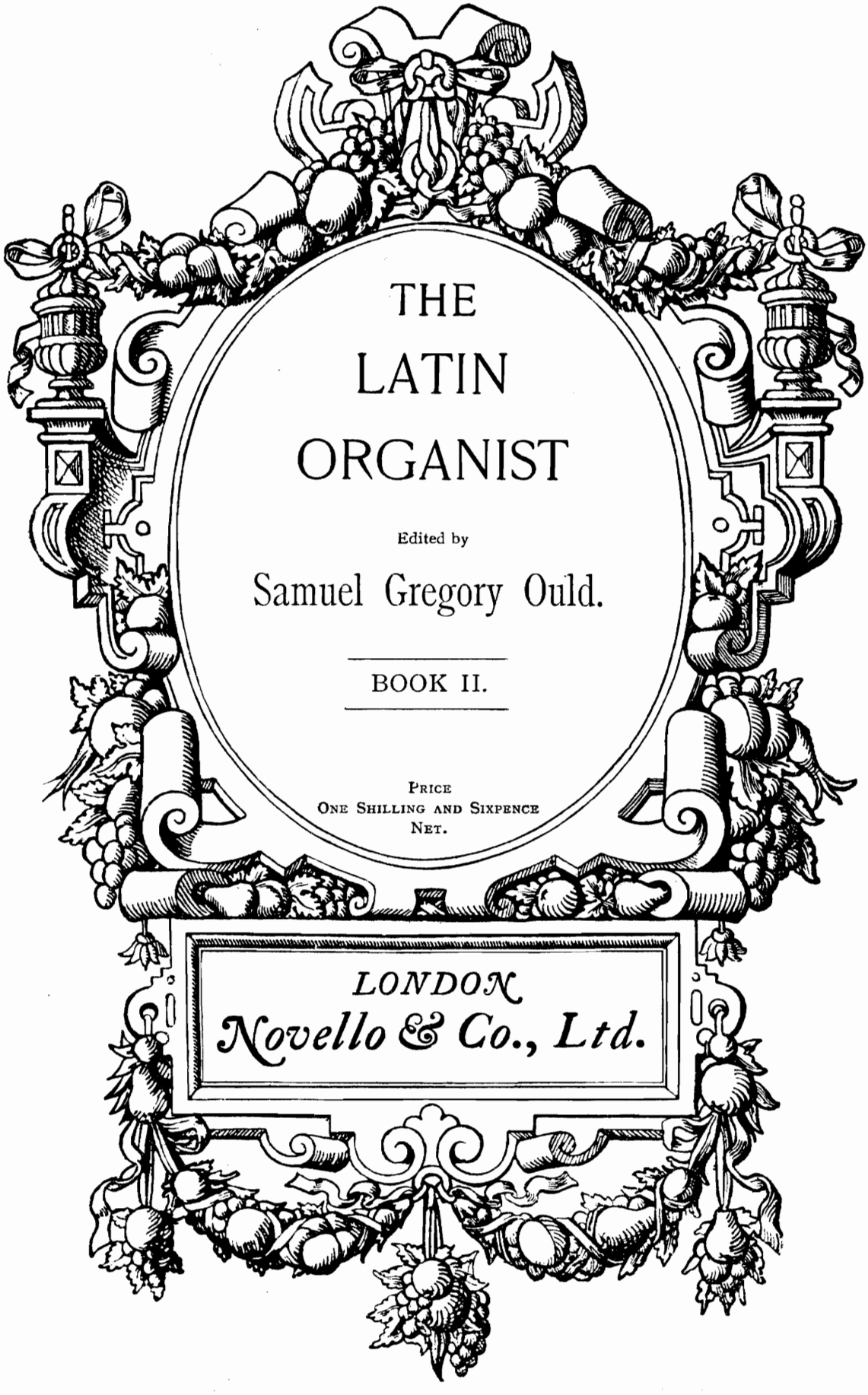

THE LATIN ORGANIST

Edited by

Samuel Gregory Ould.

BOOK II.

PRICE
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LONDON
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PREFACE

"THE LATIN ORGANIST" is the result of an attempt to provide a useful collection of music (in the spirit of the Papal instructions quoted below) for organists who officiate in churches of the Latin Rite. The compositions, for the most part, are built upon plainsong themes or at least written in the Church Modes. The object of the Verses (counterparts of the French *Versets* and the Italian *Versetti*) is to reflect the character of the Church Modes, to which they are intended to serve by way of Prelude, Interlude, or Postlude.

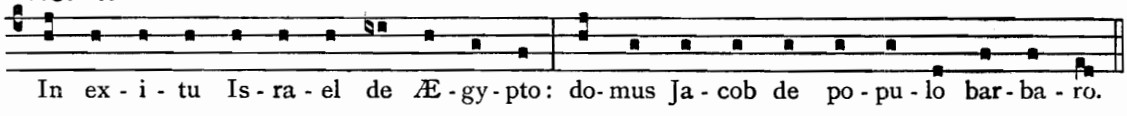
SAMUEL GREGORY OULD, O.S.B.

Extract from the Instruction on Sacred Music by H.H. Pope Pius X., November 22, 1903.

"[Sacred Music] must be *holy:* shutting the door on everything profane not merely in composition, but also in execution. It must be *true art:* without which its effect on the hearer will not be that contemplated by the Church in admitting the art of musical sound into her liturgy. At the same time it must be *universal:* which means that, while church music may lawfully reflect the national colour or style of its composer, the national style must ever be dominated by the ecclesiastical to such an extent that the listening foreigner may never be at a loss to recognise the church music of any nation as unquestionably sacred. . . . The organ, whether used to accompany singing, or for preludes, interludes, and the like, must not only be played in the style befitting its nature as an instrument, but must exhibit, too, each and every quality already enumerated as being essential to true church music." §§ 2, 18.

LIST OF THEMES.

No. 1.



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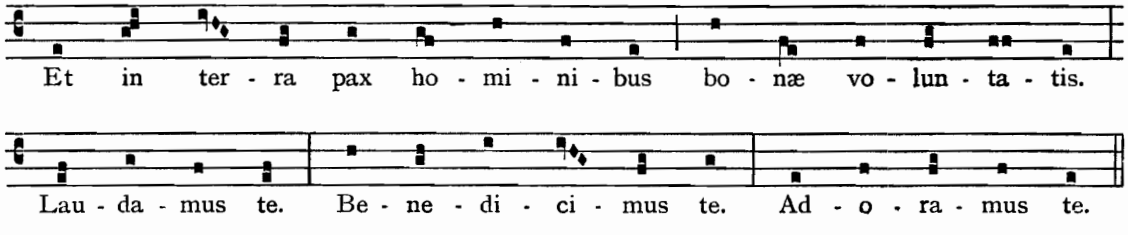

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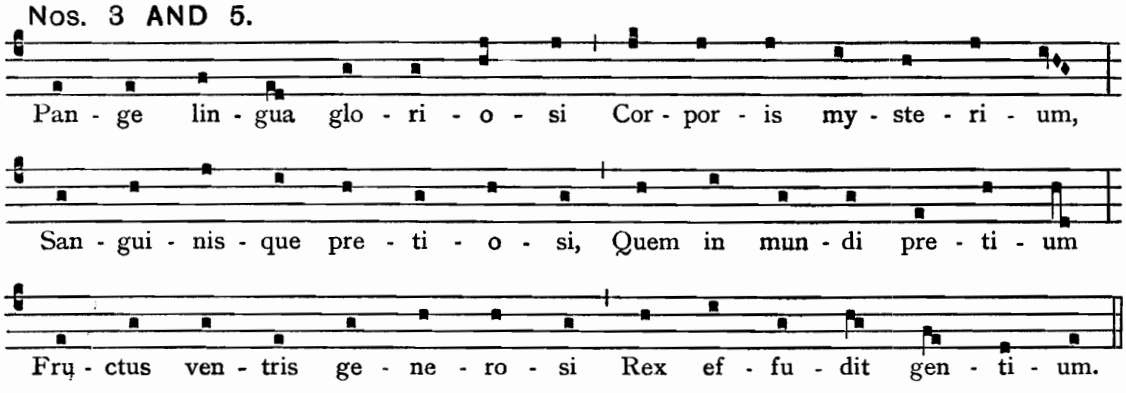

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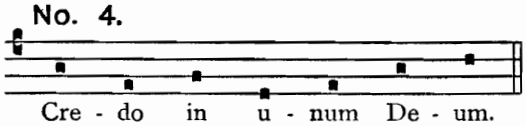


CONTENTS.

No.			Page
1.	Prelude on *Tonus Peregrinus*	*J. S. Bach*	1
2.	Prelude on *Et in terra pax*	*Georg Böhm*	3
3.	Meditation on *Pange lingua*	*F. E. Gladstone*	8
4.	Solemn Fughetta on *Credo in unum Deum*	*C. W. Pearce*	14
5.	Processional Verses on *Pange lingua*:—		
	(*a*) Molto Moderato	*William Sewell*	17
	(*b*) Andante piacevole	*William Sewell*	19
	(*c*) Allegro ma non troppo	*William Sewell*	20
	(*d*) Larghetto	*William Sewell*	21
	(*e*) Pomposo e non troppo allegro	*William Sewell*	22

Prelude on the theme

TONUS PEREGRINUS.

J. S. Bach.
(Edited by S. G. Ould.)

Andante sostenuto.

Solo stop.*

MANUAL.

Accompaniment*

PEDAL.

Ped. 16 & 8 ft

Plain song.

legato sempre

1

R.H.

