

## COMPOSER'S NOTE

The first volume of *Gregorian Liturgical Year*—completed in March, 2000—contained pieces for the Sundays and major feast days of the church from Advent I through the Last Sunday in Epiphany. This second volume covers the period from Ash Wednesday through the Seventh Sunday of Easter, or, in other words, from the beginning of Lent through the Sunday before the Day of Pentecost.

Thematic material for each piece is taken from one of the Propers of the Mass (*Introit, Gradual, Alleluia, Offertory, Communion*), and the entire collection is keyed to the three-year Lectionary shared by Roman Catholics, Episcopalians and Lutherans as well as some denominational bodies not strictly liturgical by nature. The pieces range roughly in length from one to three minutes (an approximate timing will be found at the end of each number) and the level of difficulty may be said to range from 'easy' to 'moderate'. The chant melodies themselves are necessarily taken from the Roman Gradual (*Graduale Romanum, Solesmes 1974*) and the arrangement of the pieces takes the form of the liturgical calendar found in that volume. In the tables of contents which follow, R stands for the Roman Catholic lectionary and sacramentary, E for the American Episcopalian *Book of Common Prayer*, and L for the *Lutheran Book of Worship*. These tables also coordinate the various ways of designating Sundays after Epiphany and Pentecost, i.e. Epiphany and Pentecost (Lutheran), Ordinary Time (Roman Catholic) and Proper (Episcopal). The composer has attempted to select chant melodies associated with texts common to all three churches for every Sunday and major feast of the church year.\* Thus organists will know that a given piece does indeed "belong" to the day or feast appointed whether or not the melodies themselves are easily associated merely by hearing them.

Players are encouraged to adopt a fairly "free" rhythmic approach to these pieces but without, at the same time, exaggeration. Special attention should be paid in this regard to obvious points of cadence.

Suggestions for registration have been kept to a minimum; all of the pieces are registered for a two manual and pedal instrument with one enclosed division, *crescendi/decrescendi* thus referring to the Swell division. Imaginative players will find many and other attractive combinations.

Most of the pieces in these volumes are intended for use as preludes, offertories or communion meditations, although there are a few postludes as well. The composer hopes organists serving non-liturgical churches will find these pieces useful in their particular situations as an enhancement to the beauty of worship, and that all players will be nudged to explore the wonders of Gregorian chant.

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Green Valley, Arizona, 2012

\*Text citations are given at the top of each piece. Note that the numbering of Psalms in the Roman lectionary differs from the systems used by Episcopalians and Lutherans. A most useful and highly recommended resource is *The Gregorian Missal (Solesmes, 1990)* which contains—in addition to all the chant melodies used in *A Gregorian Liturgical Year*—translations in English of all chant texts.

# Ash Wednesday

Qui meditabitur: Mode III  
Communion: Psalm 1:2b, 3b

♩. = ca. 48

1. Sw. *p legato*

Gt.

The musical score is arranged in four systems. The first system includes a Swell part (piano, legato), a Guitar part (Gt.), and a Pedal part. The second system continues the Swell and Pedal parts. The third system features a Swell part and a Pedal part. The fourth system includes a Guitar part and a Pedal part. The score is written in treble and bass clefs with various musical notations including notes, rests, and dynamic markings.

Great: light 8' solo stop | Swell: 8' & 4' flutes | Pedal: 16', Sw. to Ped.

AE122 (4)

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**Lent 2**

*Meditabor: Mode II*  
*Offertory: Psalm 118 (119):47, 48*

♩ = ca. 63

3. Sw. *p*

Man.

Ped.

*cresc.*

Swell: flutes 8' & 4' | Great: Solo | Pedal: 16', Sw. to Ped.

ca. 2'00"

## Palm Sunday\*

*Hosanna filio David: Mode VII  
Opening Antiphon*

$\text{♩} = \text{ca. } 120$

Swell: Full to Reeds | Great: Full, *Sw. to Gt.* | Pedal: 16', 8', 4', *Sw. to Ped.*

\*See also No. 9

First system of a musical score. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains melodic lines with various notes and rests. The bass staff has a lower melodic line. A section of the grand staff is enclosed in a dashed box and labeled "Solo Reed".

Second system of the musical score. It consists of three staves. The grand staff shows complex chordal textures and melodic fragments. A "rit." (ritardando) marking is present in the right-hand part of the grand staff.

Third system of the musical score. It includes three staves. The top staff is labeled "Gt. Flute 8'" and contains a melodic line. The middle staff is labeled "Sw. Strings" and contains a complex texture of chords and moving lines. The bottom staff has a bass line starting with a dynamic marking of *p* (piano).

Fourth system of the musical score. It features three staves. The grand staff contains melodic and harmonic material. A "rit." marking is present in the left-hand part of the grand staff. A section of the grand staff is enclosed in a dashed box and labeled "Sw.". The system concludes with the tempo marking "a tempo (meno mosso)".

## Good Friday

*Christus factus est: Mode V*  
*Gradual: Philippians 2:8, 9*

Great (or Choir): light solo stop 8' | Swell: 8', 4' flutes | Pedal: 16', Sw. to Ped.

First system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass staff contains a rhythmic accompaniment. The tempo marking *rit.* is placed above the treble staff in the third measure, and *a tempo* is placed above the treble staff in the fourth measure.

Second system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass staff contains a rhythmic accompaniment. The tempo marking *rit.* is placed above the treble staff in the third measure.

Third system of a musical score. It consists of three staves: a treble clef staff, a middle staff, and a bass clef staff. The treble staff is labeled *Gt.* and contains a melodic line with a slur over the first two measures and a fermata over the last two. The middle staff is labeled *Sw.* and contains a series of chords. The bass staff contains a rhythmic accompaniment. The tempo marking *a tempo* is placed above the treble staff in the first measure. The marking *(Ped.)* is placed below the bass staff in the first measure.

Fourth system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass staff contains a rhythmic accompaniment. The tempo marking *rit.* is placed above the treble staff in the third measure.

Fifth system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords with a slur over the first two measures and a fermata over the last two. The bass staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The tempo marking *a tempo* is placed above the treble staff in the first measure. The marking *Gt.* is placed above the bass staff in the third measure.

# The Easter Vigil\*

Alleluia: Mode VI  
Communion (B)

♩ = ca. 54

Gt.

10. (Swell closed)

Sw. legato

Sw.

rit.

a tempo

cresc. poco a poco

cresc. poco a poco

Swell: strings | Great (or Choir): solo | Pedal: 16', Sw. to Ped.

\*See also Vol. 1, No.13



# Easter Day

*Haec dies, quam fecit Dominus: Mode II*  
Gradual: Psalm 117 (118):24 & 1

♩ = ca. 54

11. Sw. {

Ped.

Gt.

(Gt.)

Gt.

Sw.

(Gt.)

Man.

Swell: strings | Great (or Choir): flute 8 | Pedal: 16', Sw. to Ped.

# Easter 3

Lauda anima mea Dominum: Mode IV  
Offertory: Psalm 145 (146):2

♩ = ca. 60

13. Gt. {

Ped.

Gt.

*poco rit.* *a tempo* *rit.*

Sw. Man.

Gt. { *a tempo*

(Ped.)

*rit.*

Full to mixtures and reeds, all divisions.

*allarg. al fine*

ca. 1'20"

# The Ascension of the Lord (or Easter 7)

*Viri Galilaei, quid admiramini aspicientes in caelum?: Mode VII*  
*Introit: Acts 1:11*

♩ = ca. 50

17.

Gt.

Sw.

(Ped.)

Sw. *cresc.*

Swell: strings | Great (or Choir): solo | Pedal: 16', *Sw. to Ped.*