first measure. A **RÉCIT.** marking is placed above the second measure. The system concludes with another **G<sup>d</sup> O.** marking above the final measure.



Musical notation system 2, featuring treble and bass staves. A **RÉCIT.** marking is placed above the sixth measure.



Musical notation system 3, featuring treble and bass staves. This system contains no specific markings.



Musical notation system 4, featuring treble and bass staves. The system begins with a **G<sup>d</sup> O.** marking above the first measure and includes a **RÉCIT.** marking above the sixth measure.



Musical notation system 5, featuring treble and bass staves. This system contains no specific markings.



Musical notation system 6, featuring treble and bass staves. The system concludes with a **FIN** marking in the bass staff.

**Jacques-Nicolas Lemmens** (d. 1881) • [ TWO PIECES ]

Teacher of Charles-Marie Widor and Alexandre Guilmant



re-á-tor alme síderum, Aetérna lux credénti-

um, Jesu, Redémptor ómni-um, Inténde vo-tis



*Or:*



VIII.



e-ni Cre-á-tor Spí-ri-tus, Mentés tu-ó-rum ví-si-ta:

Ve - ni, Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum



vi - si.ta, Im - ple su - per - na gra - ti - a, Quæ tu cre - a - sti, pe - cto - ra.



**Father Franz Xaver Mathias** • Organist at Strasburg Cathedral

## Easy Cadences • “Kyrie IV” • Cantus ad libitum

Musical score for "Kyrie IV" Easy Cadences. The score is written for two manuals (treble and bass clefs) and includes a registration mark 'R.' in the first measure of the treble staff. The key signature is one sharp (F#) and two flats (Bb, Eb). The piece consists of two systems of two staves each. The first system shows a treble staff with a whole note chord and a bass staff with a half note chord. The second system shows a treble staff with a half note chord and a bass staff with a half note chord. The piece ends with a fermata over the final note in the treble staff.

## Easy Cadences • “Kyrie VIII” • Cantus ad libitum

Musical score for "Kyrie VIII" Easy Cadences. The score is written for two manuals (treble and bass clefs) and includes a registration mark 'R.' in the first measure of the treble staff. The key signature is one flat (Bb). The piece consists of two systems of two staves each. The first system shows a treble staff with a half note chord and a bass staff with a half note chord. The second system shows a treble staff with a half note chord and a bass staff with a half note chord. The piece ends with a fermata over the final note in the treble staff.

## Easy Cadences • “Kyrie XI” • Cantus ad libitum

Musical score for "Kyrie XI" Easy Cadences. The score is written for two manuals (treble and bass clefs) and includes a registration mark 'R.' in the first measure of the treble staff. The key signature is one sharp (F#) and two flats (Bb, Eb). The piece consists of two systems of two staves each. The first system shows a treble staff with a half note chord and a bass staff with a half note chord. The second system shows a treble staff with a half note chord and a bass staff with a half note chord. The piece ends with a fermata over the final note in the treble staff.

**Father Franz Xaver Mathias** • Organist at Strasburg CathedralEasy Cadences • *“Vidi Aquam”*

Musical score for "Vidi Aquam" in G minor, 3/4 time. The score is for a single manual and consists of two systems. The first system begins with a treble clef, a key signature of two flats, and a common time signature. The right hand starts with a quarter rest followed by a quarter note G4, then a half note G4-A4-Bb4. The left hand plays a bass line of quarter notes: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The second system continues the melody in the right hand and the bass line in the left hand, ending with a final cadence on G4 in the right hand and G2 in the left hand.

Easy Cadences • *“Asperges Me”*

Musical score for "Asperges Me" in G minor, 3/4 time. The score is for a single manual and consists of two systems. The first system begins with a treble clef, a key signature of two flats, and a common time signature. The right hand starts with a quarter rest followed by a quarter note G4, then a half note G4-A4-Bb4. The left hand plays a bass line of quarter notes: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The second system continues the melody in the right hand and the bass line in the left hand, ending with a final cadence on G4 in the right hand and G2 in the left hand.

Easy Cadences • *“Kyrie I”*

Musical score for "Kyrie I" in G minor, 3/4 time. The score is for a single manual and consists of two systems. The first system begins with a treble clef, a key signature of two flats, and a common time signature. The right hand starts with a quarter rest followed by a quarter note G4, then a half note G4-A4-Bb4. The left hand plays a bass line of quarter notes: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The second system continues the melody in the right hand and the bass line in the left hand, ending with a final cadence on G4 in the right hand and G2 in the left hand.

Easy Cadences • *“Kyrie II”*

Musical score for "Kyrie II" in G minor, 3/4 time. The score is for a single manual and consists of two systems. The first system begins with a treble clef, a key signature of two flats, and a common time signature. The right hand starts with a quarter rest followed by a quarter note G4, then a half note G4-A4-Bb4. The left hand plays a bass line of quarter notes: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The second system continues the melody in the right hand and the bass line in the left hand, ending with a final cadence on G4 in the right hand and G2 in the left hand.

Easy Cadences • *“Kyrie VII”*

Musical score for "Kyrie VII" in G minor, 3/4 time. The score is for a single manual and consists of two systems. The first system begins with a treble clef, a key signature of two flats, and a common time signature. The right hand starts with a quarter rest followed by a quarter note G4, then a half note G4-A4-Bb4. The left hand plays a bass line of quarter notes: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The second system continues the melody in the right hand and the bass line in the left hand, ending with a final cadence on G4 in the right hand and G2 in the left hand.



**Father Franz Xaver Mathias** • Organist at Strasburg Cathedral

Easy Cadences • “Kyrie XII”

Musical score for "Kyrie XII" featuring a treble and bass clef with a repeat sign and a fermata. The piece is marked with a 'R.' in the treble clef. The notation includes various chords and melodic lines in both hands.

Easy Cadences • “Kyrie I” • Cantus ad libitum

Musical score for "Kyrie I" featuring a treble and bass clef with a repeat sign and a fermata. The piece is marked with a 'R.' in the treble clef. The notation includes various chords and melodic lines in both hands.

Easy Cadences • “Kyrie II” • Cantus ad libitum

Musical score for "Kyrie II" featuring a treble and bass clef with a repeat sign and a fermata. The piece is marked with a 'R.' in the treble clef. The notation includes various chords and melodic lines in both hands.

Easy Cadences • “Kyrie III” • Cantus ad libitum

Musical score for "Kyrie III" featuring a treble and bass clef with a repeat sign and a fermata. The piece is marked with a 'R.' in the treble clef. The notation includes various chords and melodic lines in both hands.