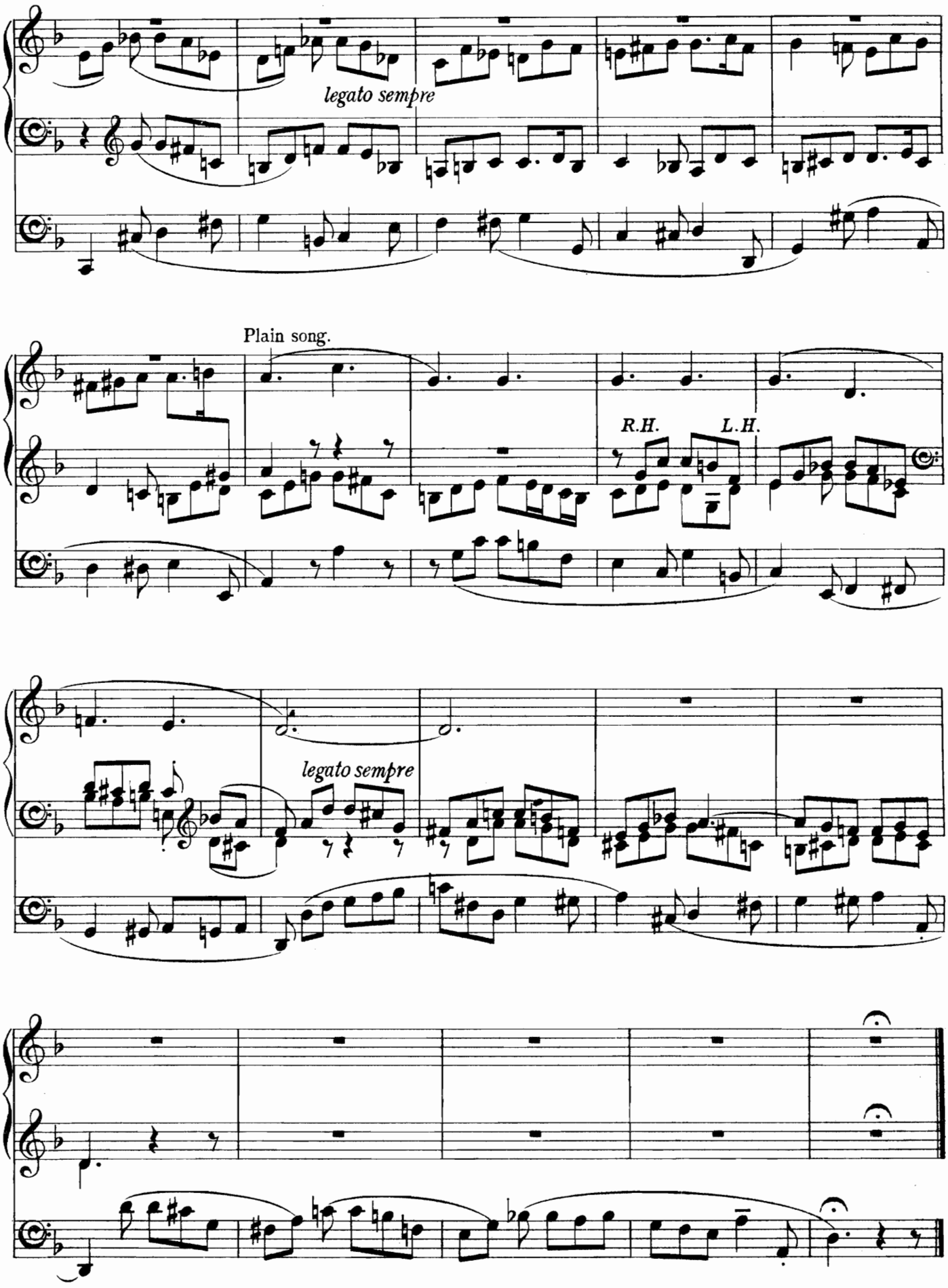
5

Accomp.

†

Another reading †

* As this Prelude sounds equally well on loud or soft stops, only general registration is suggested.

