

NOTE TO THE ORGANIST CONCERNING ACCOMPANIMENT

1. REGISTRATION.

2. Suggested interludes included here have been selected from available materials. The materials available at the time of selection were quite limited! Do not hesitate to be more creative, especially if you have access to a wider variety of possibilities.

3. If you choose to use these interludes, here are some suggestions for performance.

I. Chorale style. Foundation stops.

II. Solo stop (e.g. 8', 2 2/3') in the soprano with soft flute accompaniment. Last measure might be played on strings.

III. Solo stop (e.g. light reed) in the tenor with soft flute accompaniment. Solo stop moves to soprano for the last two measures.

IV. String stops. Solo stop may be employed beginning in measure 3 (tenor), moving to soprano in measures

6-9. Contrasting registration of flutes in measure 10 to the end.

V. Chorale style. Foundation stops.

4. There is a long, perhaps now largely unknown, tradition of improvising these interludes. If you are an improviser, now is the time to shine.

5. The goal is to cover the sacred action. The liturgical organist takes care not to prolong the service unduly.

OPENING VERSE

O God, come to my as- sis- tance. ☩ O Lord, make haste to help me.

Musical notation for the first system of the Opening Verse. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a repeat sign. The bass staff contains a harmonic accompaniment with a repeat sign.

Glory be to the Father, and to the Son, and to the Holy Spir- it: as it was in

Musical notation for the second system of the Opening Verse. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a repeat sign. The bass staff contains a harmonic accompaniment with a repeat sign.

the beginning, is now, and will be for ever. A- men. Al- le- lu- ia.

Musical notation for the third system of the Opening Verse. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a repeat sign. The bass staff contains a harmonic accompaniment with a repeat sign.

MODE I

HYMN

Musical notation for the Hymn section. It consists of two systems, each with a treble clef staff and a bass clef staff. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment.

OPENING VERSE

LENT TONE

4. ¶ O God, come to my as- sis- tance. ☩ O Lord, make haste to help me. Glory to



the Father, and the Son, and to the Ho- ly Spir- it: as it was in the beginning, is now,



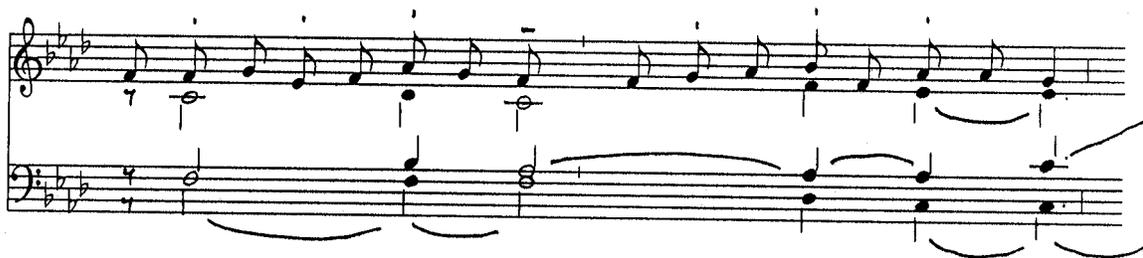
and will be for ev- er. A- men.



HYMN

Mode II

LENT TONE



English chant settings and harmonizations by Samuel F. Weber, O.S.B.

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THE COMMON TONES FOR CHANTING: *WEEKS I & III*

Low Key

Ant. 1
8 G



Ant. 2
2 A



Ant. 3
5 a



Resp.
6 F



Resp.
Advent
& Lent
4 a



Gosp.
Cant.
7 a



Inter.
R.

CANTOR: *ALL:*



THE COMMON TONES FOR CHANTING: *WEEKS I & III*

Medium Key

Ant. 1
8 G

Ant. 2
2 A

Ant. 3
5 a

Resp.
6 F

Resp.
Advent
& Lent
4 a

Gosp.
Cant.
7 a

Inter.
R.

CANTOR: ALL:

THE COMMON TONES FOR CHANTING: *WEEKS I & III*

High Key

Ant. 1
8 G

Ant. 2
2 A

Ant. 3
5 a

Resp.
6 F

Resp.
Advent
& Lent
4 a

Gosp.
Cant.
7 a

Inter.
R.

CANTOR: ALL:

THE COMMON TONES FOR CHANTING: *WEEKS II & IV*

Low Key

Ant. 1
8 a

Ant. 2
2 D

Ant. 3
5 c

Resp.
6 F

Resp.
Advent
& Lent
4 a

Gosp.
Cant.
1D

Inter.
R.

CANTOR: ALL:

THE COMMON TONES FOR CHANTING: *WEEKS II & IV*

Medium Key

Ant. 1
8 a

Ant. 2
2 D

Ant. 3
5 c

Resp.
6 F

Resp.
Advent
& Lent
4 a

Gosp.
Cant.
1 D

Inter.
R.

THE COMMON TONES FOR CHANTING: *WEEKS II & IV*

High Key

Ant. 1
8 a

Ant. 2
2 D

Ant. 3
5 c

Resp.
6 F

Resp.
Advent
& Lent
4 a

Gosp.
Cant.
1 D

Inter.
R.

CANTOR: ALL: