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Gregorian Tones

WITH A FEW REMARKS AS TO THEIR ACCOMPANIMENT

BY

C. Warwick Jordan

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ORGANIST AND DIRECTOR OF THE CHOIR OF ST. STEPHEN'S, LEWISHAM ; HON. ORG. TO THE
LONDON GREGORIAN CHORAL ASSOCIATION ; PROFESSOR OF THE ORGAN AT THE
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PSALM 1.—*Beatus vir, qui non abiit, &c.*

First Tone.



BLESS · ED || is the man that hath not walked in the counsel of the ungodly, nor stood in the way of sinners: and hath not sat in the seat of the scornful.

2 But his delight is in the law of the Lord: and in his law will he exercise himself day and night.

3 And he shall be like a tree planted by the water side: that will bring forth his fruit in due season,

4 His leaf also shall not wither: and look, whatsoever he doeth it shall prosper.

5 As for the ungodly it is not so with them: but they are like the chaff, which the wind scattereth away from the face of the earth.

6 Therefore the ungodly shall not be able to stand in the judgement: neither the sinners in the congregation of the righteous.

7 But the Lord knoweth the way of the righteous: and the way of the ungodly shall perish.

Glo · ry || be to the Father and to the Son: and to the Holy Ghost;

As · it || was in the beginning, is now and ever shall be: world with out end. | A · men.

PSALM 2.—*Quare fremuerunt gentes?*

Third Tone.



WHY || do the heathen so furiously rage to gether: and why do the people imagine a vain thing?

2 The kings of the earth stand up, and the rulers take counsel to gether: against the Lord and against his Anointed.

3 Let us break their bonds and sunder: and cast away their cords from us.

4 He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

SPECIMEN PAGE

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PREFACE.

GREGORIAN MUSIC in English Church Services has, of late years, come much into use. Practically a new, though really the revival of an old school of ecclesiastical music, it found most organists unprepared, and each has, almost of necessity, adopted a style of his own, varying in success with the ingenuity of the individual musician.

In too many instances that style has been light and frivolous; in others so crude, inornate, and unvaried as to be exceedingly monotonous.

Doubtless the true aim of Organ Accompaniment to Gregorian Music is to preserve the grandeur inherent to the Plain Song, and at the same time afford sufficient relief to the continued unison of the voices, whilst it adapts itself to the exigencies of the varying verses of the Psalms or other words.

For each of the Tones used in "Helmore's Psalter" (probably the most generally circulated manual) this work provides several harmonies. These might easily have been multiplied, but the fundamental instances here given are deemed sufficient, especially when it is considered that each one may be made to serve as three by inversion—*i. e.*, using the same chords, but playing the Alto or Tenor as the upper part.* Daily experience for a number of years has convinced the Author that these inversions are highly advantageous, and that the most agreeable and effective accompaniment is that which has *not* for its melody the same notes as those sung by the choir—for example:

PLAIN SONG. 4th Tone.

ACCOMPANIMENT.

Most of the Tones will bear harmonizing on either a Tonic or Dominant Pedal Bass: some examples are given.

The adoption of the Plain Song as the Bass also provides a useful variety (see 5th Tone, 2nd ending), which is available for all the Tones and their endings. This method, however, should only be adopted by a skilful harmonist.

The different harmonies to any tone are not necessarily to be played in the order they are printed. The selection of them will, of course, depend upon the sense of the words

* This remark is not intended to advocate playing the Tenor or Alto constantly on a solo-stop, which is very objectionable as an habitual, though it may be agreeable as an occasional practice.

which they accompany. It may be remarked, however, that in a few cases it is desirable that they should follow in order, and where this is the case they will be found slurred through the double bar.

A good effect is produced by a free accompaniment during the continuance of the reciting note—of which the following is an example:

PLAIN SONG. 2ND TONE.

FREE ACCOMP.

The image shows a musical score for a plain song and its free accompaniment. The plain song is written on a single staff in a 2nd tone (D major). The free accompaniment is written on two staves (treble and bass clef) in the same key and time signature. The accompaniment consists of a series of chords and moving lines that provide harmonic support for the reciting note.

This, however, should be on a subdued arrangement of the organ, and not constantly employed; advantage may also be very frequently taken of a comma, or a change of character in the words sung to the reciting note, to alter the chord from major to minor, or *vice versa*, or to a new harmony, thus:

When Thou with rebukes dost chasten man for sin, thou makest his beauty to consume away, like as it were a moth fretting a garment; every man therefore is but va - ni - ty.

The image shows a musical score for a plain song with a modulation. The plain song is written on a single staff. The lyrics are: "When Thou with rebukes dost chasten man for sin, thou makest his beauty to consume away, like as it were a moth fretting a garment; every man therefore is but va - ni - ty." The modulation is indicated by a change in the key signature from D major to D minor.

No example of florid melodical accompaniment is given. This style, as a rule, is much better avoided unless the performer has very sound judgment, and even then it will not bear comparison with well-chosen harmonic progressions.

In churches where, for the sake of change, it is desirable not to sing the *Canticles* in unison, a selection from the arrangements in this work (which are nearly all vocal) may easily be made for Choral Harmonies.