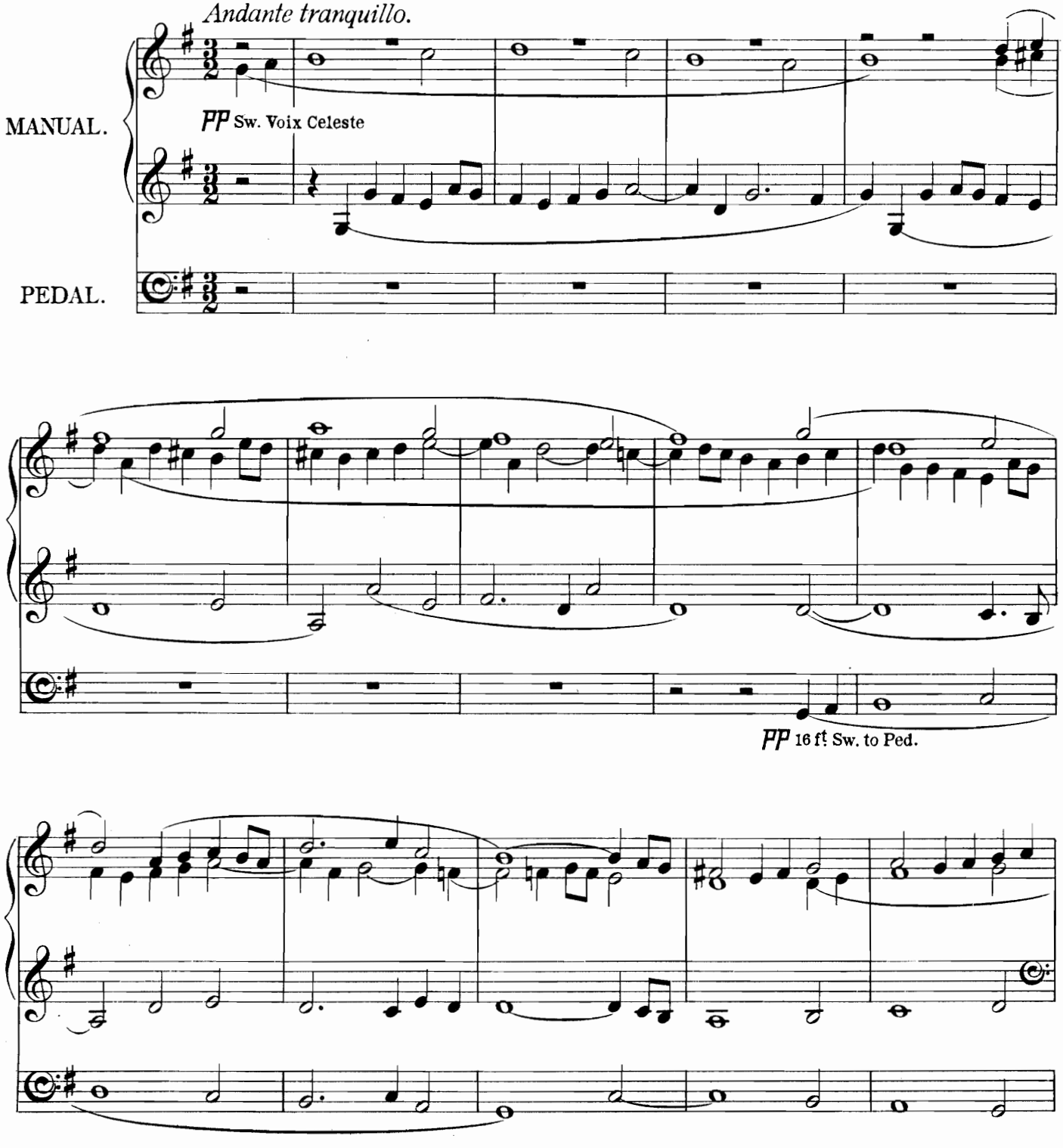

legato sempre
Plain song.
R.H.
L.H.
legato sempre

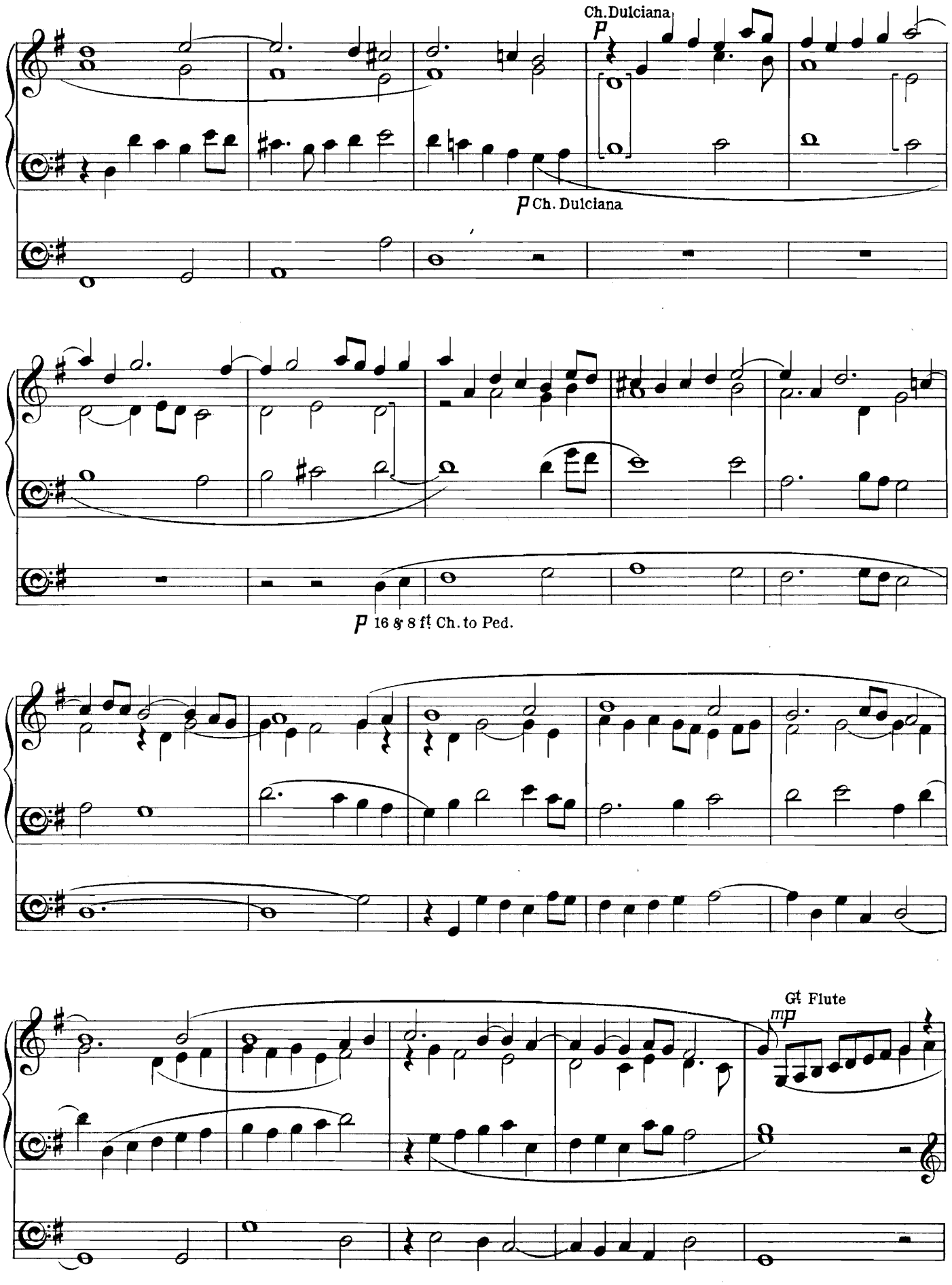
Prelude on the theme

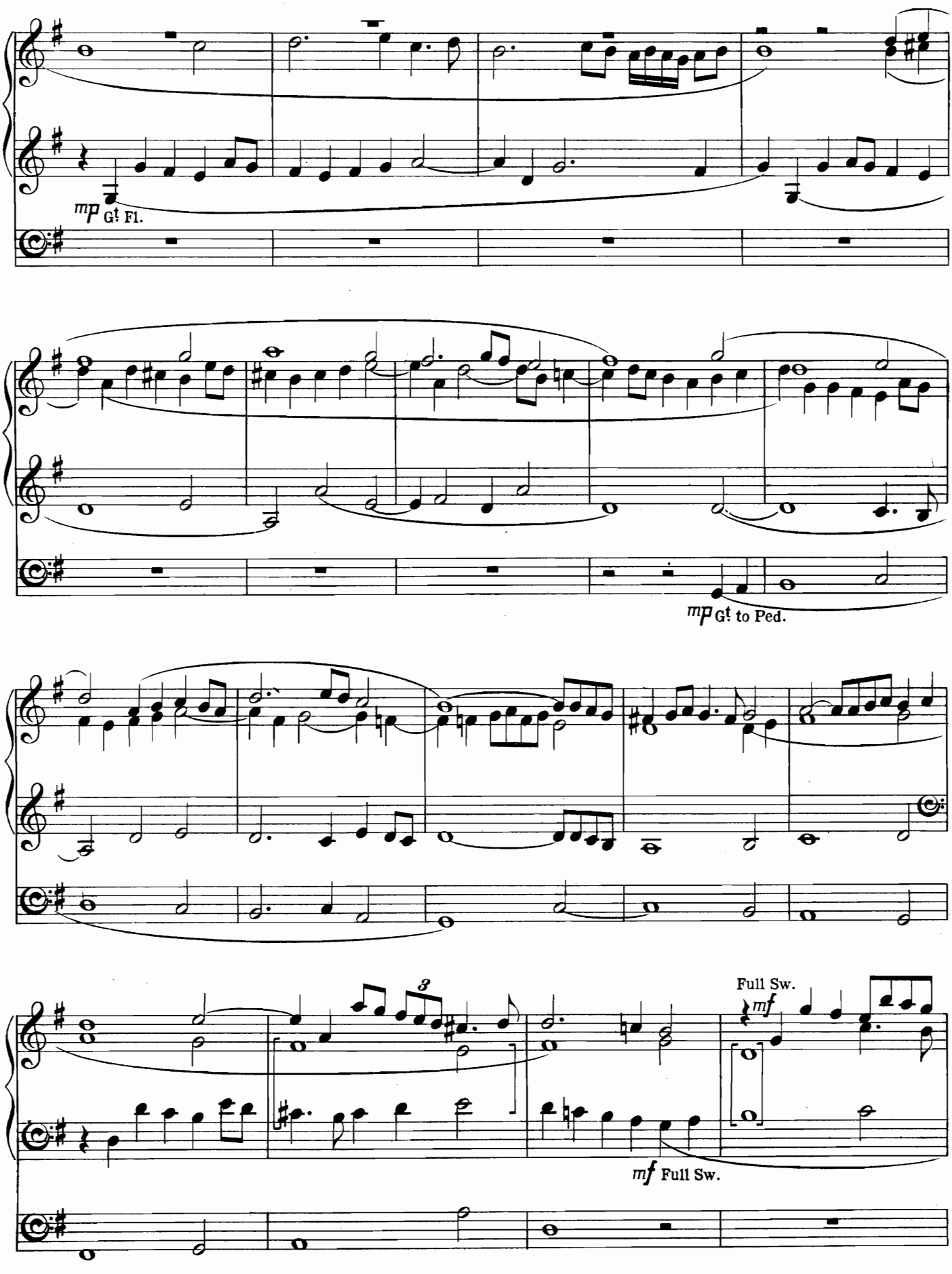
ET IN TERRA PAX.

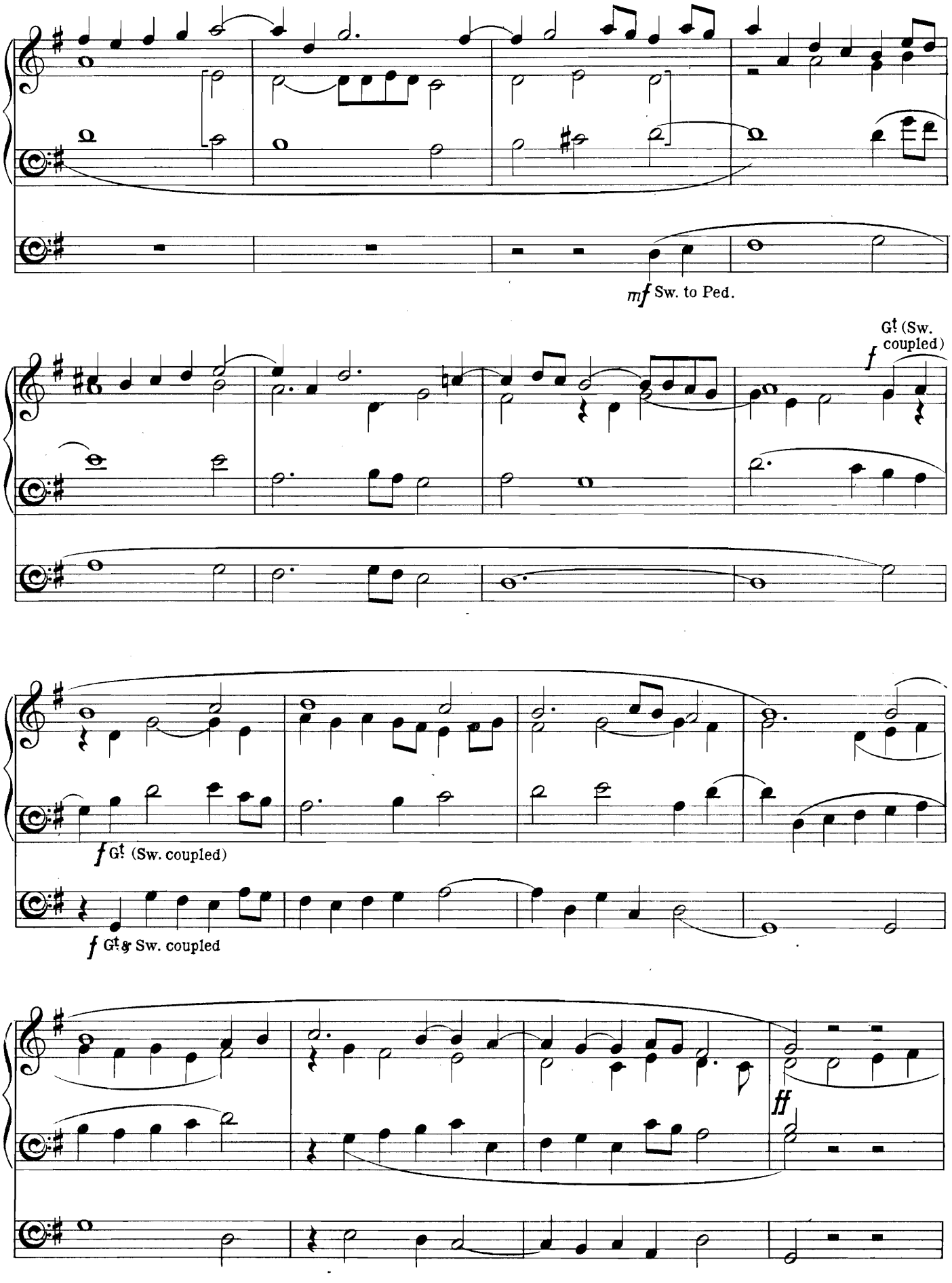
Georg Böhm. 1661-1740.
(Edited by S. G. Ould.)

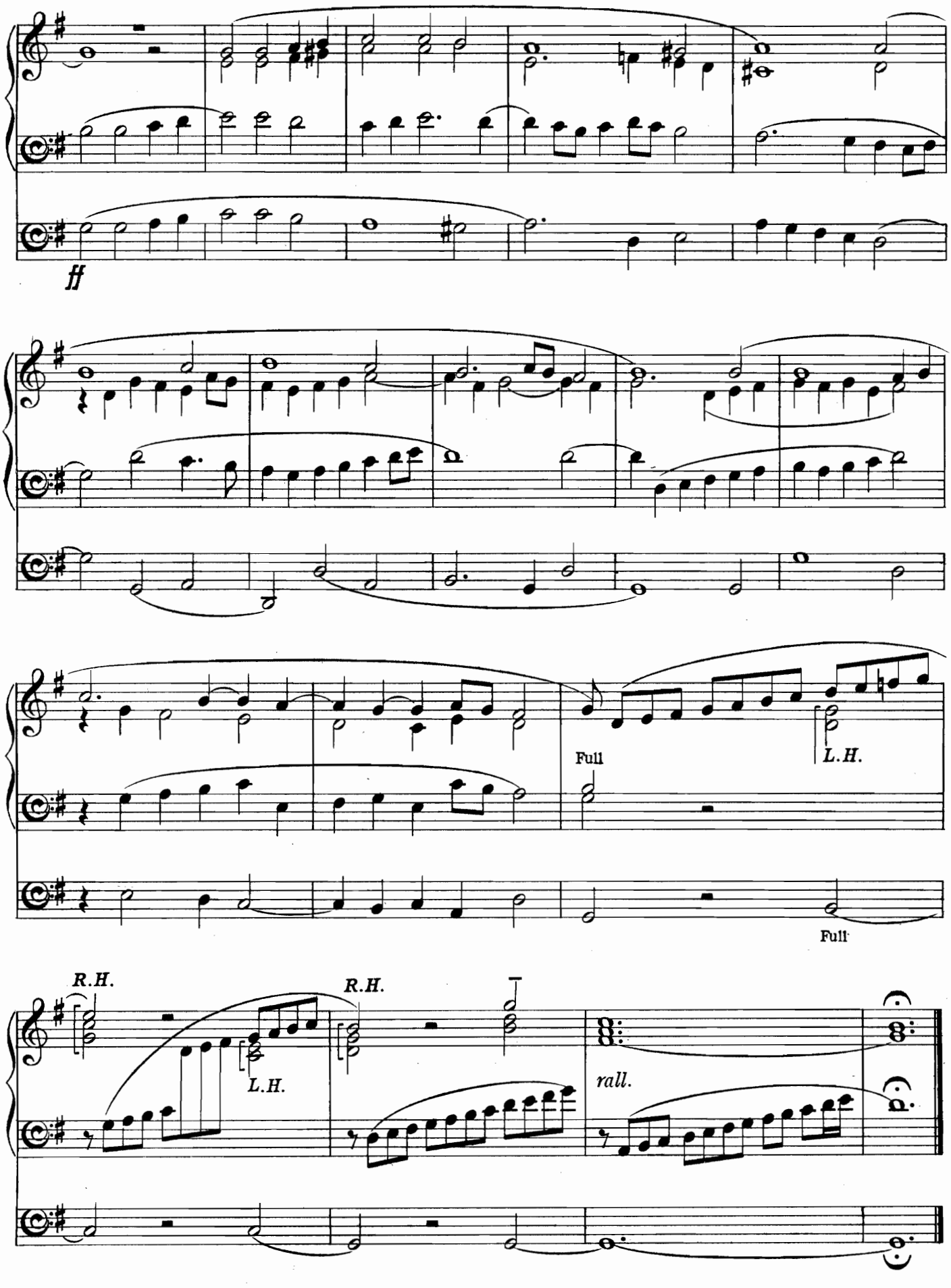
Andante tranquillo.




Ch. Dulciana
p
p Ch. Dulciana
p 16 & 8 ft Ch. to Ped.
Gt Flute
mp


mp G! Fl.
mp G! to Ped.
3
Full Sw.
mf
mf Full Sw.

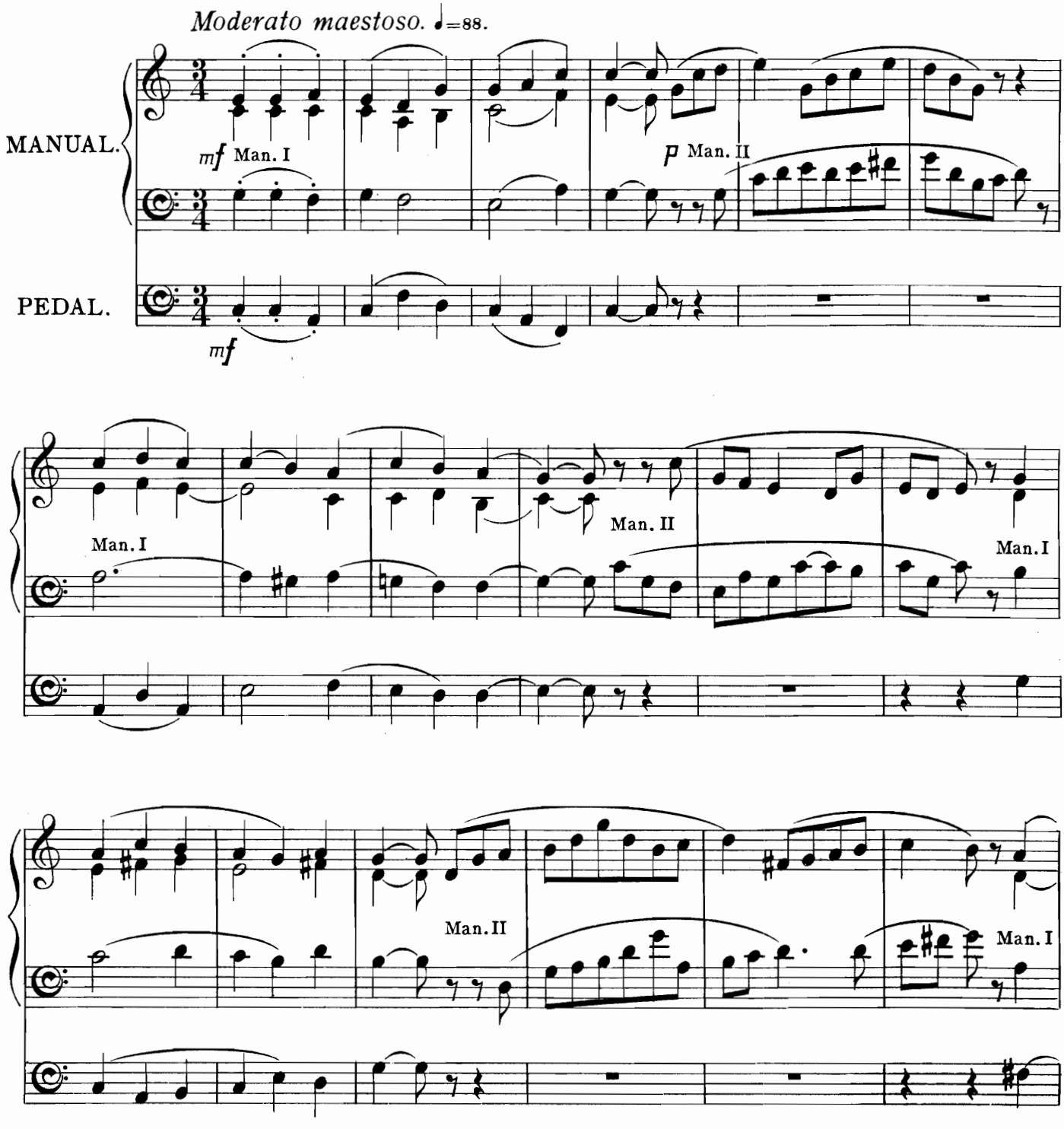

mf Sw. to Ped.
f G! (Sw. coupled)
f G! (Sw. coupled)
f G! & Sw. coupled
ff


ff
Full
L.H.
Full
R.H.
L.H.
R.H.
rall.

Meditation on the Ancient Hymn

PANGE LINGUA.

Francis Edward Gladstone.



