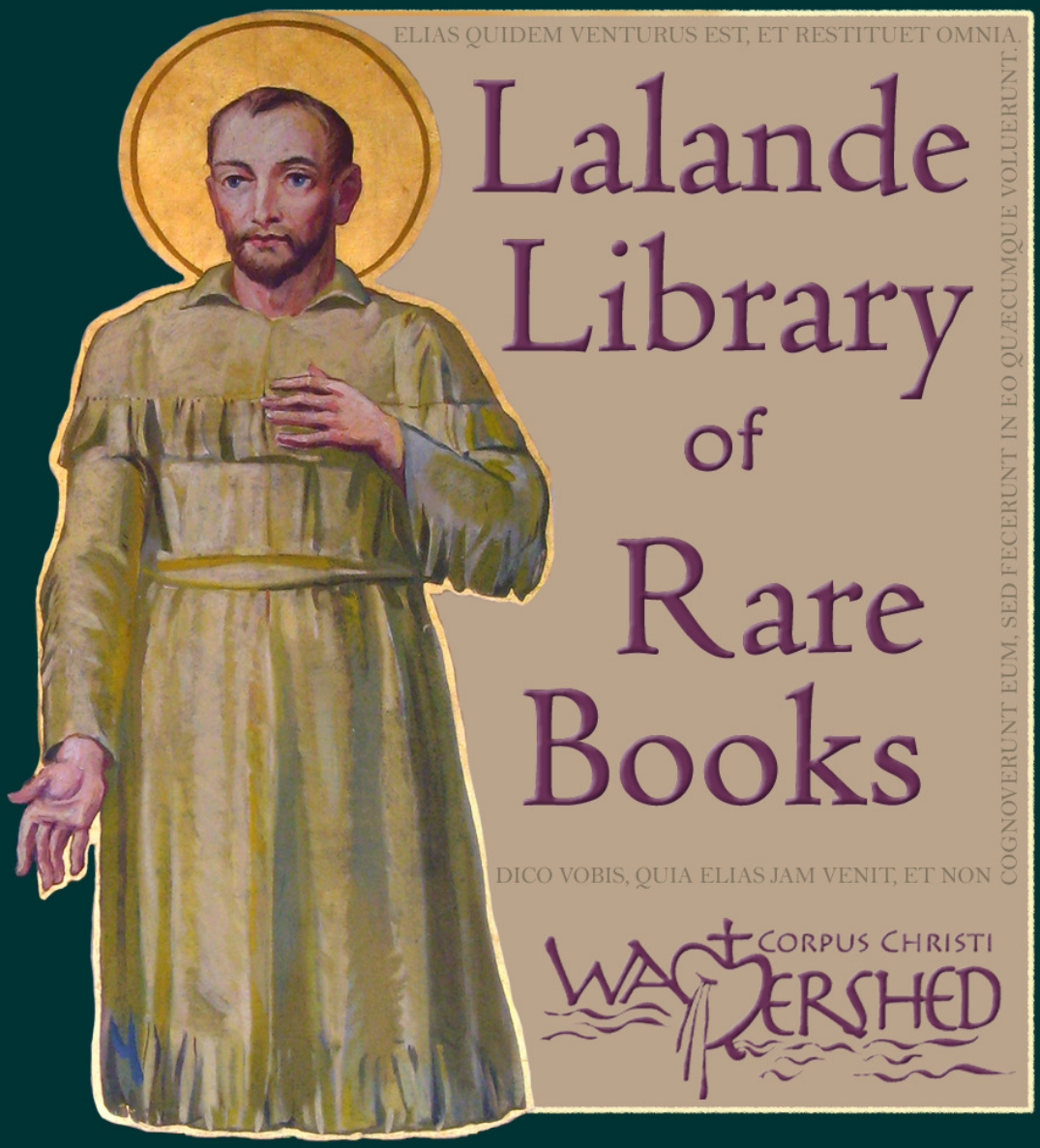

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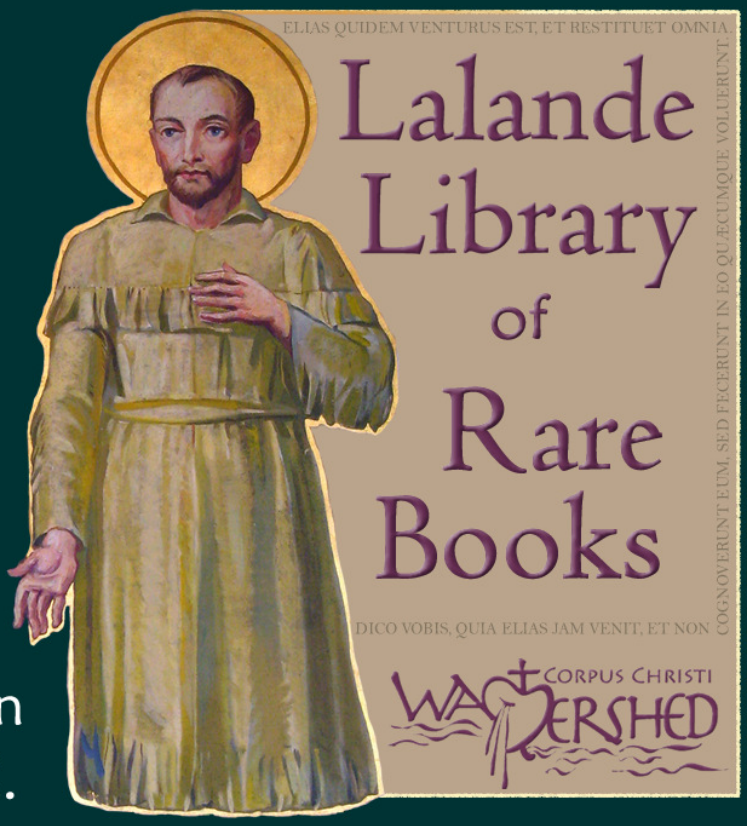
Saint Jean de Lalande,
pray for us!

If you appreciate this book, please consider making a tax-deductible donation to Corpus Christi Watershed, a 501(c)3 Catholic Artist Institute, located in Corpus Christi, TX.



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CORPUS CHRISTI WATERSHED

: : The PSALM TONES

from the Sarum Tonale

with Organ Accompaniment : :

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THE

PSALM TONES

FROM THE

SARUM TONALE

WITH

ORGAN ACCOMPANIMENT

Catholic Church, Liturgy of Rome,
= Sarum Salisbury.

THE PLAINSONG AND MEDIÆVAL MUSIC SOCIETY
44 RUSSELL SQUARE, LONDON.

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PREFACE.

THE object of this work is to provide organists with a manual of accompaniments for use with the "Sarum Psalter."

The examples given are by no means exhaustive, but are rather intended to suggest a style of accompaniment in keeping with the modal character of the Tones, and are capable of development on the lines laid down.

Provision has been made for the treatment of all exceptional renderings of the chants made necessary by the exigencies of the text. These are, in every case, based upon the examples given in the preface to the "Sarum Psalter."

Plainsong at its best period was unaccompanied, and with a very small or very large body of voices it is probably best to have no accompaniment. With an ordinary choir most people prefer an organ accompaniment, but it must be unobtrusive and sympathetic.

It is hoped the accompaniments will be used by organists with the idea of giving a background to the chant—a needful support, and no more.

p 15749

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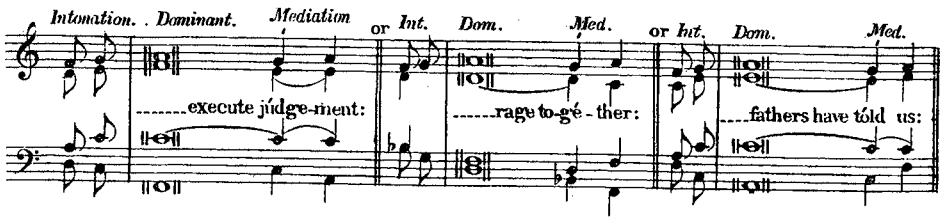
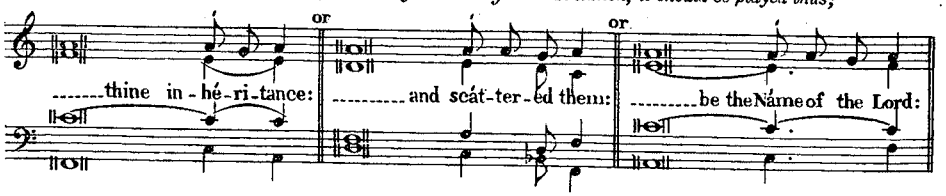
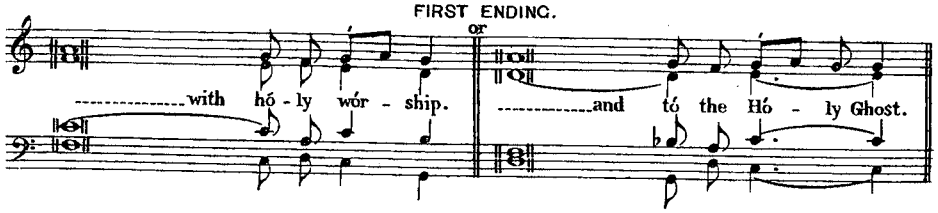
TONE 1.