The pitch of the reciting note has been fixed upon A in all the Tones (except one) as being the most convenient for Tenors and Basses. Should it be found desirable, the harmonies may easily be transposed higher or lower as needed. It may here be remarked that it is a great relief where long Psalms occur to alter the pitch at the commencement of a new or even in the middle of an unusually long Psalm. The key should be raised or lowered, as the new subject of the words is more jubilant or more penitential than the preceding. For instance, it is desirable to raise the pitch at the 22nd verse of the 22nd Psalm, and at the 53rd verse of the 78th Psalm.

Whether the alteration be effected at the commencement or in the middle of a Psalm, a short modulation (one chord is generally sufficient) should be introduced, to lead to the new key—thus:

5TH EVENING.

"Gloria" of Psalm 27. Psalm 28.

As it was, &c., shall be: world without end, A - men. Modulation. { Unto Thee will I cry, O Lord, my } strength:

think no scorn of me; lest, if Thou make me as though Thou hearest } not, I become like them that go down in - to the pit.

"Gloria" ends. Psalm 29.

Hear the voice, &c. world without end. A - men. Modulation. Bring unto the Lord, &c.

4TH EVENING.

Psalm 22, VERSE 21. VERSE 22.

Save me from } mouth. { Thou hast heard me also from } u - nicorns. Modulation. { I will de- }
the lion's } among the horns of the } clare, &c.

(This example will also apply to the 78th Psalm for the change at the 53rd verse.)

The image shows musical notation for two evenings. The 5th evening section includes "Gloria" of Psalm 27 and Psalm 28, with a modulation to a new key. The 4th evening section includes Psalm 22, Verse 21 and Verse 22, also with a modulation. The notation includes vocal lines and organ accompaniment.

The intonations for the Tones are given separately at the commencement of this work, to save space, as it is unnecessary to repeat them before every harmony given, and the Organist is only required to *harmonize* them in using the Canticles. It is almost unnecessary to mention that the intonations are given out in *unison* on the organ at the commencement of both Psalms and Canticles.

1ST TONE, 3RD ENDING.

* These small notes merely represent the plain song, and are not intended to be played, the accompaniment in this instance being a forte unison passage.

1ST TONE, 4TH ENDING.

The Harmonies given for the 2nd ending of this Tone are available for the 4th ending, with the exception of the two last chords.

1ST TONE, 5TH ENDING.

1ST TONE. MONOTONIC MEDIATION.

2ND TONE.

3RD TONE, 1ST ENDING A.

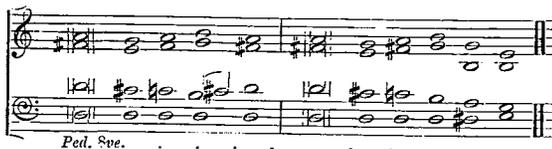
3RD TONE, 1ST ENDING B.

3RD TONE, 2ND ENDING.

3RD TONE, 3RD ENDING.

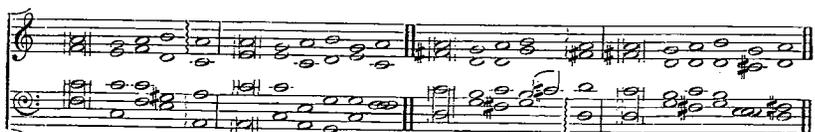
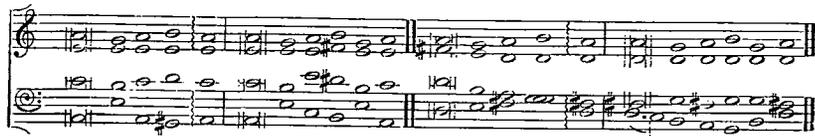
3RD TONE, 4TH ENDING.

4TH TONE, 1ST ENDING.



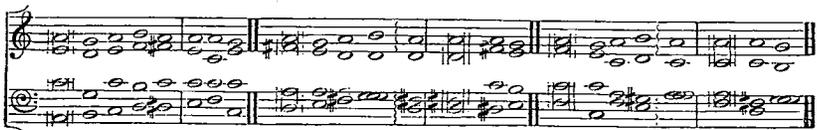
Ped. Sve.

4TH TONE, 2ND ENDING.



Ped.

4TH TONE, 3RD ENDING.



5TH TONE, 1ST ENDING.



Ped.

5TH TONE, 2ND ENDING.



PLAIN SONG.

6TH TONE.

7TH TONE, 1ST ENDING.

7TH TONE, 2ND ENDING.

7TH TONE, 3RD ENDING.

7TH TONE, 4TH ENDING.

The Harmonies of the 1st ending are equally suitable to this.

7TH TONE, 5TH ENDING.

8TH TONE, 1ST ENDING.

8TH TONE, 1ST ENDING B.

Also the Harmonies for the 1st ending, omitting the two chords not required for this ending.

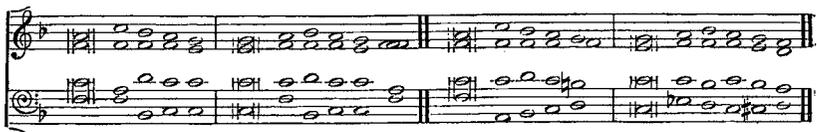
8TH TONE, 2ND ENDING.

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