**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral

### Gregorian Mode 1

a)

I<sup>er</sup> mode dominante si

Ist Mode with B as dominant.

b)

### Gregorian Mode 2

a)

II<sup>e</sup> mode dominante si $\flat$

2nd Mode with B $\flat$  as dominant.

b)

**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral*Gregorian Mode 3*

a)

Part a) of Gregorian Mode 3 is a two-staff organ interlude in C major. The right hand features a melodic line with a prominent descending eighth-note scale in the second measure, while the left hand provides a steady accompaniment of chords and single notes. The piece concludes with a final chord in the right hand.

III<sup>e</sup> mode dominante la.

3rd Mode with A as dominant.

b)

Part b) of Gregorian Mode 3 is a two-staff organ interlude in A major. The right hand features a melodic line with a prominent descending eighth-note scale in the second measure, while the left hand provides a steady accompaniment of chords and single notes. The piece concludes with a final chord in the right hand.

*Gregorian Mode 4*

a)

Part a) of Gregorian Mode 4 is a two-staff organ interlude in C major. The right hand features a melodic line with a prominent descending eighth-note scale in the second measure, while the left hand provides a steady accompaniment of chords and single notes. The piece concludes with a final chord in the right hand.

IV<sup>e</sup> mode dominante do.

4th Mode with C as dominant.

b)

Part b) of Gregorian Mode 4 is a two-staff organ interlude in C major. The right hand features a melodic line with a prominent descending eighth-note scale in the second measure, while the left hand provides a steady accompaniment of chords and single notes. The piece concludes with a final chord in the right hand.

**Flor Peeters** (d. 1986) • Organist at the Mechelen Cathedral

### Gregorian Mode 5

a)

V<sup>e</sup> mode dominante si $\flat$

5th Mode with B $\flat$  as dominant.

b)

### Gregorian Mode 6

a)

VI<sup>e</sup> mode dominante si

6th Mode with B as dominant.

b)

## Gregorian Mode 7

a)

exceptionnellement cette finale:  
by exception this ending

VII<sup>e</sup> mode dominante si $\flat$

7th Mode with B $\flat$  as dominant.

b)

exceptionnellement:  
by exception

**“The editors of the Saint Jean de Brébeuf Hymnal have done a great service to the profession [in this] extensively researched volume worthy of careful study by liturgical musicians. [...] This detailed exploration of classic Latin hymnody and its English translations is not only a labor of love, but an original contribution to research, and I hope that the results of this research project are shared more widely for the use of musicologists and liturgical historians.”**

— *Journal of the Society for Catholic Liturgy* (Volume 23.2, 2019)

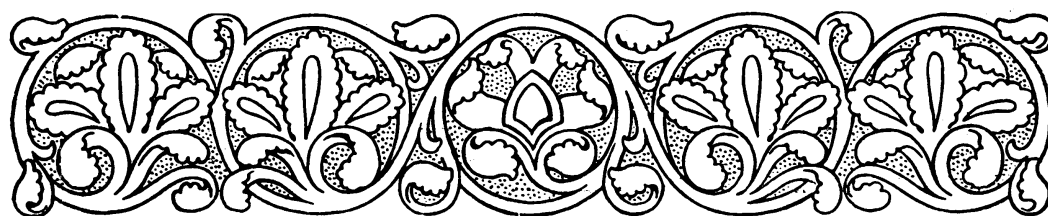
a) *Gregorian Mode 8*

VIII<sup>e</sup> mode dominante si $\flat$ 8th Mode with B $\flat$  as dominant.

b)



# Organ Interludes



**freely composed**

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intentionally left blank.*



**Dom Gregory A. Murray** • Organist at Downside Abbey

#7 • Published on 22 November 1935 • Dedicated to Dom Meinrad Geoghegan

The image displays a musical score for an organ interlude. It consists of five systems of music. Each system has a vocal line on a treble clef staff and an organ accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics "Et ec - ce ter-rae - mó - tus" are written under the first system. The organ accompaniment features a steady eighth-note bass line and a more melodic treble line with various chords and intervals. The piece concludes with a double bar line at the end of the fifth system.

Slight modifications have been made. To download Dom Murray's original, visit the following website:

"Chant & Organ Music by Fr. Samuel F. Weber, O.S.B." • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Dom Gregory A. Murray** • Organist at Downside Abbey

#4 • Published on 22 November 1935 • Dedicated to Dom Meinrad Geoghegan

Musical score for the first system of "The Saint Jean de Brébeuf Hymnal". It features a treble and bass clef with a 4/4 time signature. The melody in the treble clef is accompanied by a bass line. The lyrics "Ti - mé - te Dó - mi - num..." are written below the treble staff.

Musical score for the second system of "The Saint Jean de Brébeuf Hymnal". It continues the melody and bass line from the first system.

Musical score for the third system of "The Saint Jean de Brébeuf Hymnal". It continues the melody and bass line from the previous systems.

The Saint Jean de Brébeuf Hymnal **“has no parallel and not even any close competitor.”**  
 — Author for the *Church Music Association of America* weblog • 10 June 2022

*The original eliminates the Bb from the key signature for the next 12 bars:*

Musical score for the fourth system of "The Saint Jean de Brébeuf Hymnal". This system shows the original manuscript's modification, where the Bb from the key signature is eliminated for the next 12 bars. The treble clef melody and bass line are shown.

Musical score for the fifth system of "The Saint Jean de Brébeuf Hymnal". This system continues the original manuscript's modification, showing the treble clef melody and bass line.

Slight modifications have been made. To download Dom Murray's original, visit the following website :

“Chant & Organ Music by Fr. Samuel F. Weber, O.S.B.” • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Eugène Gigout** (d. 1925) • Organist at Église Saint-Augustin de Paris

#32 • Cent Pièces Brèves Nouvelles

The image displays a musical score for an organ interlude, consisting of six systems of music. Each system is written for two manuals (treble and bass clefs) in a key signature of one sharp (F#) and a common time signature (C). The score is characterized by intricate, flowing lines with frequent slurs and ties, suggesting a continuous, melodic piece. The dynamics are marked with *p* (piano) and *mf* (mezzo-forte). The piece concludes with a final cadence in the right hand, marked with a double bar line and a fermata.

**Dom Gregory A. Murray** • Organist at Downside Abbey

#8 • Published on 22 November 1935 • Dedicated to Dom Meinrad Geoghegan

Re - cé - di - te, re - cé - di - te, re - cé - di - te a me...

The Saint Jean de Brébeuf Hymnal **“has no parallel and not even any close competitor.”**— Author for the *Church Music Association of America* weblog • 10 June 2022

Slight modifications have been made. To download Dom Murray's original, visit the following website :

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**Dom Gregory A. Murray** • Organist at Downside Abbey

#15 • Published on 12 March 1937 • Dedicated to Dom Bernard McElligott

Da - te et dá - bi - tur

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

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

Da - te et

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**Dom Gregory A. Murray** • Organist at Downside Abbey

#11 • Published on 22 November 1935 • Dedicated to Dom Meinrad Geoghegan

Con - cu - pi - vit rex de - cō - rem tu - um...