When a strong accent does not fall on the first note of the Mediation, it should be played thus;



FIRST ENDING.



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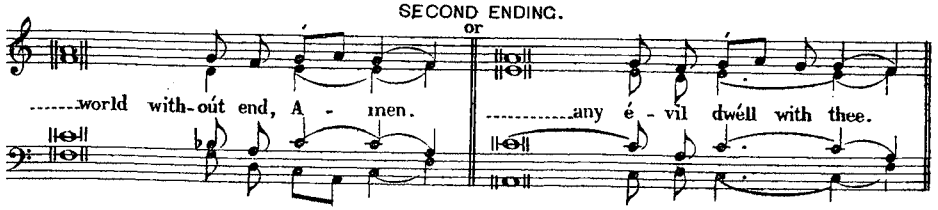

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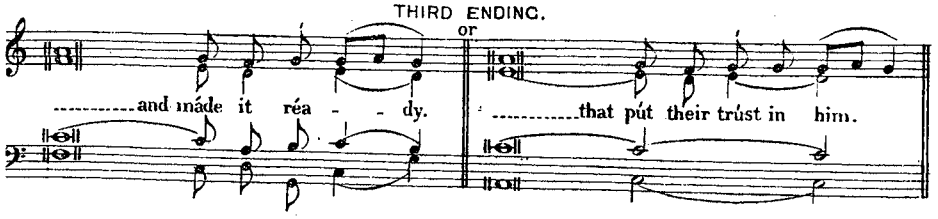

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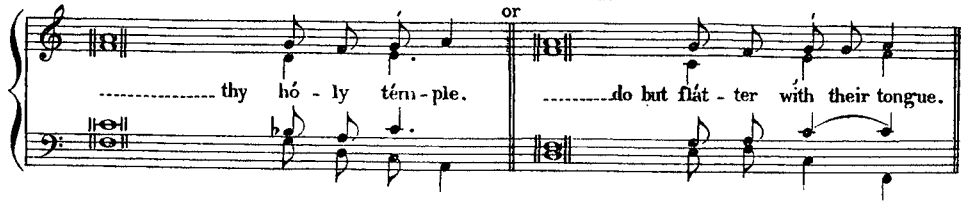

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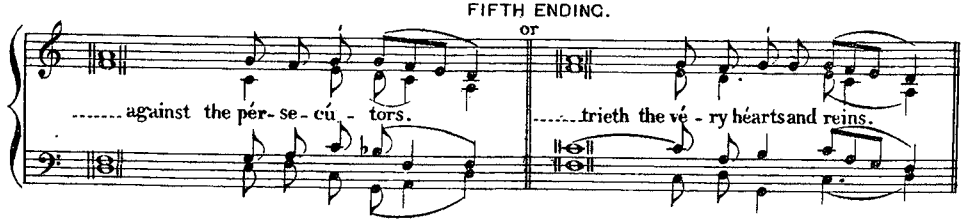

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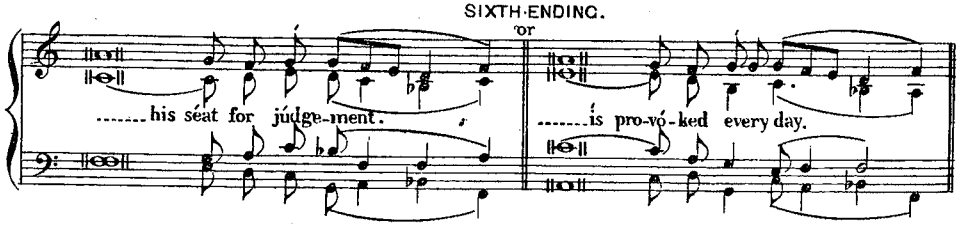
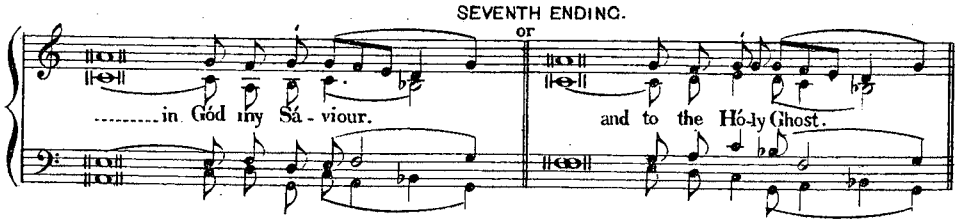
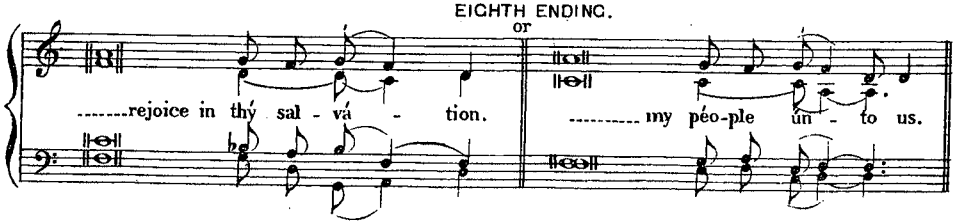


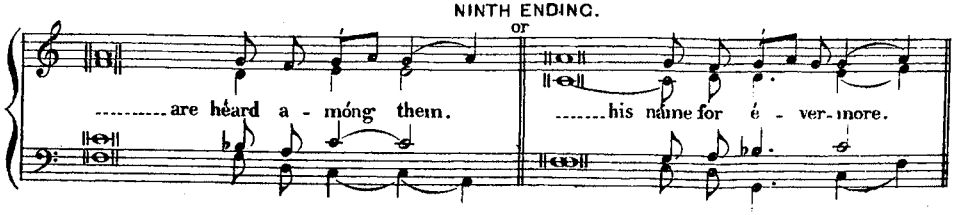
SEVENTH ENDING.



EIGHTH ENDING.



NINTH ENDING.



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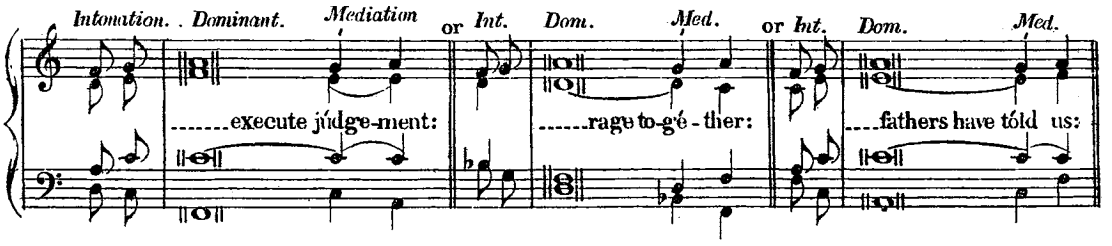
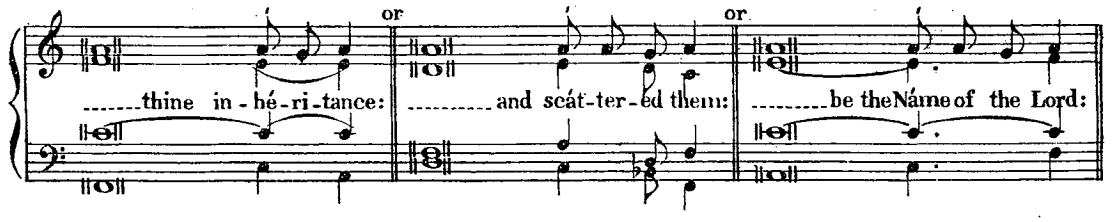
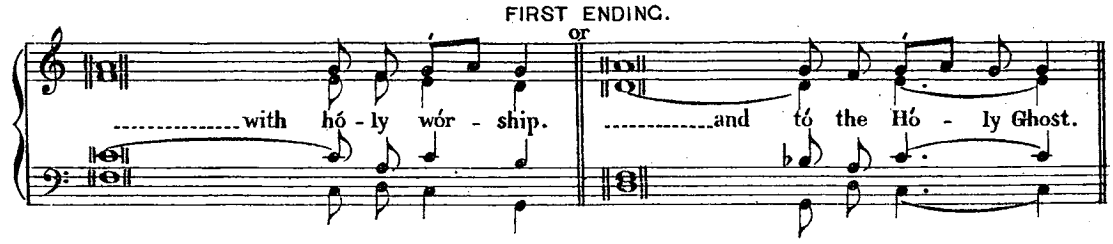
TONE 1.