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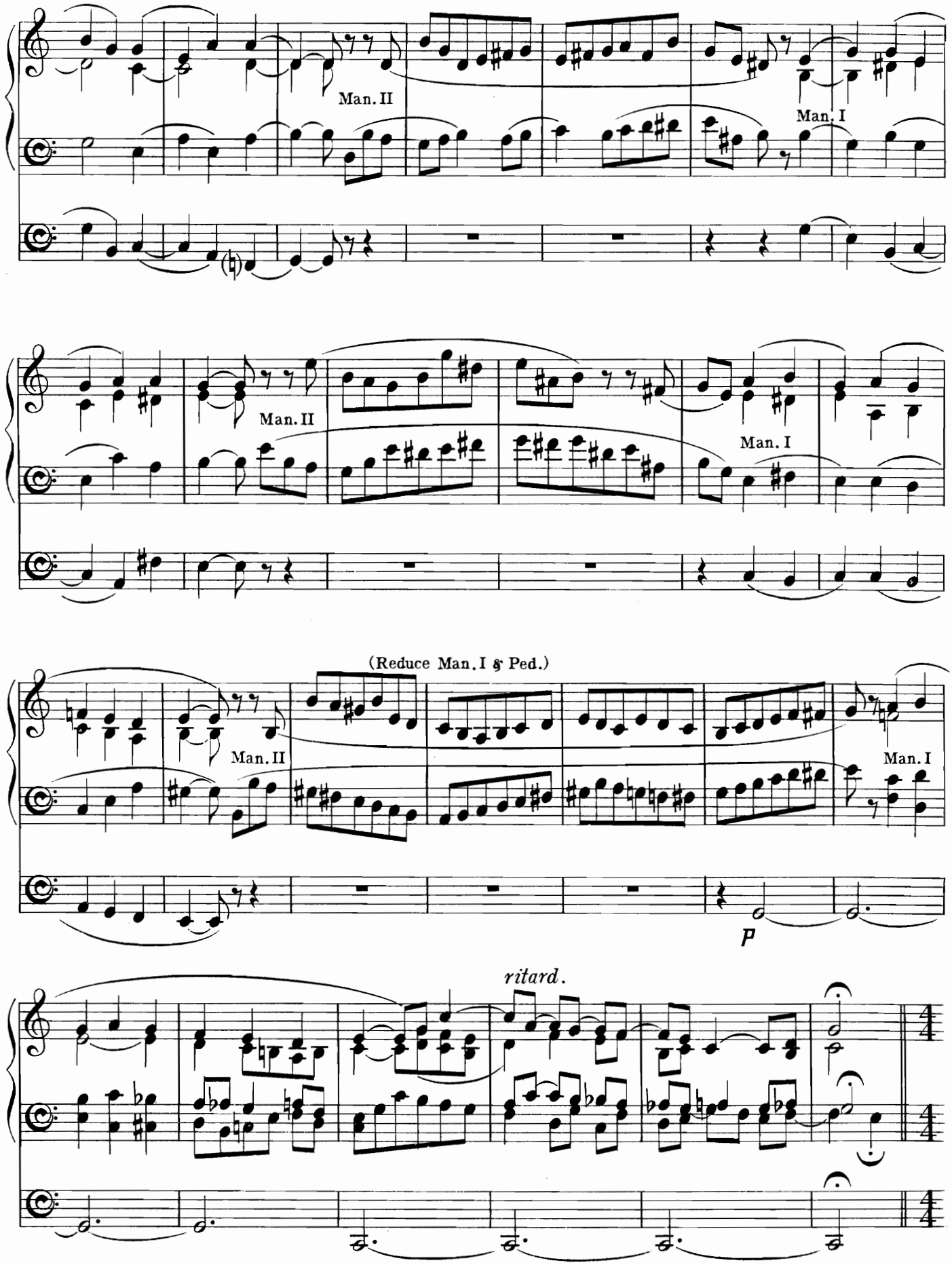
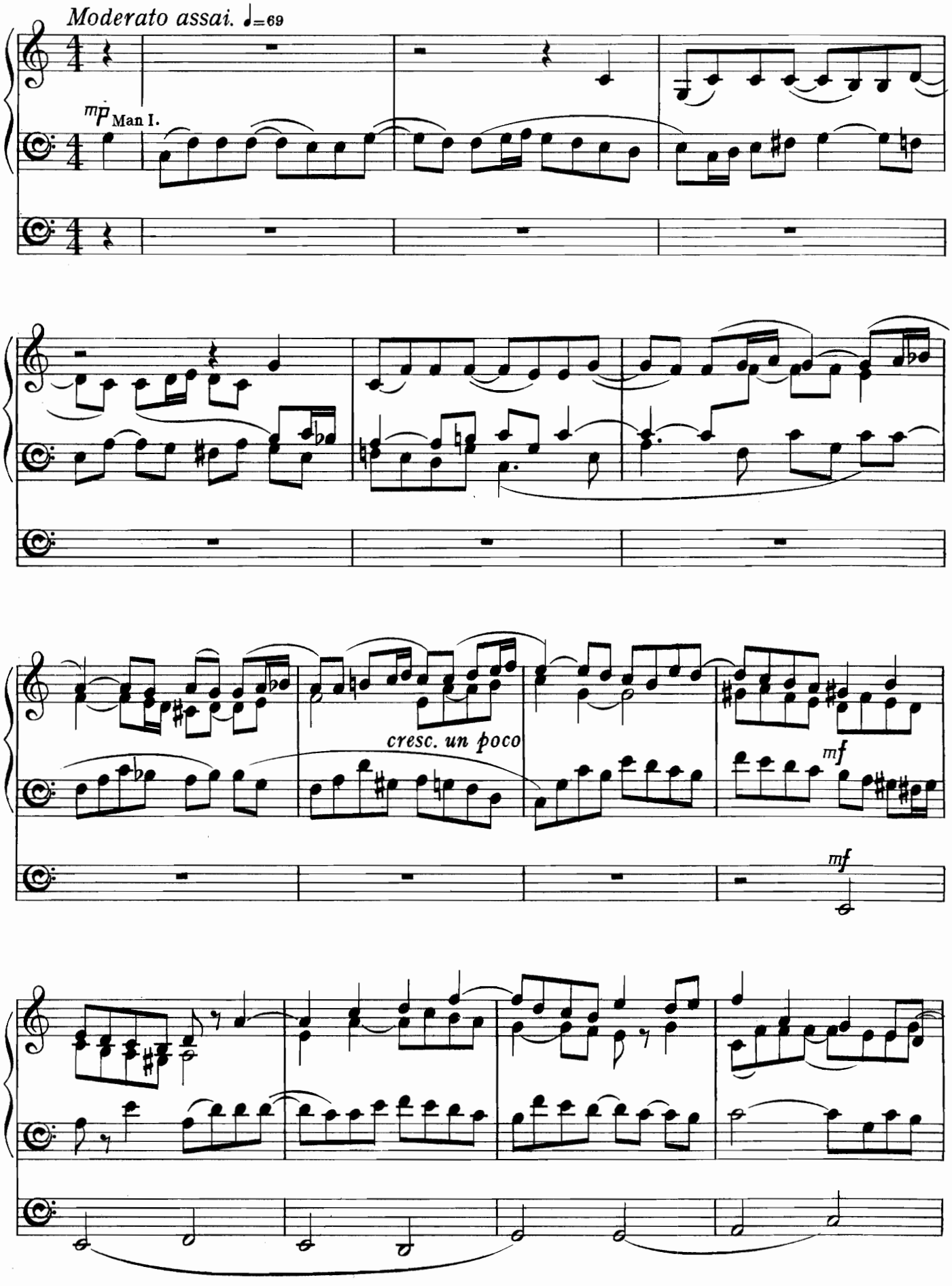
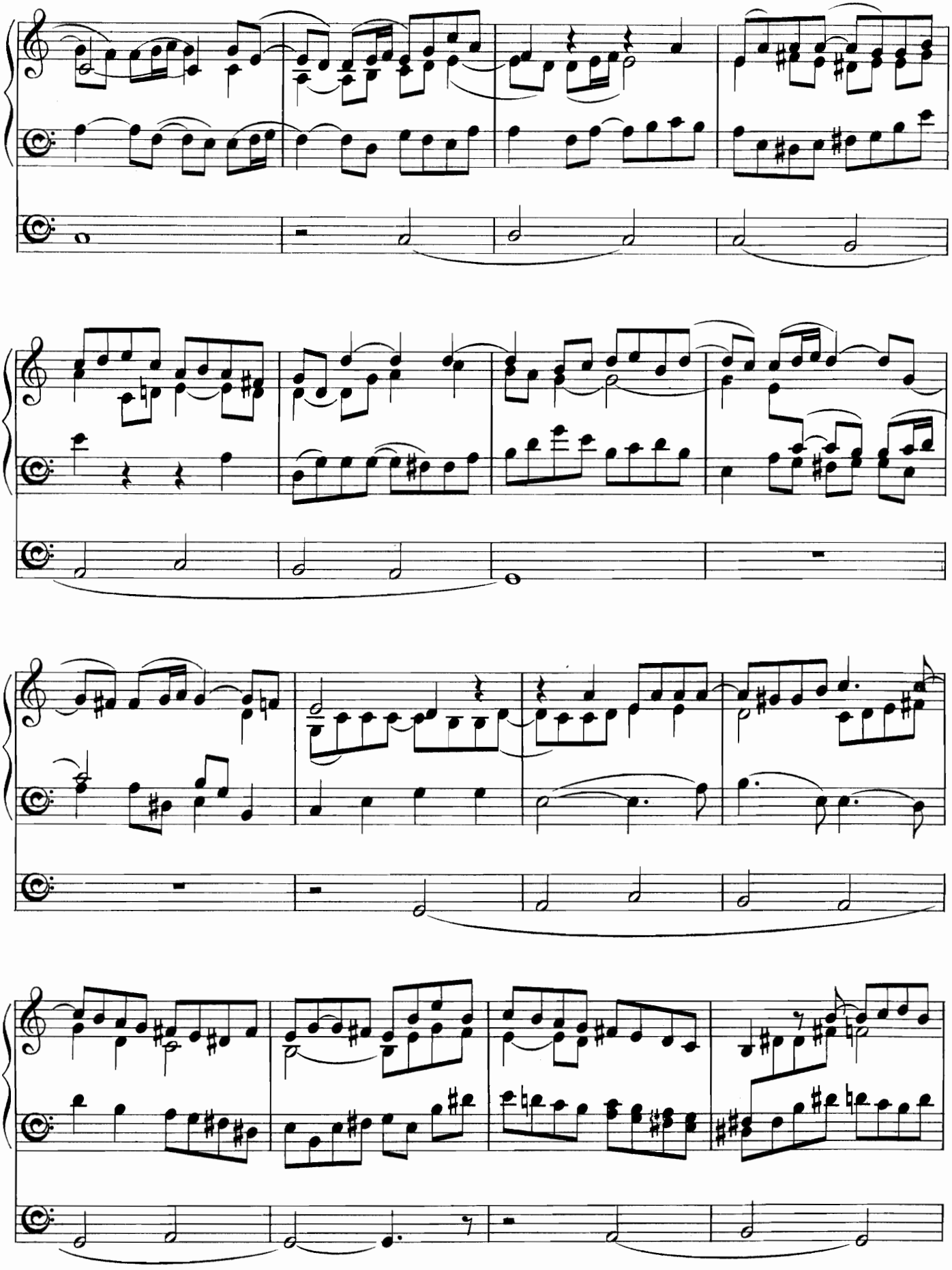
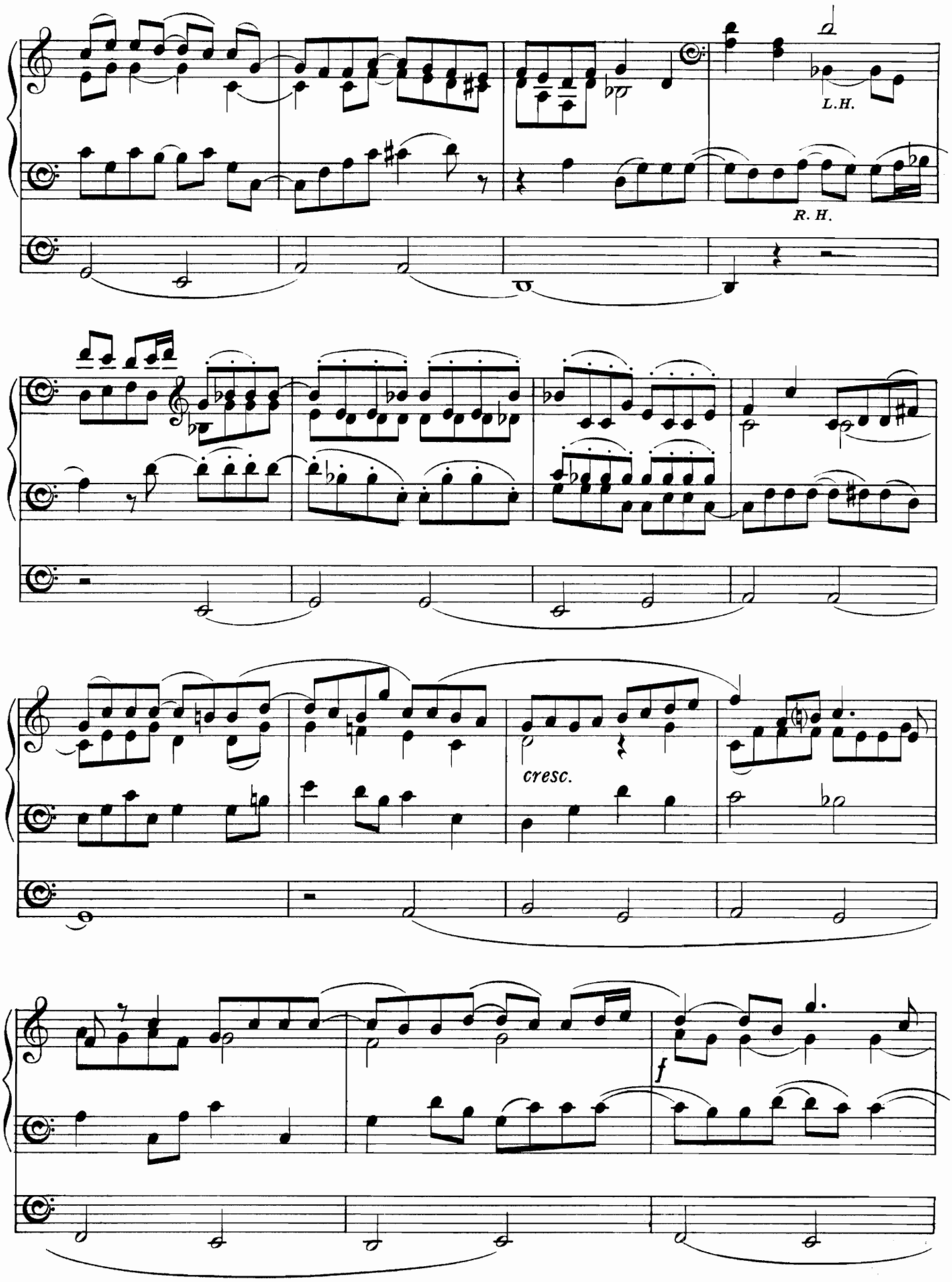
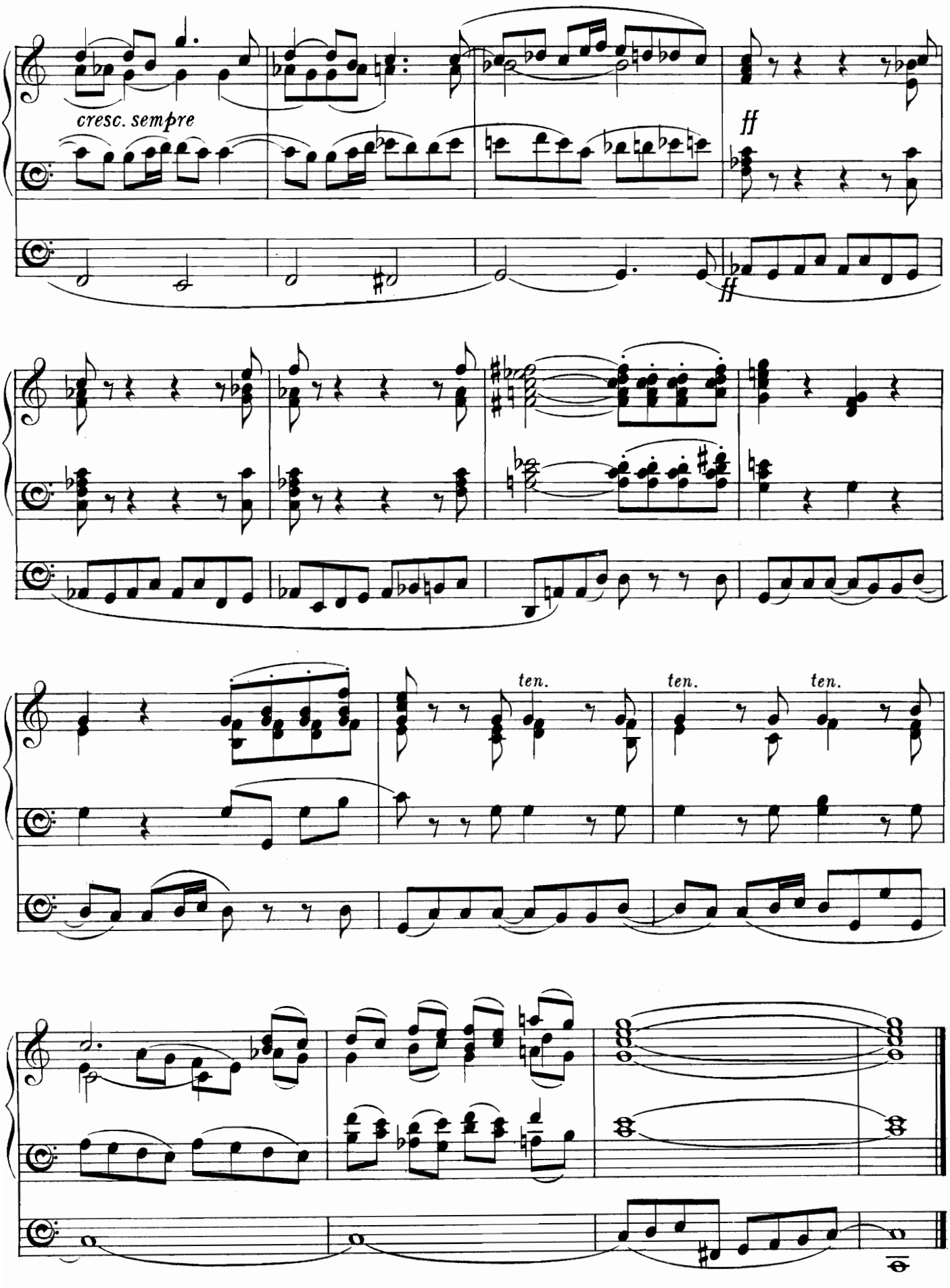

Man. II
Man. I
Man. II
Man. I
(Reduce Man. I & Ped.)
Man. II
Man. I
p
ritard.