The Saint Jean de Brébeuf Hymnal **“is such a fantastic hymnal that it deserves to be in the pews of every Catholic church.”**

— *New Liturgical Movement (NLM)* “What a Catholic Hymn Should Be” (10 June 2019)

Slight modifications have been made. To download Dom Murray’s original, visit the following website :

“Chant & Organ Music by Fr. Samuel F. Weber, O.S.B.” • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Dom Gregory A. Murray** • Organist at Downside Abbey

#12 • Published on 22 November 1935 • Dedicated to Dom Meinrad Geoghegan

Má - ne - ant in vo - bis...

OR:

Slight modifications have been made. To download Dom Murray's original, visit the following website:

"Chant & Organ Music by Fr. Samuel F. Weber, O.S.B." • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

## The Saint Jean de Brébeuf Hymnal

— *Sophia Institute Press, 2018* —

CCWATERSHED.ORG/HYMN

**“There is no finer collection of truly faithful Roman Catholic texts set to elegant melodies both traditional and new. Its choir and accompaniment books are eminently practical for small parish music programs yet worthy of Cathedrals.”**

— Director of Music (*Holy Cross Cathedral*, Boston) 21 July 2022

**When it comes to Catholic hymnody, “it has no parallel and not even any close competitor.”**

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

**“The Saint Jean de Brébeuf Hymnal will undoubtedly enrich liturgical life at the parish level by making accessible these ancient, noble, and theologically-rich Catholic hymns, translated into English in quite a beautiful way.”**

— Superior General (Emeritus) *Priestly Fraternity of Saint Peter* • 30 November 2018

**“...hands down, the best Catholic hymnal ever published. [...] Its copious selection of hundreds of tunes and texts, including favorites, forgotten gems, and new commissions, all beautifully formatted and presented in a surprisingly compact hardcover volume, is not only unparalleled by any other current hymnal, but well exceeds that of any hymnal I have seen from any period. [...] It is such a fantastic hymnal that it deserves to be in the pews of every Catholic church.”**

— New Liturgical Movement (NLM) “What a Catholic Hymn Should Be” (10 June 2019)

**“I wish all churches would have the Saint Jean de Brébeuf Hymnal. Its hymns are so rich in Catholic Theology, and the melodies are so exquisitely beautiful... Even the words of hymns—carefully translated from Latin—capture the essence and flow of the original Latin with touching poetic beauty. There are so many hymns in this hymnal that have helped me to grow in my faith and in my understanding and awe of the Mass, of the Sacraments, and our Holy Catholic Church.”**

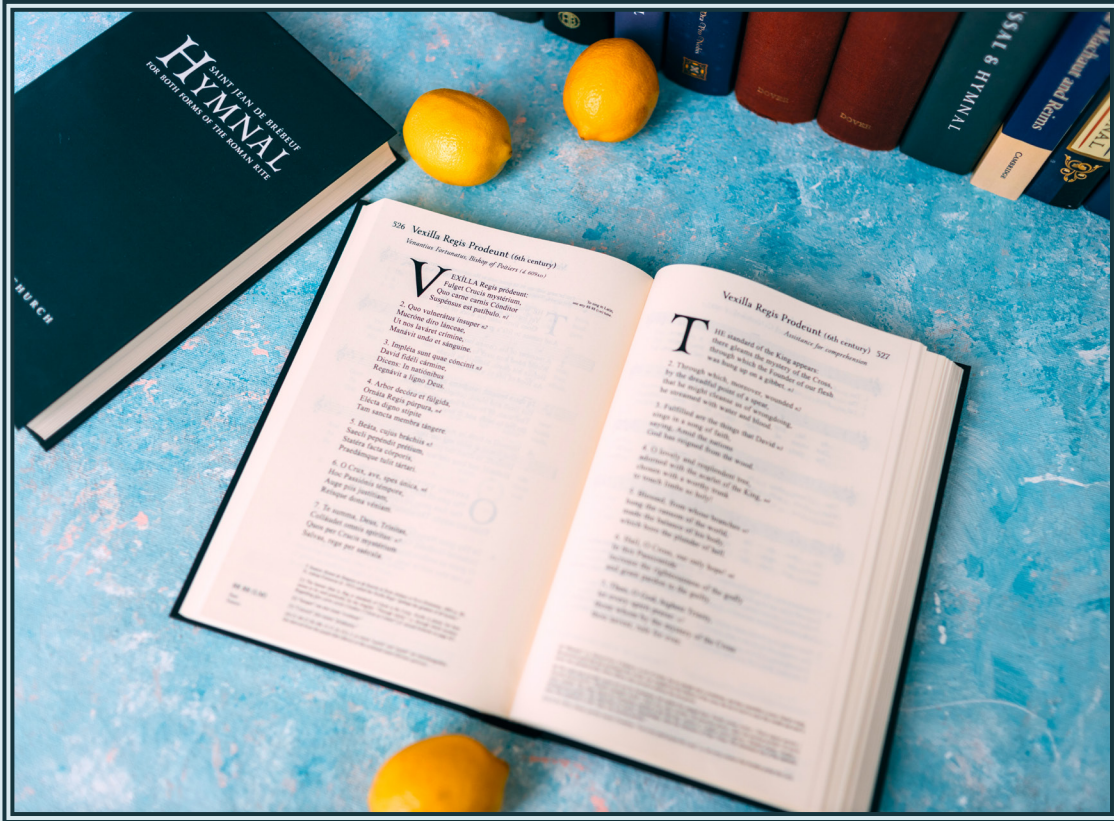
— ‘Platinum’ Singer-Songwriter • (Singapore, 19 Feb 2020)

**“The editors of the Brébeuf Hymnal have done a great service to the profession [in this] extensively researched volume worthy of careful study by liturgical musicians. [...] This detailed exploration of classic Latin hymnody and its English translations is not only a labor of love, but an original contribution to research, and I hope that the results of this research project are shared more widely for the use of musicologists and liturgical historians.”**

— *Journal of the Society for Catholic Liturgy* (Volume 23.2, 2019)



The **Brébeuf Hymnal** contains mostly **English hymns (some in Latin)**, which come from the **ancient Roman Catholic tradition**. This book does not “mimic” Protestant hymnody.



There's an **SATB Choral Supplement**, as well as **Organ Accompaniment (3 volumes)**:



**Dom Gregory A. Murray** • Organist at Downside Abbey

#19 • Published on 12 March 1937 • Dedicated to Dom Bernard McElligott

Lau - dem Dó - mi - ni...

Lau - dem Dó - mi - ni...