When a strong accent does not fall on the first note of the Mediation, it should be played thus;



FIRST ENDING.



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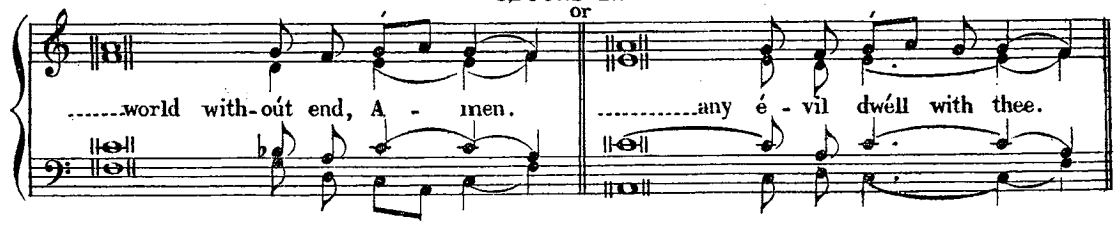
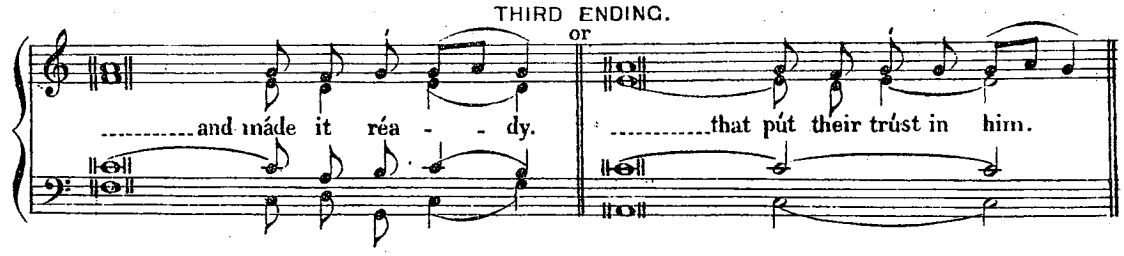


THIRD ENDING.



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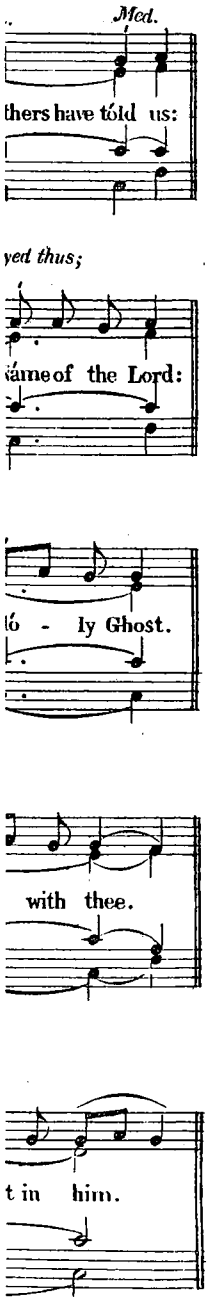

FOURTH ENDING.

or

thy hó - ly tém - ple. do but flát - ter with their tongue.

FIFTH ENDING.

or

against the pér - se - cú - tors. trieth the vé - ry héarts and reins.

SIXTH ENDING.

or

his séat for júdge - ment. is pro - vó - ked every day.

SEVENTH ENDING.

or

in Gód my Sá - viour. and to the Hó - ly Ghost.

EIGHTH ENDING.

or

rejoice in thý sal - vá - tion. my péo - ple ún - to us.

NINTH ENDING.

or

are héard a - móng them. his náme for é - ver - more.

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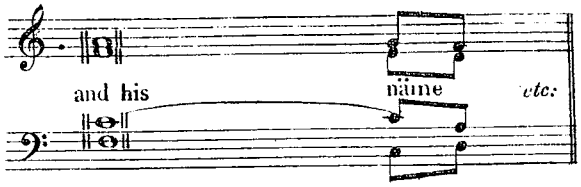
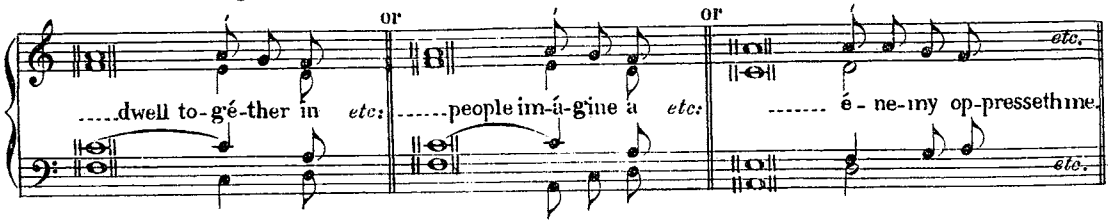
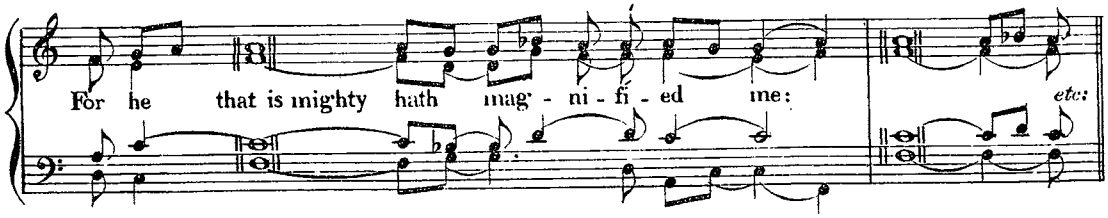
When a diaeresis occurs on a syllable, the first & second notes of the ending are both sung to it, thus;



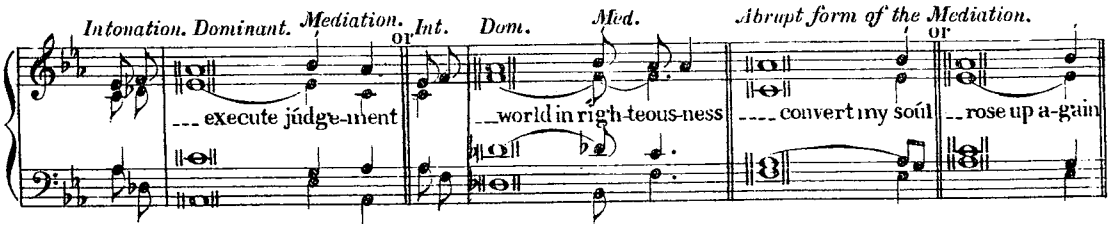
When a strong accent does not fall on the first note of any Ending, it should be begun thus;



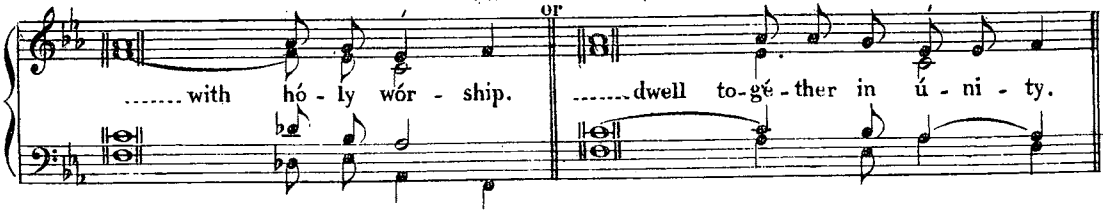
SOLEMN FORM FOR BENEDICTUS & MAGNIFICAT.