Moderato assai. ♩=69
mp Man I.
cresc. un poco
mf
mf

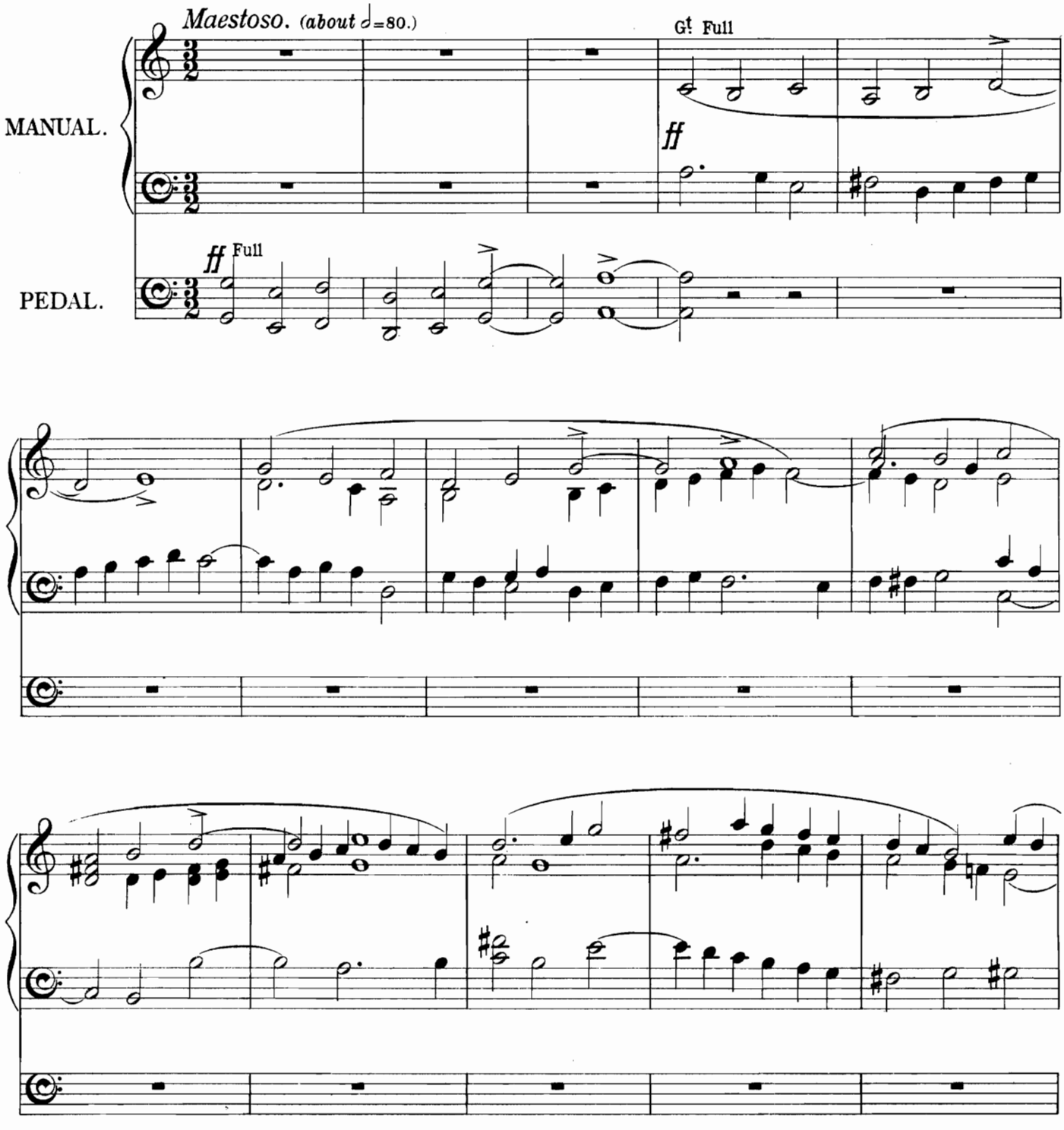



L.H.
R. H.
cresc.
f


cresc. sempre
ff
ten.
ten.
ten.

Solemn Fughetta on the theme
CREDO IN UNUM DEUM.

Charles W. Pearce.



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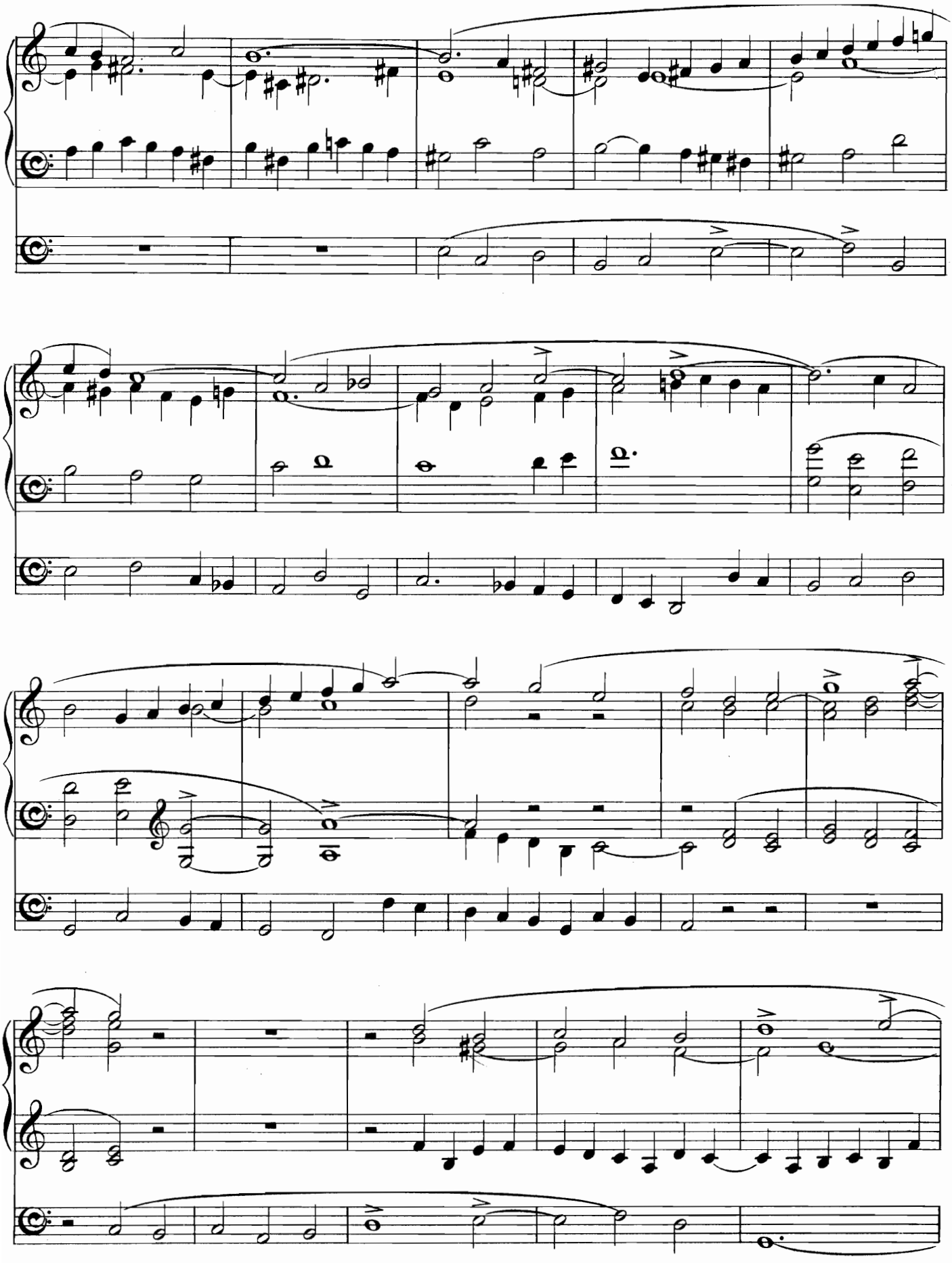
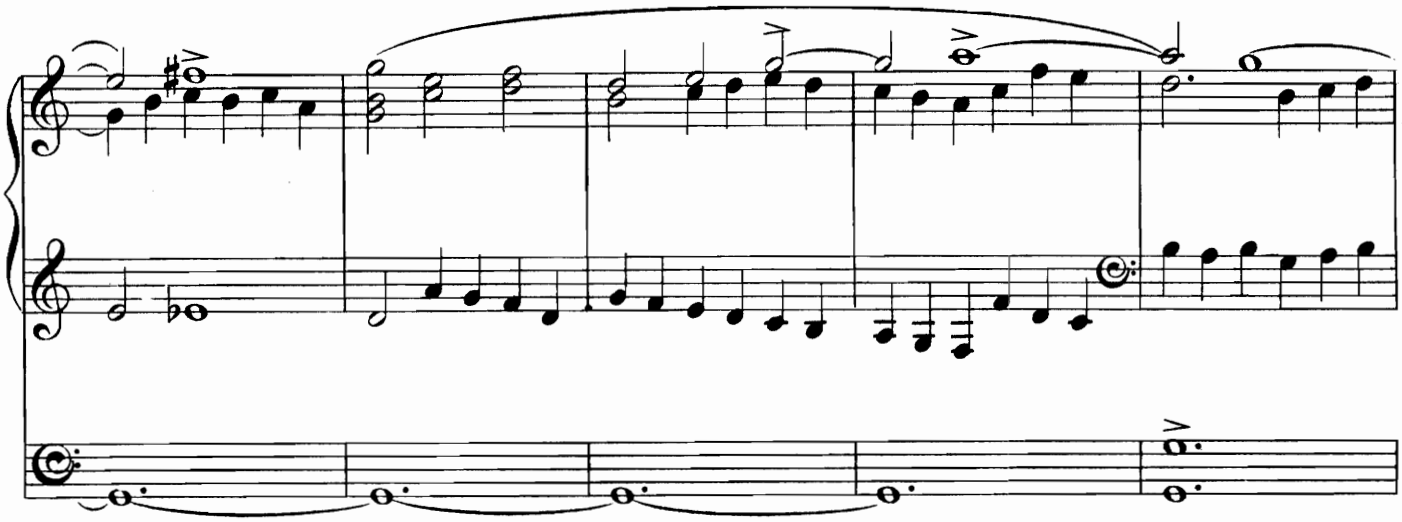
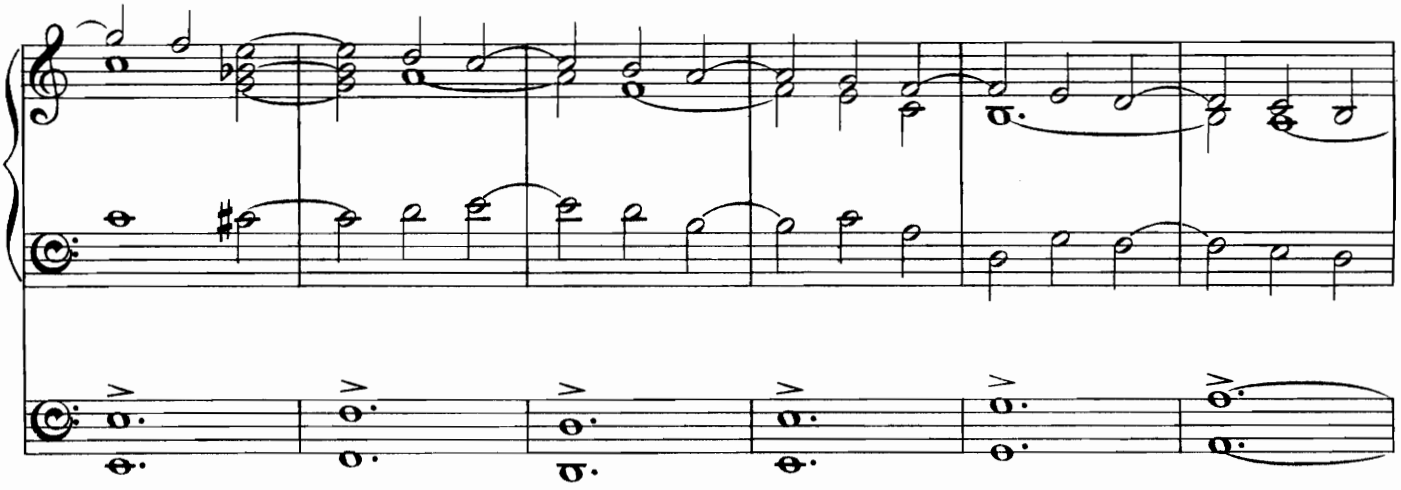
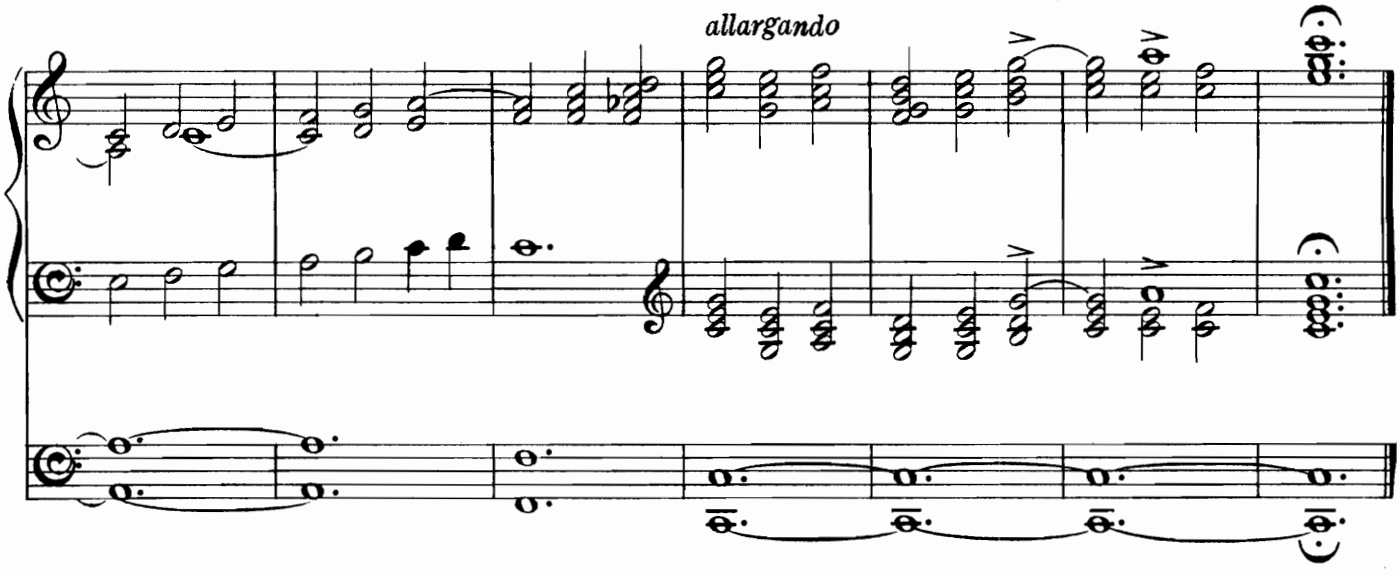