**“There is no finer collection of truly faithful Roman Catholic texts set to elegant melodies (both traditional and new) than the Brébeuf Hymnal. Its choir and accompaniment books are eminently practical for small parish music programs yet worthy of Cathedrals.”**

— ARCHDIOCESAN & CATHEDRAL DIRECTOR OF MUSIC  
(Holy Cross Cathedral, Boston) 7/21/2022

Slight modifications have been made. To download Dom Murray's original, visit the following website :

“Chant & Organ Music by Fr. Samuel F. Weber, O.S.B.” • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Dom Gregory A. Murray** • Organist at Downside Abbey

#31 • Published on 12 March 1946 • Dedicated to Dom Alphege Shebbeare

To - ta pul - chra es\_Ma-ri-a...

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"Chant & Organ Music by Fr. Samuel F. Weber, O.S.B." • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Dom Gregory A. Murray** • Organist at Downside Abbey

#42 • Published on 12 March 1946 • Dedicated to Dom Alphege Shebbeare

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a simple accompaniment of quarter and eighth notes. The second system continues this pattern with more complex phrasing in the treble. The third system features a more active treble line with many sixteenth notes. The fourth system includes a double bar line and a key signature change to one sharp (F#) in the second measure. The fifth system shows a return to a simpler accompaniment in the bass. The sixth system concludes with a final cadence in the treble and a sustained bass line.

Slight modifications have been made. To download books 1 + 2 by Dom Murray, visit the following website:

"Chant & Organ Music by Fr. Samuel F. Weber, O.S.B." • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Dom Gregory A. Murray** • Organist at Downside Abbey

#55 • Published on 27 February 1952 • Dedicated to Dom Thomas Symons

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

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

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“Chant & Organ Music by Fr. Samuel F. Weber, O.S.B.” • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Dom Gregory A. Murray** • Organist at Downside Abbey

#43 • Published on 27 February 1952 • Dedicated to Dom Thomas Symons

Lau - da Si - on Sal - va - tó - rem...

The first system of the organ interlude consists of two staves. The treble staff begins with a treble clef and a 4/4 time signature. The melody starts on a G4 note, moving through a series of eighth and quarter notes. The bass staff begins with a bass clef and a 4/4 time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar rhythmic patterns and melodic development in both the treble and bass staves.

The third system shows further melodic and harmonic progression, with some notes in the treble staff marked with a dashed line, possibly indicating a grace note or a specific articulation.

The fourth system features a key signature change from one flat to two flats (B-flat major to D-flat major). The time signature remains 4/4. The notation includes a double bar line and a key signature change symbol.

The fifth system includes chord symbols: F, E, A, and G. The notation shows the corresponding chords in both the treble and bass staves.

The sixth system concludes the piece with a final melodic phrase in the treble staff and a sustained chord in the bass staff.

Slight modifications have been made. To download books 1 + 2 by Dom Murray, visit the following website:

"Chant & Organ Music by Fr. Samuel F. Weber, O.S.B." • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Dom Gregory A. Murray** • Organist at Downside Abbey

#46 • Published on 27 February 1952 • Dedicated to Dom Thomas Symons

Ân - ge - lis su - is De - us man - dá - vit...

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

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

Slight modifications have been made. To download books 1 + 2 by Dom Murray, visit the following website:

“Chant & Organ Music by Fr. Samuel F. Weber, O.S.B.” • <https://sacredmusicus.wordpress.com/2017/10/05/organ-interludes/>

**Eugène Gigout** (d. 1925) • Organist at Église Saint-Augustin de Paris

#60 • *Cent Pièces Brèves Nouvelles*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major and 6/8 time. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with eighth notes.

The second system continues the piece. It includes dynamic markings for *cresc.* (crescendo) and *f* (forte). The melodic line in the upper staff becomes more active with sixteenth-note patterns, and the accompaniment in the lower staff uses chords and moving lines to support the melody.

The third system features a piano (*p*) dynamic marking. The upper staff has a more complex texture with some chords and sixteenth-note runs. The lower staff continues with a steady accompaniment pattern.

The fourth system shows a continuation of the melodic and harmonic themes. The upper staff has a melodic line with some grace notes, and the lower staff provides a consistent accompaniment.

The fifth system concludes the piece. The melodic line in the upper staff ends with a final cadence, and the accompaniment in the lower staff provides a clear ending.



**Eugène Gigout** (d. 1925) • Organist at Église Saint-Augustin de Paris

#59 • *Cent Pièces Brèves Nouvelles*

The image displays a musical score for an organ interlude, consisting of six systems of two staves each. The music is written in a minor key (one flat) and common time (C). The first system begins with a piano (*p*) dynamic marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Phrasing is indicated by slurs and ties across the staves. The piece concludes with a final piano (*p*) dynamic marking and a fermata over the final note.

# Dom Alphege Shebbeare • “Modal Voluntaries” #6A (12 March 1938)

**Lento sostenuto e ben deciso**

ORGAN

*mf*

*cres*     *cen*     *do*

*sempre*     *L.H.*

The Saint Jean de Brébeuf Hymnal **“has no parallel and not even any close competitor.”**  
 —Author for the Church Music Association of America weblog • 10 June 2022

*f*

*Ped.*

*rall.*

**Dom Alphege Shebbeare** • “Modal Voluntaries” #3A (12 March 1938)

ORGAN

“I wish all churches would have the Saint Jean de Brébeuf Hymnal. Its hymns are so rich in Catholic Theology, and the melodies are so exquisitely beautiful... Even the words of hymns— carefully translated from Latin— capture the essence and flow of the original Latin with touching poetic beauty. There are so many hymns in this hymnal that have helped me to grow in my faith and in my understanding and awe of the Mass, of the Sacraments, and our Holy Catholic Church.” — ‘Platinum’ Singer-Songwriter • (Singapore, 19 Feb 2020)

**Dom Alphege Shebbeare** • “Modal Voluntaries” #4A (12 March 1938)

ORGAN

*mf*

*p*

*cres* - - - *cen* - - - *do*

*mf* *p*

The Saint Jean de Brébeuf Hymnal “**has no parallel and not even any close competitor.**”  
— Author for the Church Music Association of America weblog • 10 June 2022

**Dom Alphege Shebbeare** • “Modal Voluntaries” #12A (12 March 1938)

Musical score for Dom Alphege Shebbeare's "Modal Voluntaries" #12A, measures 1-12. The score is in 2/4 time, B-flat major, and consists of two staves (treble and bass clef). The first system (measures 1-4) begins with a *mf* dynamic. The second system (measures 5-8) includes the instruction *più forte*. The third system (measures 9-12) includes the instructions *poco rall.* and *dim.*.