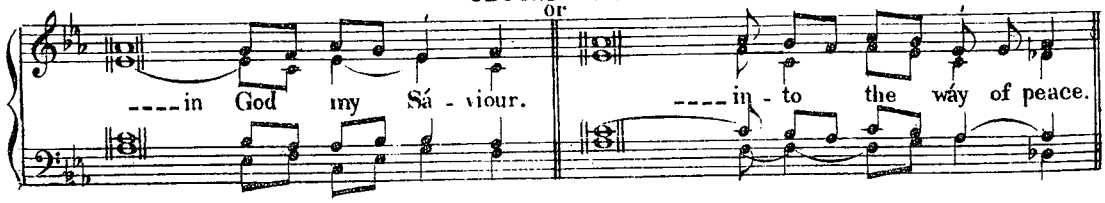
TONE II.



FIRST ENDING.



SECOND ENDING.



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SOLEMN FORM FOR BENEDICTUS & MAGNIFICAT.

When the diaeresis occurs (in the first ending)

Glo-ry be to the Fa-ther and to the Son: *etc.* ---and deëlt wicked-ly.

TONE III.

Intonation. Dominant. Mediation. *Int:* *Dom:* *Med:*

---in the way of sin-ners: or ----- to ex-e-cute judge-ment or Prai-sed be the Lord

When the penultimate syllable is weak, the Mediation is played thus:

---- judge the world in righ-teous-ness: or -----hast no plea-sure in wick-ed-ness:

The abrupt form of the Mediation is occasionally used, thus;

My flesh and my heart fail-eth: or For mine eyes have seen:

FIRST ENDING.

-----with ho-ly wor-ship. or -----dwell to-ge-ther in u-ni-ty.

SECOND ENDING.

-------no small ad-van-tage. or -------have eat-en and wor-shipped.

begun thus;

etc.

e-my op-pressethme.

etc.

etc:

the Mediation.

or

soul --rose up a-gain

u-ni-ty.

e way of peace.

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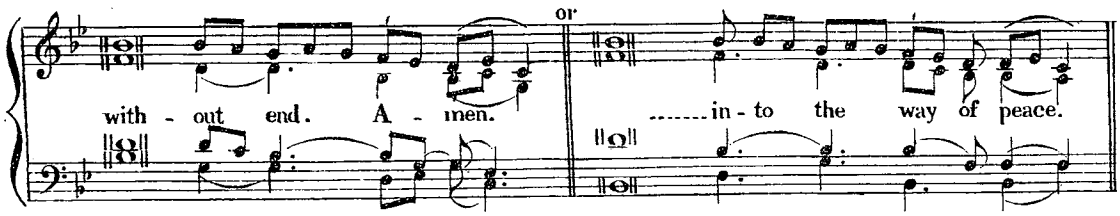
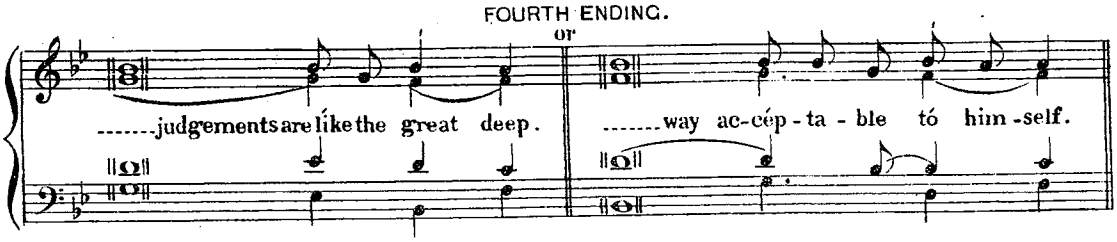
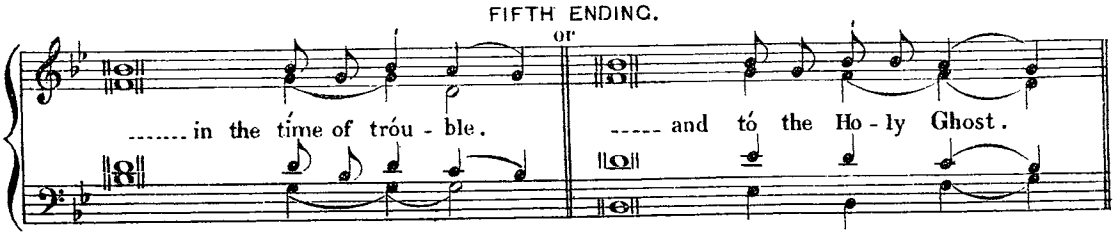
THIRD ENDING.



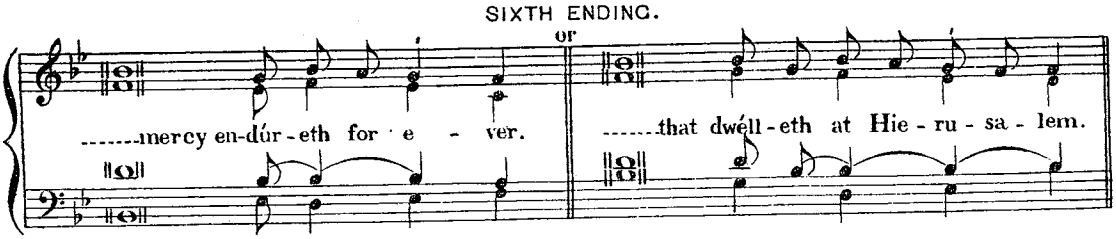
FOURTH ENDING.



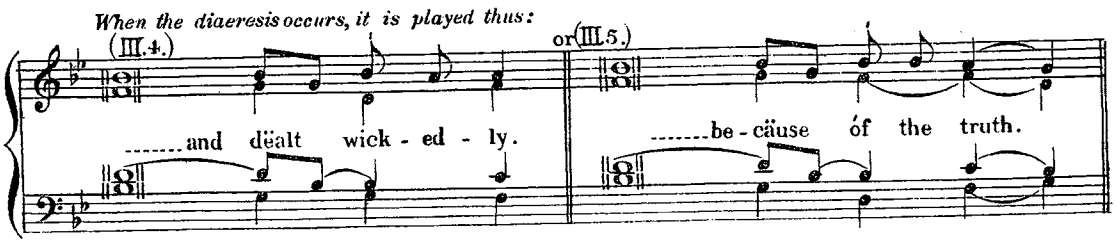
FIFTH ENDING.



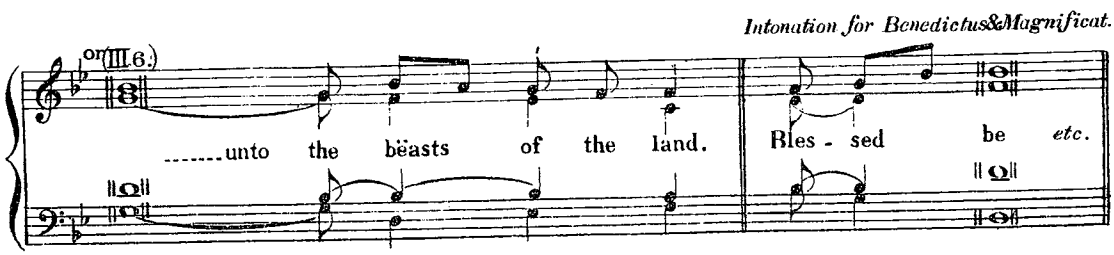
SIXTH ENDING.



When the diaeresis occurs, it is played thus:



Intonation for Benedictus & Magnificat.



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way of peace.

le tó him-self.

-ly Ghost.

Hie-ru-sa-lem.

the truth.

Benedictus & Magnificat.

l be *etc.*

TONE IV.

Intonation. Dominant. Mediation. *Int: Dom: Med:* *Abrupt form of the Mediation.*

or

---- in the way of sinners. --judge the world in righteousness --and rose up again.

When a strong accent does not fall on the first note of the Mediation it should be played thus:

or or

------ they há-ted his péo-ple: --- my ad-vér-si-ty and mí-se-ry: --- his témple on high:

FIRST ENDING.

or

------ i-má-gine a váin thing. -----the Lórd with ho-ly wor-ship.

or or *When the musical accent is transferred to correspond with the verbal accent.*

--- dwell to-gé-ther in u-ni-ty. -----of all thy már-vel-lous works.

SECOND ENDING.

or

world with-out end, A-men. ----thy hó-ly Spi-rit fróm me.

or or *When the musical accent is transferred to correspond with the verbal accent.*

--- in the midst a-mong thine é-ne-mies. --- and condémn the in-no-cent blood.

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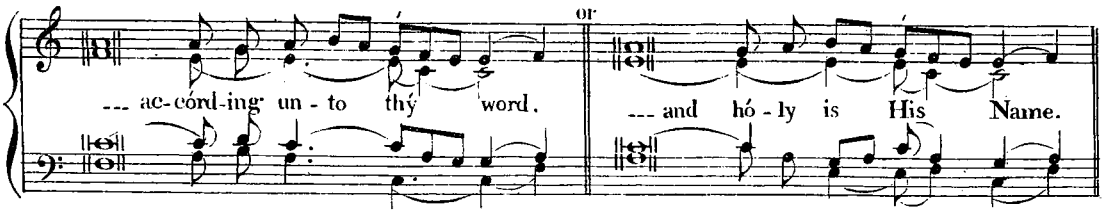
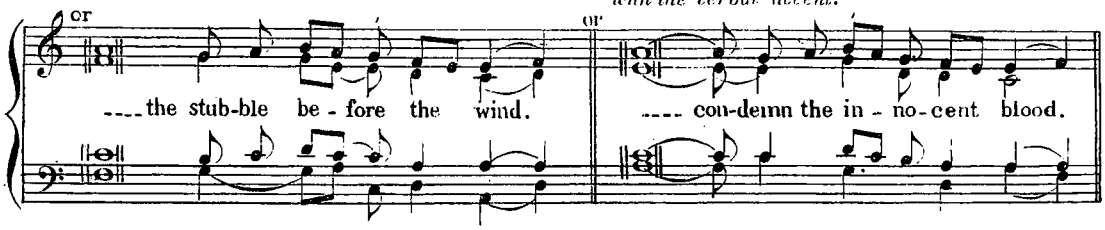
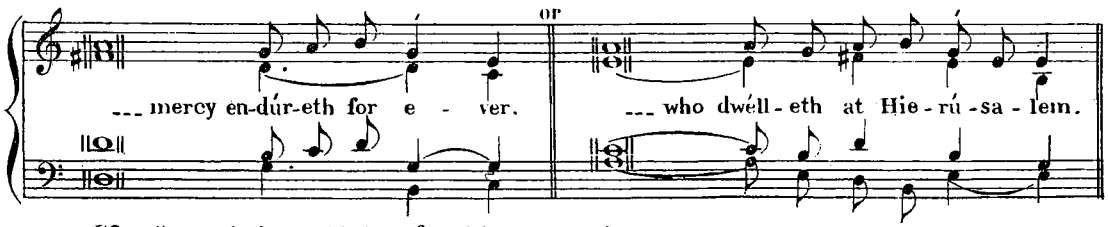
THIRD ENDING.



When the musical accent is transferred to correspond with the verbal accent.

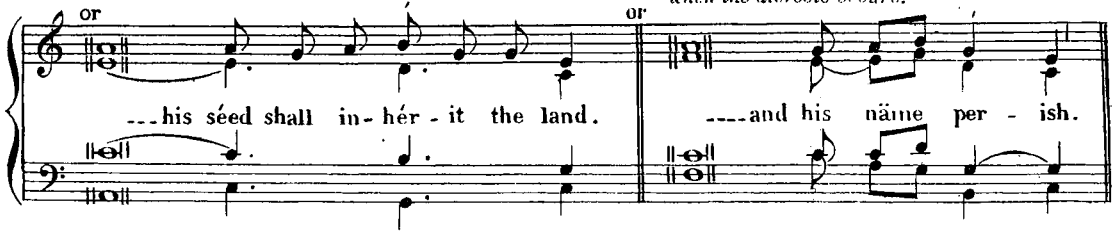


FOURTH ENDING.

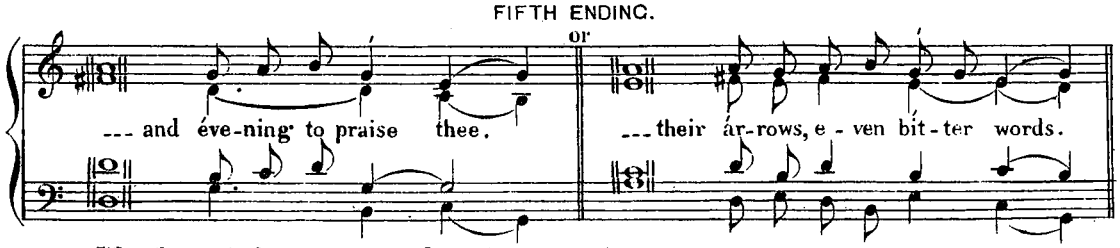


When the musical accent is transferred to correspond with the verbal accent.

when the dieresis occurs.

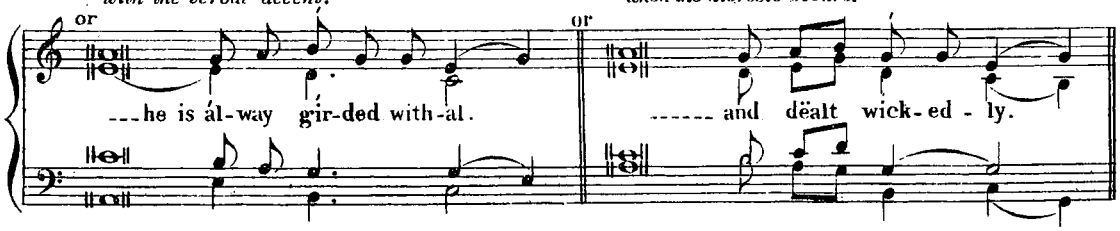


FIFTH ENDING.



When the musical accent is transferred to correspond with the verbal accent.

when the dieresis occurs.



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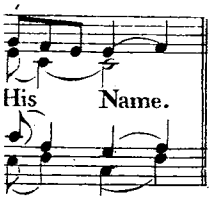
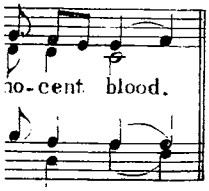
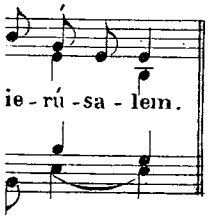
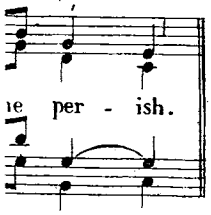
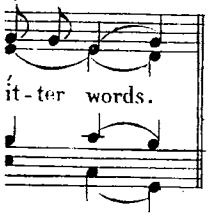


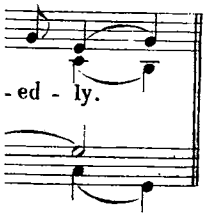
nsferred to correspond



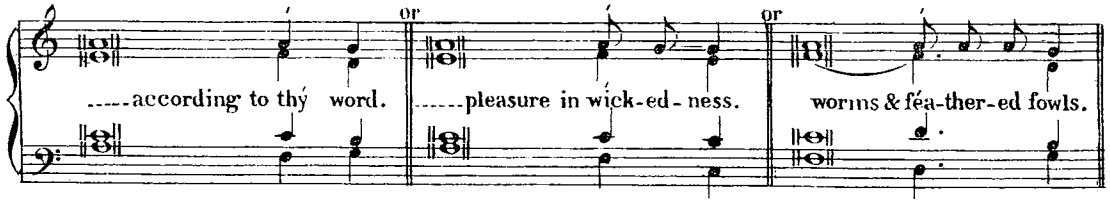




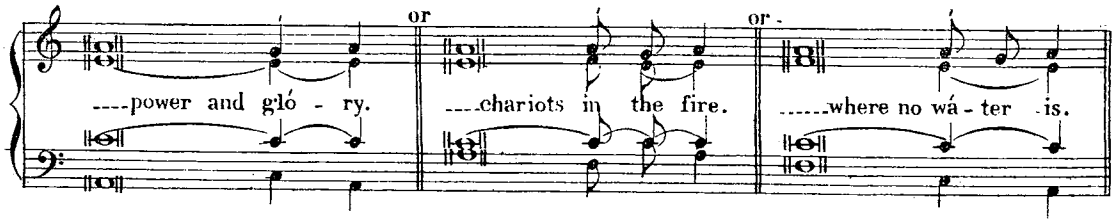




SIXTH ENDING.