**“There is no finer collection of truly faithful Roman Catholic texts set to elegant melodies (both traditional and new) than the Brébeuf Hymnal. Its choir and accompaniment books are eminently practical for small parish music programs yet worthy of Cathedrals.”**

— ARCHDIOCESAN & CATHEDRAL DIRECTOR OF MUSIC  
 (Holy Cross Cathedral, Boston) 7/21/2022

Musical score for Dom Alphege Shebbeare's "Modal Voluntaries" #12A, measures 13-24. The score continues on two staves (treble and bass clef). The fourth system (measures 13-16) includes the instruction *rall. e dim.*. The fifth system (measures 17-20) includes the instruction *poco a poco*. The sixth system (measures 21-24) concludes the piece.

**Dom Alphege Shebbeare** • “Modal Voluntaries” #8A (12 March 1938)

**Maestoso**

ORGAN

*f*

*Ped.*

*poco rall. e dim.*

*f a tempo*

*cresc.*

*ff*

*allargando molto*

The musical score is written for organ in G major and 4/4 time. It consists of five systems of music. The first system is marked 'Maestoso' and begins with a forte (*f*) dynamic and a pedal point. The second system continues the melodic and harmonic development. The third system features a 'poco rall. e dim.' (slightly slower and decrescendo) section, followed by a return to 'a tempo' with a forte (*f*) dynamic. The fourth system includes a 'cresc.' (crescendo) marking. The fifth system concludes with a fortissimo (*ff*) dynamic and an 'allargando molto' (very slowing down) section, ending with a fermata.

**Dom Alphege Shebbeare** • “Modal Voluntaries” #15A (12 March 1938)

ORGAN

**“The Saint Jean de Brébeuf Hymnal will undoubtedly enrich liturgical life at the parish level by making accessible these ancient, noble, and theologically-rich Catholic hymns, translated into English in quite a beautiful way.”**

—Superior General (Emeritus) *Priestly Fraternity of Saint Peter* • 30 November 2018



**Thomas Tertius Noble** (d. 1953) • Assistant to Charles Villiers Stanford

1. Sing, my tongue, the Sav - ior's glo - ry, Of his Flesh the

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "1. Sing, my tongue, the Sav - ior's glo - ry, Of his Flesh the". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

**Note:** The *Saint Jean de Brébeuf Hymnal* has four (4) texts with this tune.

mys - t'ry sing; Of the Blood, all price ex - ceed - ing,

The second system continues the musical score. The vocal line has a key signature change to two flats (B-flat and E-flat). The lyrics are: "mys - t'ry sing; Of the Blood, all price ex - ceed - ing,". The piano accompaniment continues with similar harmonic support.

Shed by our im - mor - tal King, Des - tin'd, for the world's re -

The third system continues the musical score. The vocal line has a key signature change to one flat (B-flat). The lyrics are: "Shed by our im - mor - tal King, Des - tin'd, for the world's re -". The piano accompaniment continues with similar harmonic support.

demp - tion, From a no - ble womb to spring.

The fourth system concludes the musical score. The vocal line has a key signature change to two flats (B-flat and E-flat). The lyrics are: "demp - tion, From a no - ble womb to spring." The piano accompaniment concludes with sustained chords.



**Johann Sebastian Bach** (d. 1750) • Prelude in E minor, BWV 555

The image displays the musical score for Johann Sebastian Bach's Prelude in E minor, BWV 555, arranged for organ. The score is presented in six systems, each consisting of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in E minor, marked with a double bar line and repeat dots.

**Consors Paterni Luminis** • #850 in “The Saint Jean de Brébeuf Hymnal”*Used with permission* • To learn more : [CCWATERSHED.ORG/HYMN](http://CCWATERSHED.ORG/HYMN)

1. Our hope a - lone, thy sov - 'reign Fa - ther's peer, Of earth and heav'n the

ev - er - last - ing day, Thou Word, our in - ward eyes to thee we

rear: O sav - ing God, look down on us, we pray.

2. Thy might - y grace as fire on us pour out; Thy voice re - sound - ing

rout the force of hell; Thou of the soul, whose frail - ty sees her

flout Thy laws, the le - tal sense - less - ness dis - pel.

3. Be gra - cious to a peo - ple who be - lieve, Now gath - ered, Christ, and

thee to bless who yearn: Their hymns, raised to thy death - less fame, re -

ceive, Then, with thy gifts re - plete, let them re - turn.

4. O Fa - ther, Son and Spir - it, God a - lone, The Ho - ly One, the

Word, their Bond di - vine, Our fer - vent prayer at - tend, whose em - pires

own Nor rise nor term, and self - il - lu - mined shine.

**John Bennett** (d. 1784) • An organist in London

*expressivo*

7

11

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

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

16

21

*expressivo*

26

30

**Wilhelm Wedemann** (d. 1845)

Andante

First system of the organ interlude. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A bracket labeled "Man." spans the bottom of the system.

Second system of the organ interlude, continuing the melodic and harmonic development from the first system. It maintains the same tempo and dynamic.

Third system of the organ interlude. It includes a *rall.* (rallentando) marking in the upper staff and an *a tempo* marking in the lower staff. A bracket labeled "(Ped.)" is positioned below the system, indicating the use of the sustain pedal.

Fourth system of the organ interlude. It features a *\*p* (pianissimo) dynamic marking in the lower staff and a *l.h.* (left hand) marking in the upper staff, indicating a change in the melodic line.

Fifth system of the organ interlude. It includes a bracket labeled "(Ped.)" below the system, indicating the use of the sustain pedal.

Sixth and final system of the organ interlude, concluding the piece with a final cadence. The music ends with a double bar line and repeat dots.

### J. Blied (d. 1884)

Musical score for J. Blied (d. 1884) in G major, 2/4 time. The score consists of three systems of two staves each (treble and bass clef). The first system is marked *mp* and includes the instruction "Man." below the bass staff. The second system includes the instruction "(Ped.)" below the bass staff and a dynamic marking of *\* mp*. The third system includes the instruction "rit." above the bass staff. The piece concludes with a fermata over the final chord.

### Valentin Engel (d. 1946)

Musical score for Valentin Engel (d. 1946) in G major, 3/4 time. The score consists of three systems of two staves each (treble and bass clef). The first system is marked *mp* and includes the instruction "(Ped.)" below the bass staff. The second system includes the instruction "(Ped.)" below the bass staff. The third system includes the instruction "*p*" above the bass staff. The piece concludes with a fermata over the final chord.

**J. Blied** (d. 1884)

Andantino

mf  
Man.

The first system of the interlude consists of two staves. The right hand (treble clef) plays a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andantino' and the dynamic is 'mf'. The system ends with a double bar line.

(Ped.)

The second system continues the piece. It features similar melodic and harmonic textures. A 'Ped.' (pedal) marking is placed below the bass staff. The system concludes with a double bar line.

rit.

The third system is the final one of this piece. It includes a 'rit.' (ritardando) marking. The piece ends with a final chord in the right hand and a fermata over the final notes of the left hand.

Moderato

**Christian H. Rinck** (d. 1846) • A pupil of J.S. Bach

mf r. h.  
Man.

The first system of the interlude consists of two staves. The right hand (treble clef) has a melodic line, and the left hand (bass clef) has a rhythmic accompaniment. The tempo is 'Moderato' and the dynamic is 'mf r. h.'. The system ends with a double bar line.

The second system continues the piece with similar melodic and harmonic textures. It concludes with a double bar line.

(Ped.)

The third system is the final one of this piece. It includes a 'Ped.' (pedal) marking. The piece ends with a final chord in the right hand and a fermata over the final notes of the left hand.

**Johann Gottfried Vierling** (d. 1813)

First system of musical notation for Johann Gottfried Vierling's interlude. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together, and some notes are tied across measures. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation for Johann Gottfried Vierling's interlude. It continues the grand staff from the first system. The melodic line in the upper staff shows a shift in rhythm and pitch, with some notes marked with accents. The bass line continues to support the harmony.

Third system of musical notation for Johann Gottfried Vierling's interlude. This system concludes the piece with a *rall.* (rallentando) marking in the lower staff, indicating a gradual deceleration of the music. The final notes are held over the bar line.

**Gustav Adolf Merkel** (d. 1885) • A student of Schumann

First system of musical notation for Gustav Adolf Merkel's interlude. It is written in a grand staff with treble and bass clefs. The time signature is common time (C). The piece starts with a piano (*p*) dynamic. The upper staff has a melodic line with eighth notes and some ties, while the lower staff has a steady accompaniment.

Second system of musical notation for Gustav Adolf Merkel's interlude. The melodic line in the upper staff continues with eighth-note patterns and some chromatic movement. The bass line remains consistent in its accompaniment.

Third system of musical notation for Gustav Adolf Merkel's interlude. The piece concludes with a *rall.* marking in the lower staff, leading to a final cadence. The notation includes various ornaments and phrasing slurs.



**Father Domenico Zipoli (d. 1726)**

The first system of the organ interlude consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The upper staff begins with a forte (*f*) dynamic and features a melodic line with several slurs. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

Man.

The second system continues the piece. The upper staff has a melodic line with a slur and a fermata over the final note. The lower staff continues with a similar eighth-note accompaniment. A mezzo-forte (*\*mf*) dynamic marking is present in the upper staff.

The third system shows the continuation of the melodic and accompanimental lines. The upper staff features a long slur across several measures. The lower staff maintains the eighth-note accompaniment.

The fourth system includes a forte (*f*) dynamic marking in the upper staff. The melodic line continues with slurs and a fermata. The lower staff accompaniment remains consistent.

The fifth system features a crescendo (*cresc.*) marking in the upper staff. The melodic line continues with slurs and a fermata. The lower staff accompaniment is still present.

The sixth system concludes the piece with a *rallentando sempre* instruction. The melodic line in the upper staff ends with a fermata. The lower staff accompaniment also concludes with a fermata.

**Composer Unknown**

*mf r.h.*

*cresc.*

*rit.*

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#) and the time signature is common time (C). The piece begins with a dynamic marking of *mf r.h.* in the first system. The second system continues the melodic and harmonic development. The third system features a *cresc.* marking. The fourth system includes a *p.* marking. The fifth system has a *f* marking. The sixth system concludes with a *rit.* marking. The notation includes various rhythmic values, slurs, and phrasing slurs.

**Christian H. Rinck** (d. 1846) • A pupil of J.S. Bach

First system of musical notation, featuring a treble and bass clef with a 3/4 time signature. The key signature is one sharp (F#). The piece begins with a piano (*p*) dynamic. The melody in the treble clef is characterized by flowing eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. The treble clef melody continues with similar rhythmic patterns, while the bass clef accompaniment remains consistent. The dynamics are maintained at a soft level.

Third system of musical notation. A mezzo-piano (*mp*) dynamic is introduced, marked with an asterisk (\*). The treble clef features a more active melodic line with some grace notes. The bass clef continues with its steady accompaniment.

Fourth system of musical notation. A *rall.* (rallentando) instruction is present in the bass clef, indicating a gradual decrease in tempo. The treble clef melody concludes with a series of chords and a final melodic flourish.

Fifth system of musical notation. A *\* a tempo* instruction is present in the bass clef, indicating a return to the original tempo. The treble clef melody continues with its characteristic flowing eighth notes.

Sixth system of musical notation, the final system on the page. It features a *rall.* instruction in the bass clef. The piece concludes with a final chord in the bass clef and a melodic phrase in the treble clef.

### Composer Unknown

The first system of the unknown composer's piece begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is marked *mf* (mezzo-forte) and includes a pedal instruction "(Ped.)" in the bass line. The second system continues the piece with a *mp* (mezzo-piano) dynamic marking and features several asterisks (\*) above the notes. The third system concludes the piece with a repeat sign and a fermata over the final chord.

### Christian H. Rinck (d. 1846) • A pupil of J.S. Bach

The first system of Christian H. Rinck's piece is in a common time signature and marked *mp*. The second system includes a "+" sign above a note in the bass line. The third system concludes the piece with a repeat sign and a fermata over the final chord.

**Bernhard Kothe** (d. 1897)

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The music begins with a mezzo-piano (*mp*) dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece, showing further development of the melodic and harmonic themes. A piano (*p*) dynamic marking is introduced in the right hand towards the end of the system.

The third system of notation shows the continuation of the musical ideas, with various articulations and phrasing marks used throughout both hands.

The fourth system continues the piece, featuring a variety of note values and rests, maintaining the established harmonic and melodic structure.

The fifth system of notation shows the progression of the interlude, with the melodic line in the right hand becoming more active and the accompaniment in the left hand providing a steady foundation.

The sixth and final system of notation concludes the piece. It includes a *rall.* (rallentando) marking in the right hand, indicating a gradual deceleration of the tempo. The piece ends with a final cadence in both hands.

**Jeff Ostrowski** after Johann Pachelbel (d. 1706)**Simplest Wedding Processional Ever Written!**

"Composed" in 2007

*Repeat variations at will:*

D A b f# G D G A

D A b f# G D G A

D A b f# G D G A

D A b f# G D G A

**When the  
Bride  
Enters**

D A b f# G D G A

D A b f# G D G A

D A b f# G D G A

D A b D6 G D G A

D A b D6 G D G A

D A b f# G D G A

D A b f# G D G A

D A b D6 G D G A

D A b D6 G D G A

**Johann Sebastian Bach** (d. 1750) • Prelude in d minor, BWV 539

Measures 1-4 of the Prelude in d minor, BWV 539. The music is in common time (C) and features a mix of eighth and sixteenth notes in both hands, with some chords and rests.

Measures 5-8 of the Prelude in d minor, BWV 539. The music continues with eighth and sixteenth notes, including some chords and rests.