SEVENTH ENDING.



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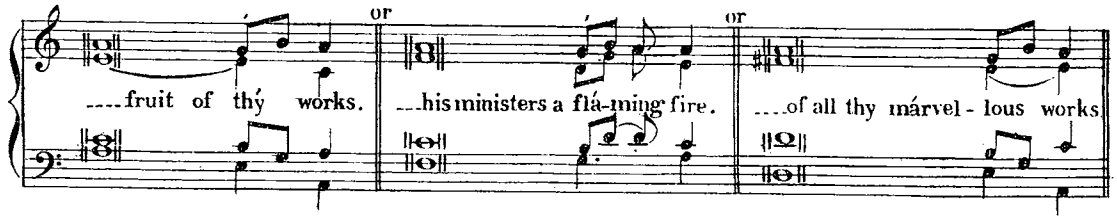

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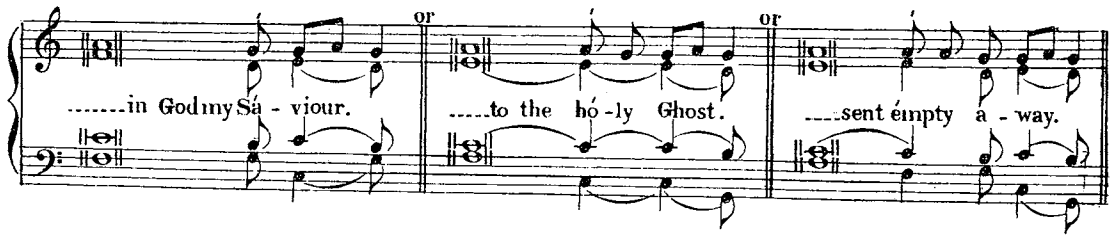
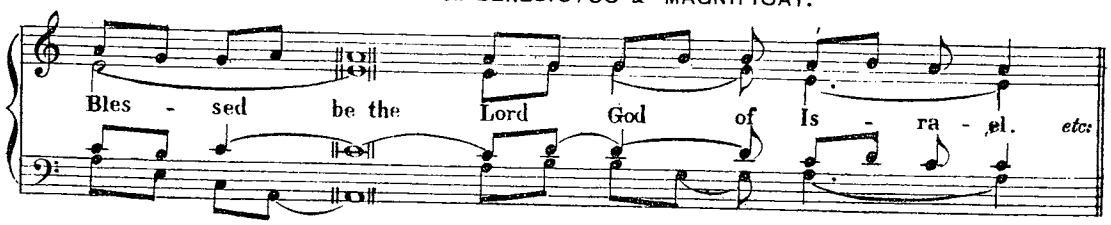
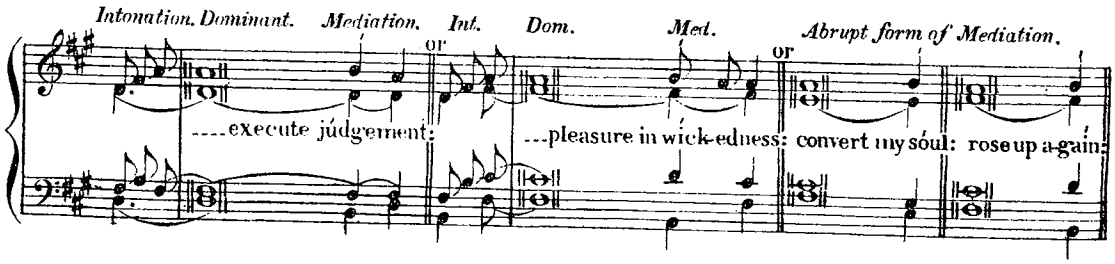


SOLEMN FORM FOR BENEDICTUS & MAGNIFICAT.



TONE V.



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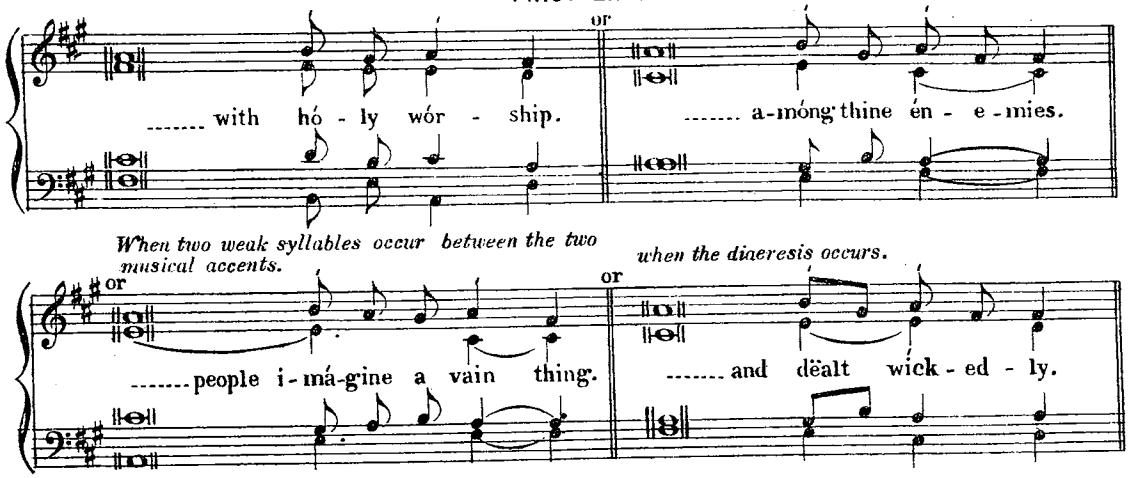
FIRST ENDING.



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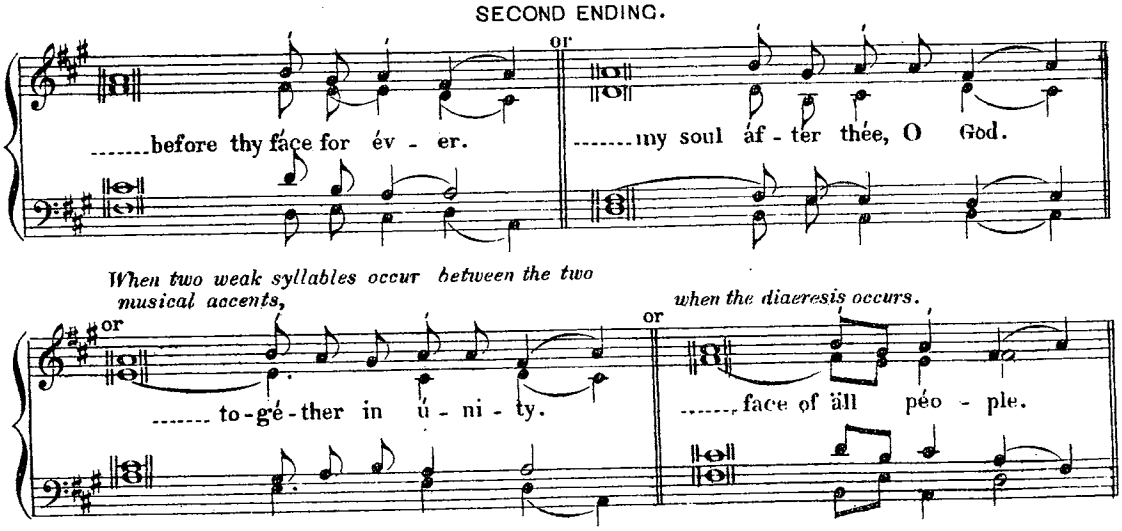