Measures 9-11 of the Prelude in d minor, BWV 539. The music features eighth and sixteenth notes, with some chords and rests.

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

Measures 12-15 of the Prelude in d minor, BWV 539. The music continues with eighth and sixteenth notes, including some chords and rests.

Measures 16-19 of the Prelude in d minor, BWV 539. The music continues with eighth and sixteenth notes, including some chords and rests.





**Father Franciszek Walczyńskinck** (d. 1937)

The musical score is written for piano accompaniment in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system is marked *mp* (mezzo-piano). The second system is marked *mf* (mezzo-forte). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

**Gustav Reichardt** (d. 1884)

Musical score for Gustav Reichardt's interlude. The score is written for two staves (treble and bass clef) in common time. The piece begins with a treble clef and a common time signature. The first staff contains a melodic line with a slur over the first four measures and a fermata over the fifth measure. The second staff contains a bass line with a slur over the first four measures and a fermata over the fifth measure. The piece concludes with a double bar line and repeat dots.

**Theodore Friese** (d. 1852)

Musical score for Theodore Friese's interlude. The score is written for two staves (treble and bass clef) in common time. The piece begins with a treble clef and a common time signature. The first staff contains a melodic line with a slur over the first four measures and a fermata over the fifth measure. The second staff contains a bass line with a slur over the first four measures and a fermata over the fifth measure. The piece concludes with a double bar line and repeat dots.

**Christian H. Rinck** (d. 1846) • A pupil of J.S. Bach

Musical score for Christian H. Rinck's interlude, first system. The score is written for two staves (treble and bass clef) in common time. The piece begins with a treble clef and a common time signature. The first staff contains a melodic line with a slur over the first four measures and a fermata over the fifth measure. The second staff contains a bass line with a slur over the first four measures and a fermata over the fifth measure. The piece concludes with a double bar line and repeat dots.

Musical score for Christian H. Rinck's interlude, second system. The score is written for two staves (treble and bass clef) in common time. The piece begins with a treble clef and a common time signature. The first staff contains a melodic line with a slur over the first four measures and a fermata over the fifth measure. The second staff contains a bass line with a slur over the first four measures and a fermata over the fifth measure. The piece concludes with a double bar line and repeat dots.

**Luigi Bottazzo** (d. 1924)

(Blind) Organist at the Basilica of Saint Anthony of Padua

The first system of the musical score is written for a grand staff in 2/2 time. The right hand (RH) begins with a melodic line of quarter notes, while the left hand (LH) provides a simple accompaniment of quarter notes. A dynamic marking of *l. h.* is present in the first measure. The system concludes with a fermata over the final notes.

The second system continues the piece with similar melodic and accompanimental lines. The RH features a series of eighth-note patterns, and the LH maintains a steady quarter-note accompaniment. The system ends with a fermata.

The third system introduces a change in dynamics with a forte (*f*) marking. The melodic lines in both hands become more active, with the RH featuring a series of eighth-note runs. The system concludes with a fermata.

The fourth system continues the melodic development, with the RH playing a series of eighth-note patterns. The LH accompaniment remains consistent. The system ends with a fermata.

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

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

The fifth and final system of the score shows the concluding melodic lines. The RH features a series of eighth-note patterns, and the LH provides a simple accompaniment. The piece ends with a fermata.



## Henry Purcell (d. 1695)

He seems to have died around the age of 35

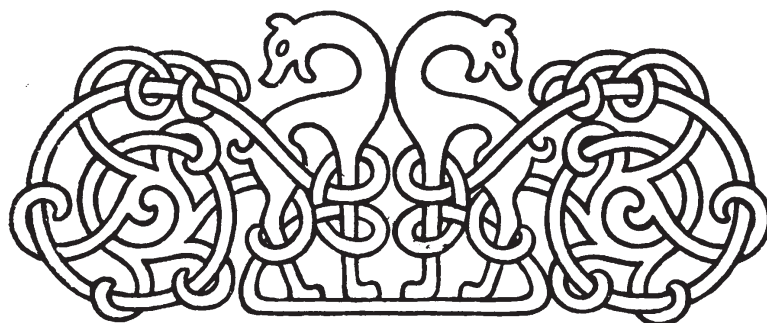
The musical score consists of four systems, each with a treble and bass staff. The first system begins with a treble clef and a 3/4 time signature. The music is characterized by flowing eighth-note patterns in the treble and more rhythmic, often dotted or beamed eighth-note patterns in the bass. The second system continues the melodic development with some grace notes. The third system shows a change in the bass line with more sustained notes. The fourth system concludes with a key signature change to one flat (B-flat) and a final cadence.

“...hands down, the best Catholic hymnal ever published. [...] Its copious selection of hundreds of tunes and texts, including favorites, forgotten gems, and new commissions, all beautifully formatted and presented in a surprisingly compact hardcover volume, is not only unparalleled by any other current hymnal, but well exceeds that of any hymnal I have seen from any period. [...] It is such a fantastic hymnal that it deserves to be in the pews of every Catholic church.”

— *New Liturgical Movement* (NLM) “What a Catholic Hymn Should Be” (10 June 2019)

This system continues the piece with a *cresc.* (crescendo) marking in the treble staff. The melodic line in the treble staff becomes more active with sixteenth-note runs. The bass staff provides a steady accompaniment with eighth-note patterns. The system ends with a double bar line and a repeat sign.

A musical score for organ interlude, consisting of two systems of music. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The first system contains three measures, and the second system contains four measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *f*. The piece concludes with a double bar line.



**Luigi Bottazzo** (d. 1924) • Organist at the Basilica of St. Anthony of Padua (Blind)

First system of the musical score for Luigi Bottazzo. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The key signature has one flat (B-flat). The dynamic marking *mf* is present in the first measure of the treble staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of the musical score for Luigi Bottazzo. It continues the two-staff format. The treble staff contains a melodic line with various intervals and rests, while the bass staff provides a steady accompaniment. The piece concludes with a double bar line.

**Eduardo Bottigliero** (d. 1937)

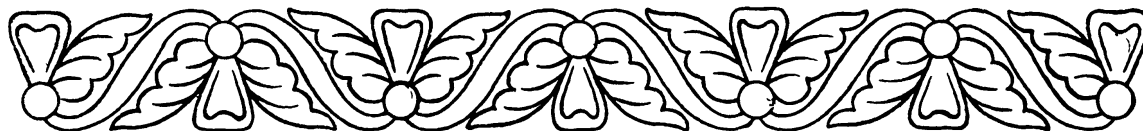
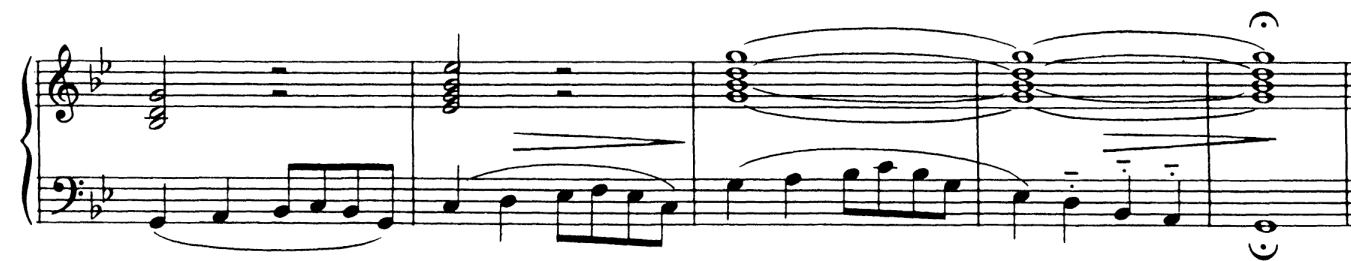
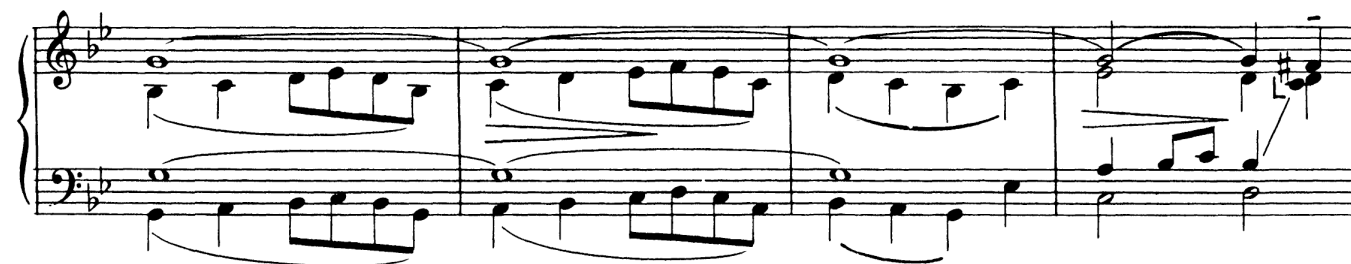
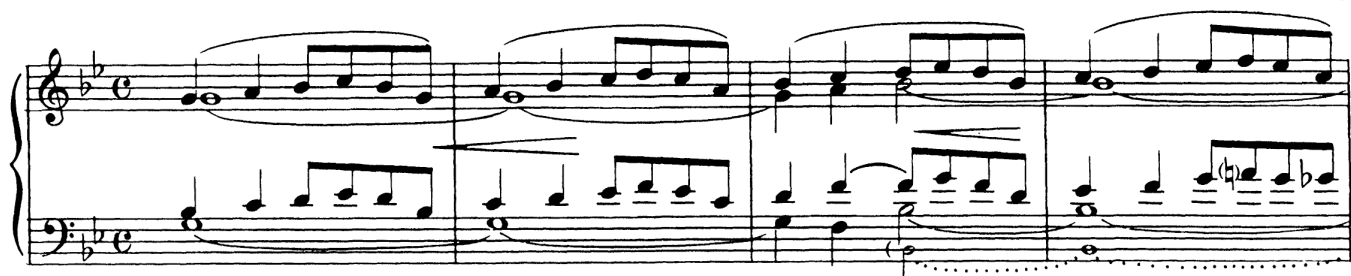
First system of the musical score for Eduardo Bottigliero. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature has one flat (B-flat). The dynamic marking *mp* is present in the first measure of the treble staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of the musical score for Eduardo Bottigliero. It continues the two-staff format. The treble staff contains a melodic line with various intervals and rests, while the bass staff provides a steady accompaniment. The piece concludes with a double bar line.

Third system of the musical score for Eduardo Bottigliero. It continues the two-staff format. The treble staff contains a melodic line with various intervals and rests, while the bass staff provides a steady accompaniment. The piece concludes with a double bar line.

Fourth system of the musical score for Eduardo Bottigliero. It continues the two-staff format. The treble staff contains a melodic line with various intervals and rests, while the bass staff provides a steady accompaniment. The piece concludes with a double bar line.



**Father Franciszek Walczyński** (d. 1937)

# Johann Georg Albrechtsberger (d. 1809)

Teacher of Ludwig Van Beethoven

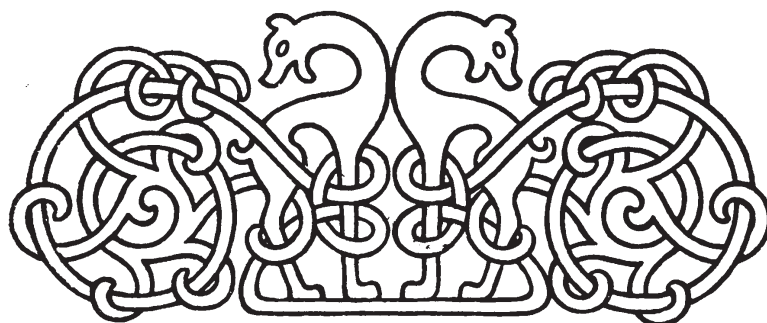
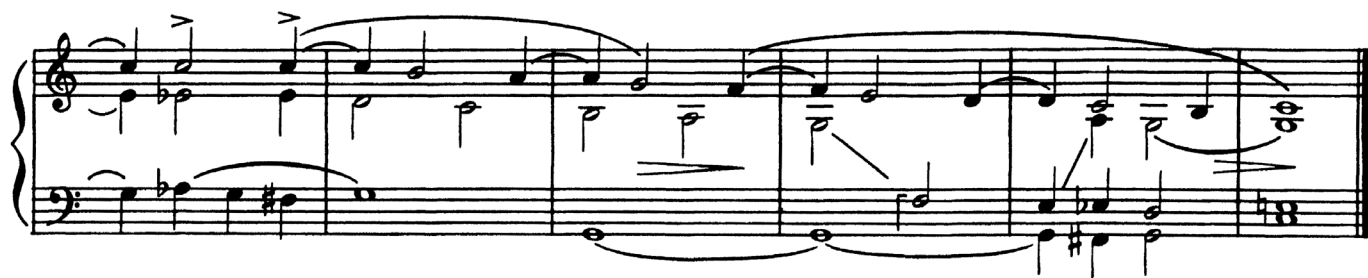


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(Holy Cross Cathedral, Boston) 7/21/2022





**Oreste Ravanello** (d. 1938) • Organist at St Mark's Basilica in Venice

The image displays a musical score for an organ interlude by Oreste Ravanello. The score is written for two manuals, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece consists of five systems of music, each with a treble and bass staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of slurs and ties across measures, indicating phrasing. The piece concludes with a double bar line and repeat dots.