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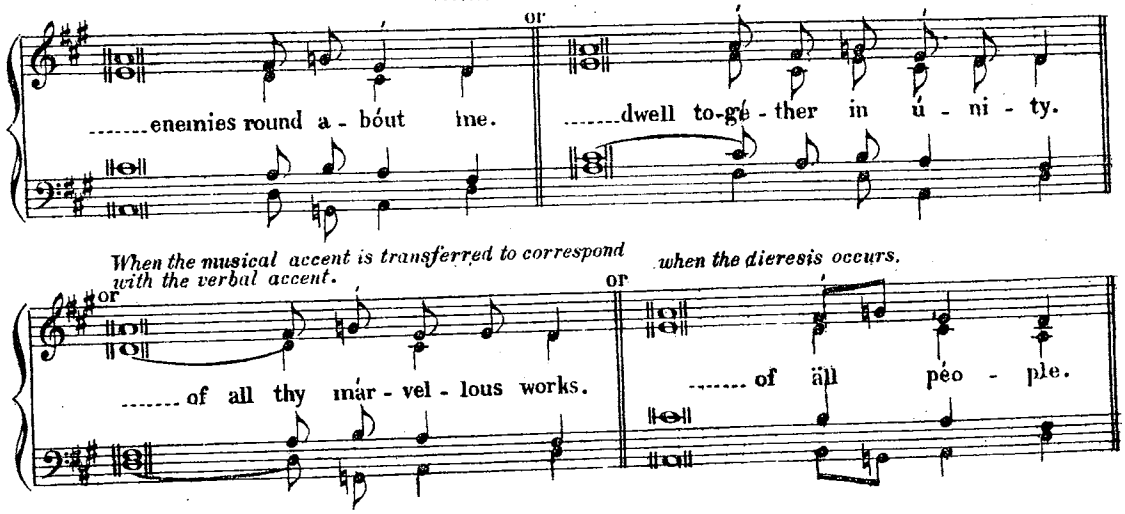

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TONE VI.

Intonation. Dominant. Mediation. Int: Dom: Med: Int: Dom: Med:

execute júdge-ment: rage to-gé-ther: fathers háve tóld us:

When a strong accent does not fall on the first note of the Mediation, it should be played thus;

or or

thine in-hé-ri-tance: and scát-ter-ed them: be the Náme of the Lord:

THE ENDING.

When the musical accent is transferred to correspond with the verbal accent.

or or

with hó-ly wór-ship. to-gé-ther in ú-ni-ty. he hath sent emp-ty a-way.

TONE VII.

Intonation. Dominant. Mediation. Int: Dom: Med:

or

way of sin-ners: no pléasure in wick-ed-ness:

Occasionally when the first note of the Mediation falls on a weak syllable it may be played thus;

Abrupt form of the Mediation.

thine é-ne-mies shall pér-ish: and my héart fáil-eth: be-hóld vá-ni-ty:

FIRST ENDING.

or or *when the diaeresis occurs.*

with hó-ly wór-ship. dwell to-gé-ther in ú-ni-ty. and his náme pér-ish.

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SECOND ENDING.

When the diaeresis occurs.

.....no smáll adván - tage. or ....vanish oút of the cí - ty. or .....to täke á - ny rest.

THIRD ENDING.

When the diaeresis occurs.

.....and áll his tróu - ble. or .....and tó the Hó - ly Ghost. or .....and dëalt wick-ed - ly.

FOURTH ENDING.

When the diaeresis occurs.

.....plague was gréat amóng them. or ..punished Móses for their sákes. or .....so the plägue cea-sed.

FIFTH ENDING.

When the diaeresis occurs.

.....thy clóuds drop fát - ness. or ....their bánners for - tó - kens. or ...houses of Göd in the land.

SIXTH ENDING.

When the diaeresis occurs.

.....sing rejoice and give thanks. or ....the Lórd of the whóle earth. or ....the Lörd héld me up.

SEVENTH ENDING.

When the diaeresis occurs.

.....upon the hill of Sý - on. or .....for I háve a de-light there-in. or .....his crówn flour - ish.

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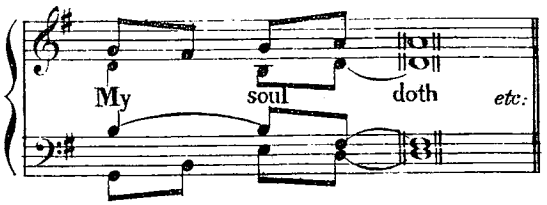
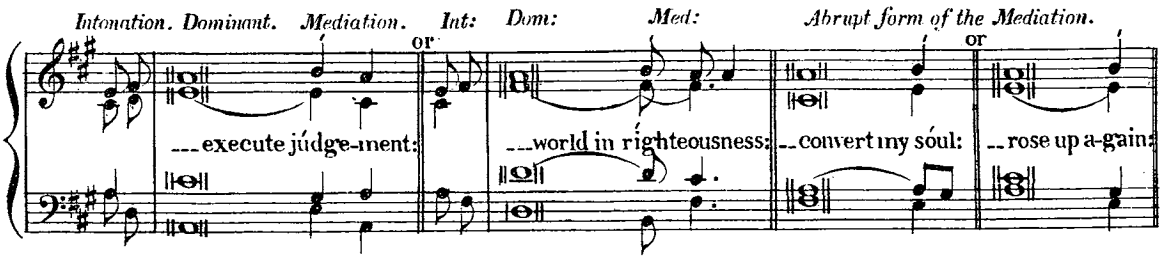
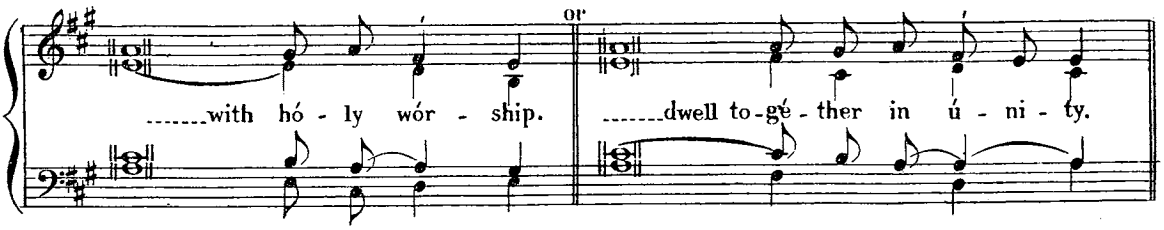
INTONATION FOR BENEDICTUS & MAGNIFICAT.

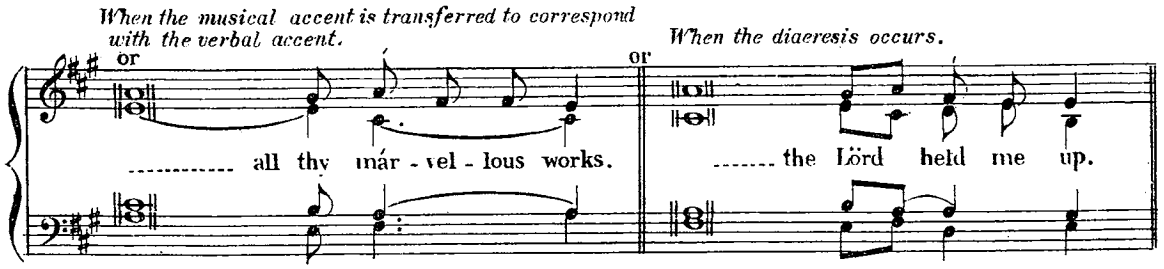


TONE VIII.

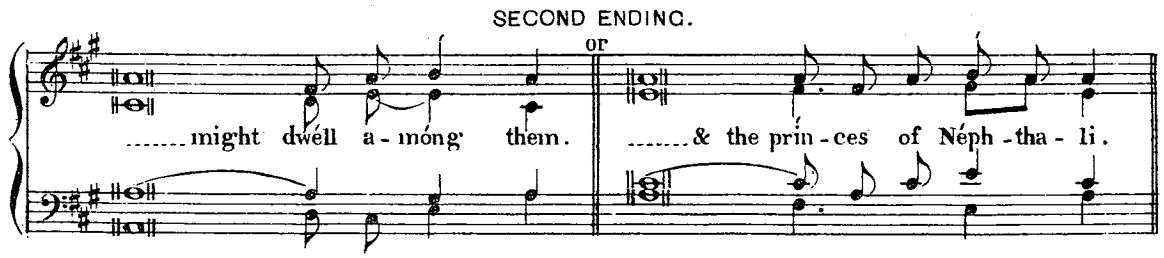


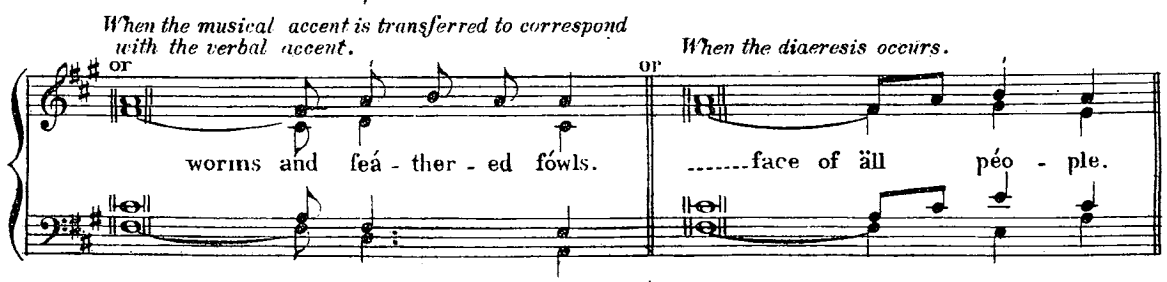
FIRST ENDING.





SECOND ENDING.





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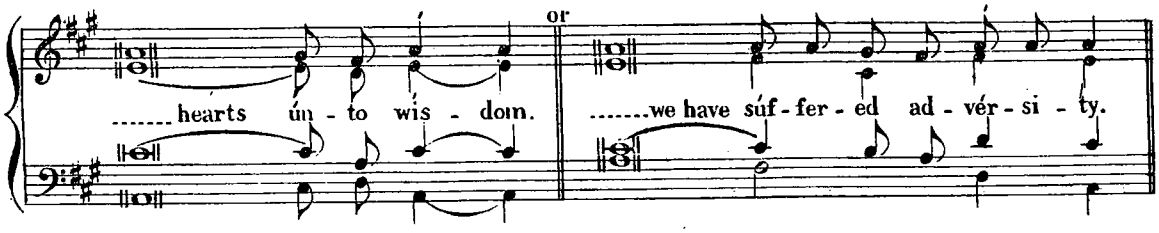
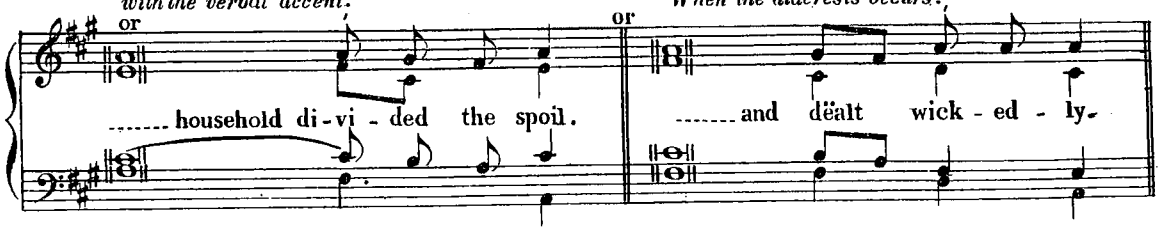
THIRD ENDING.

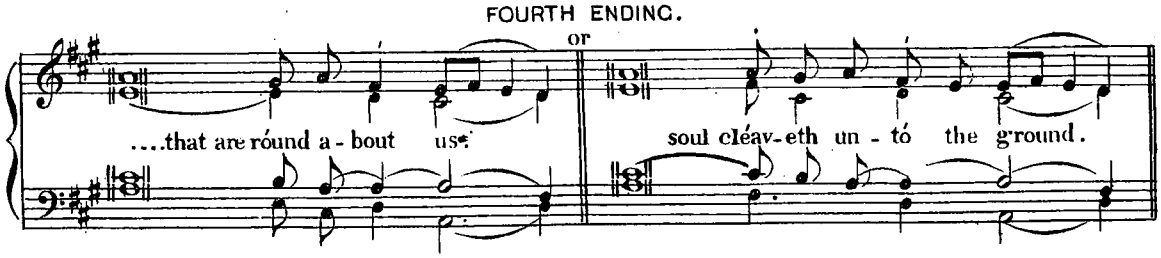


When the musical accent is transferred to correspond with the verbal accent.

When the diaeresis occurs.

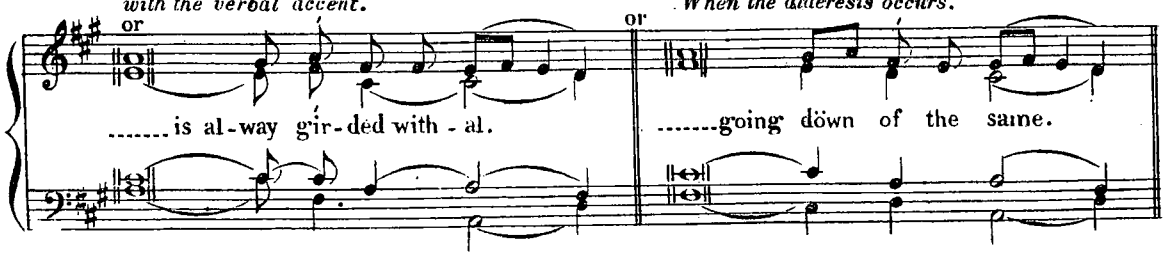


FOURTH ENDING.

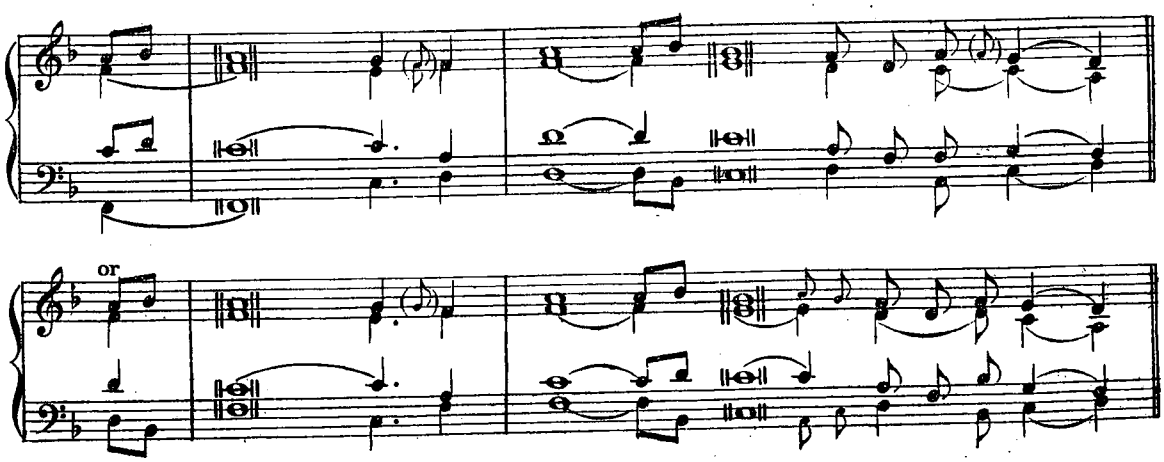


When the musical accent is transferred to correspond with the verbal accent.

When the diaeresis occurs.



THE PEREGRINE TONE.



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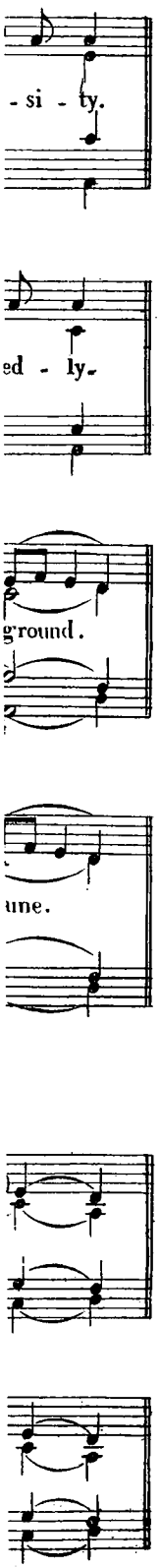

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