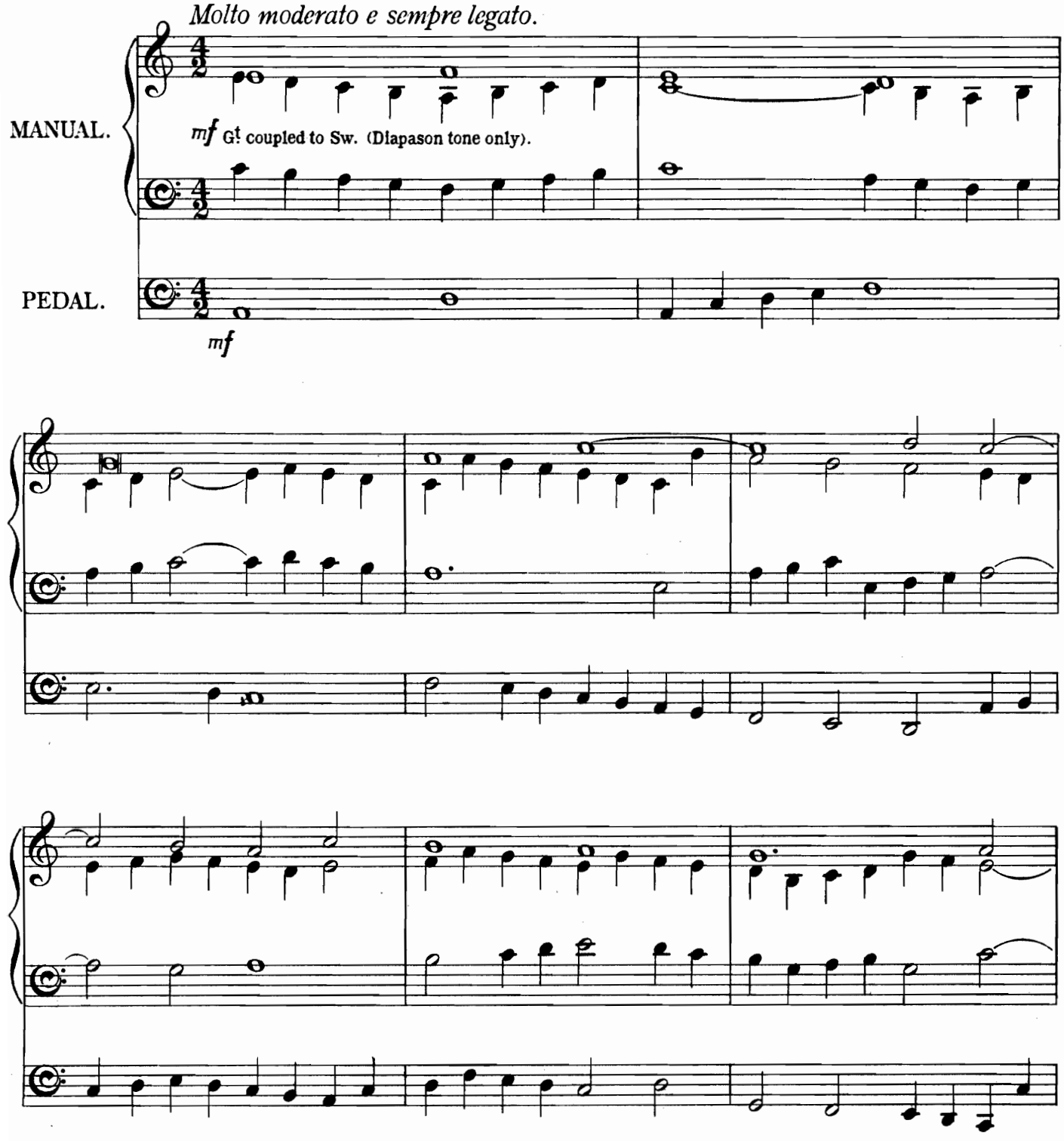


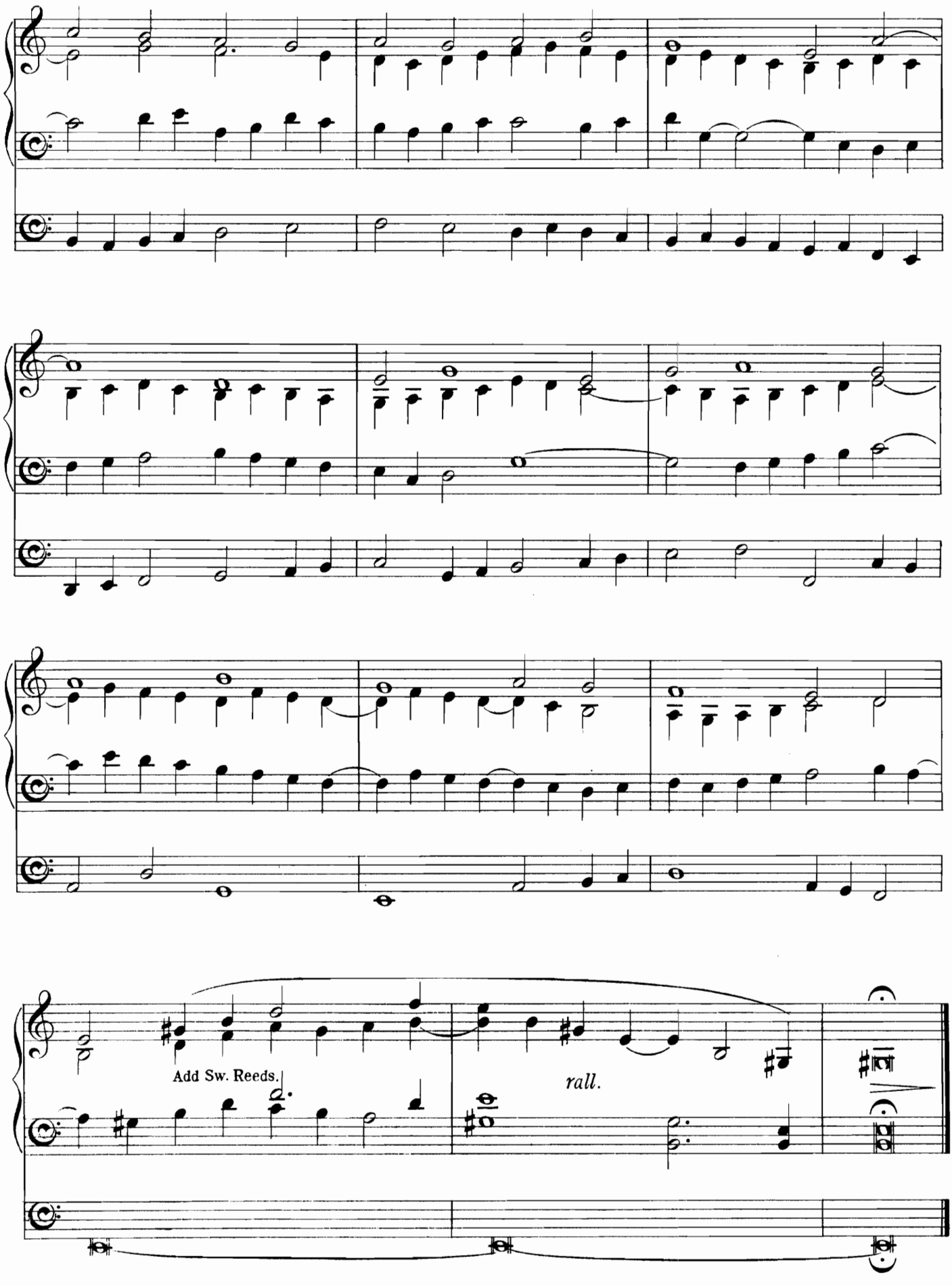



allargando

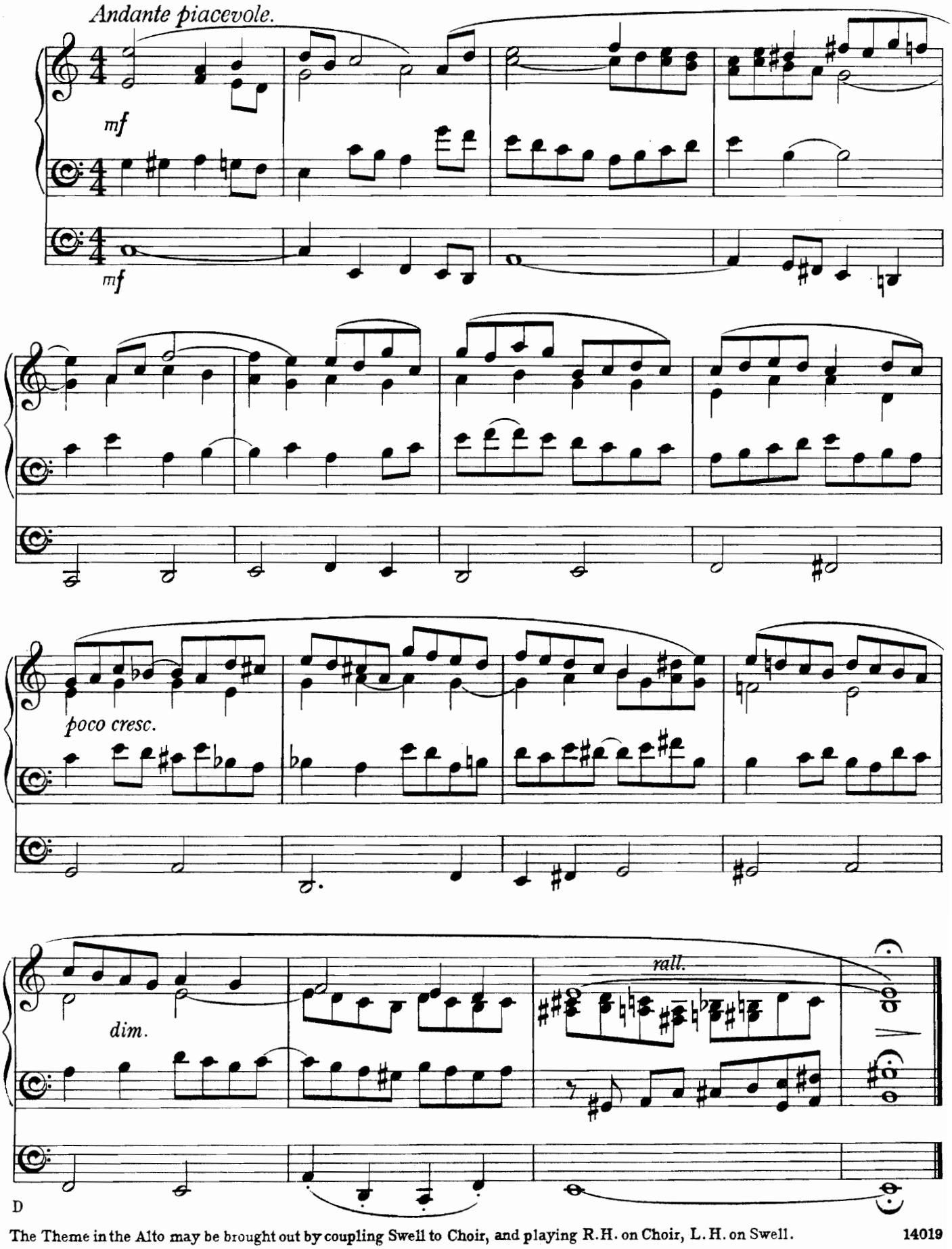
Processional Verses on the theme
PANGE LINGUA.
I.

William Sewell.




Add Sw. Reeds.
rall.

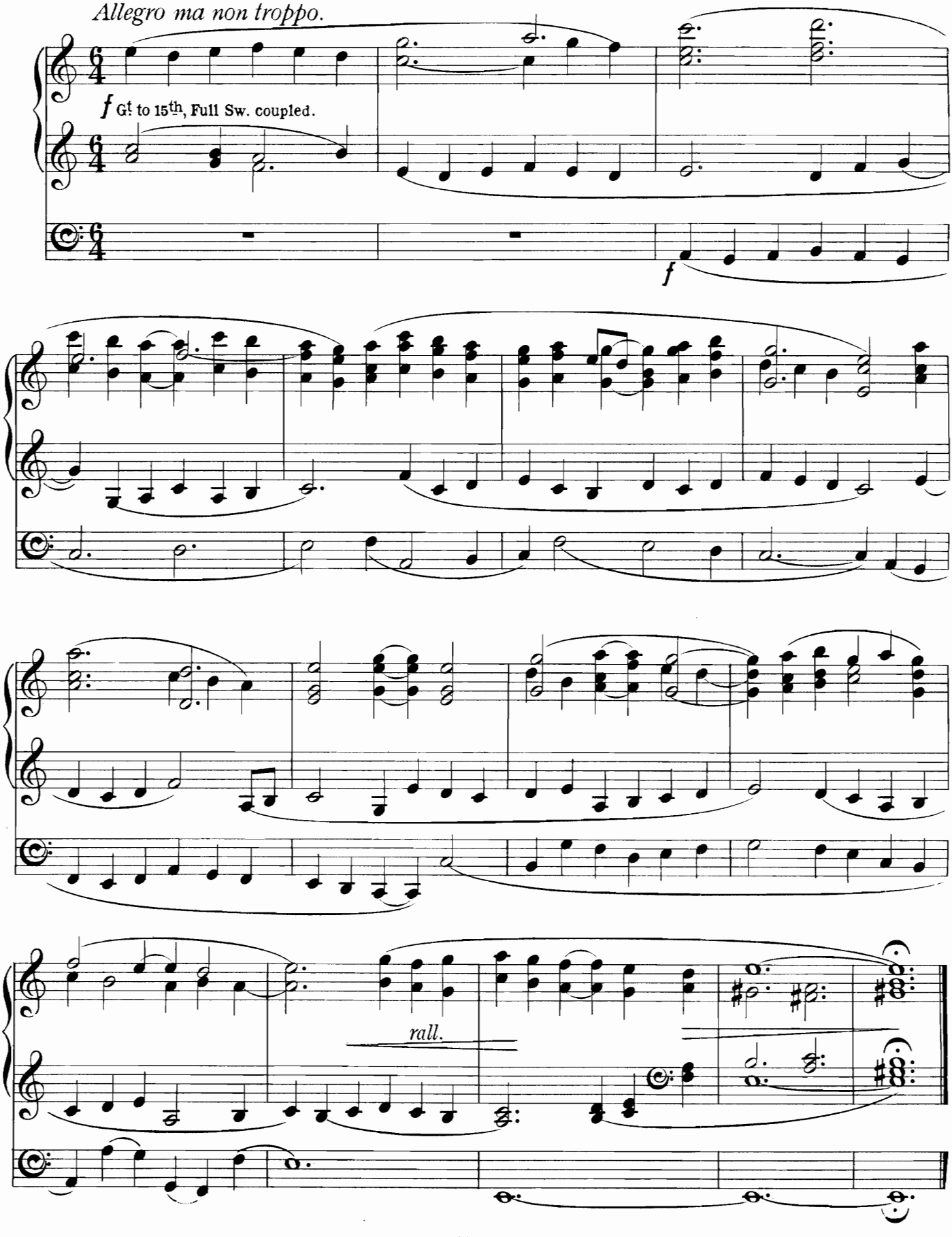
II.



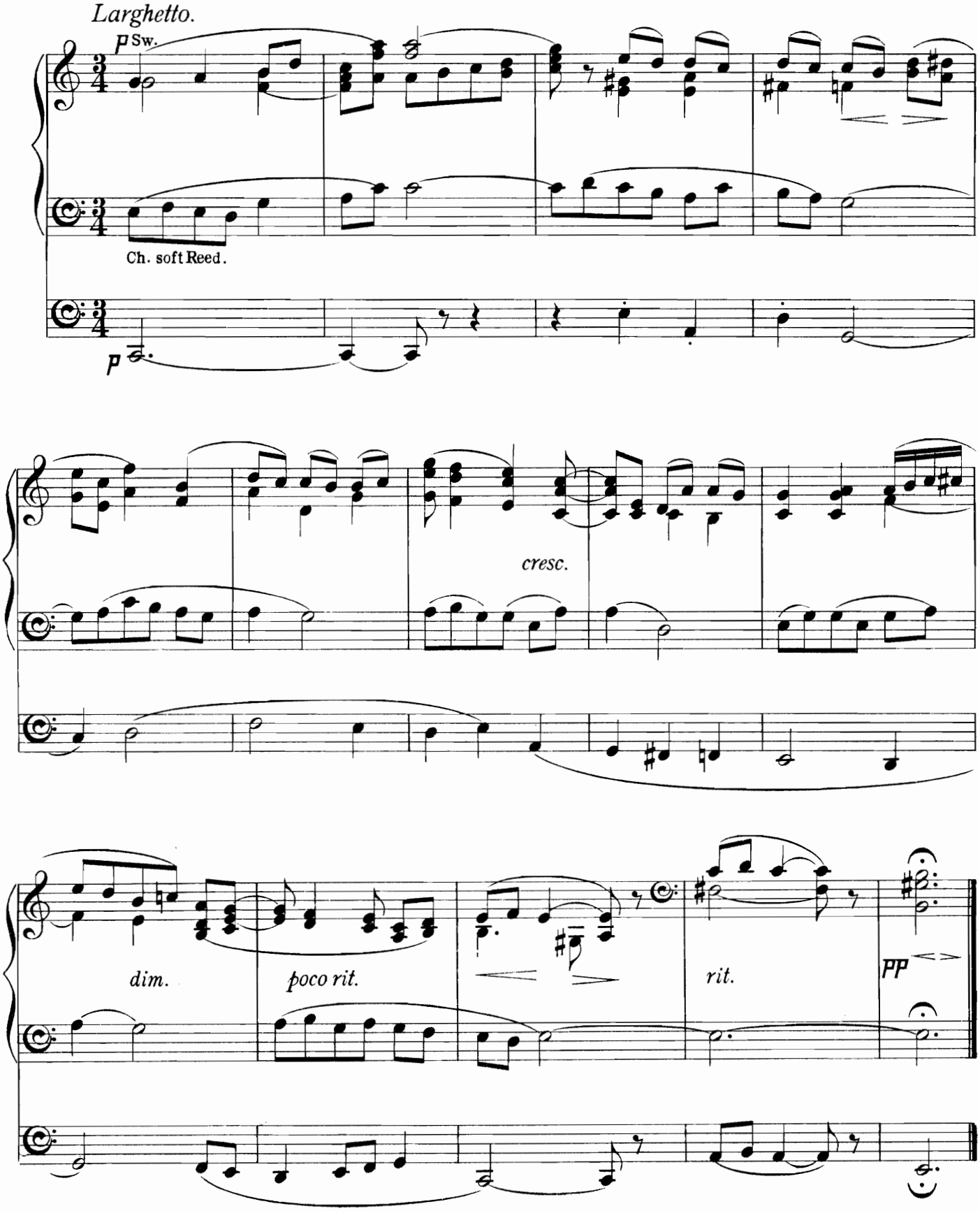
D

The Theme in the Alto may be brought out by coupling Swell to Choir, and playing R.H. on Choir, L.H. on Swell.

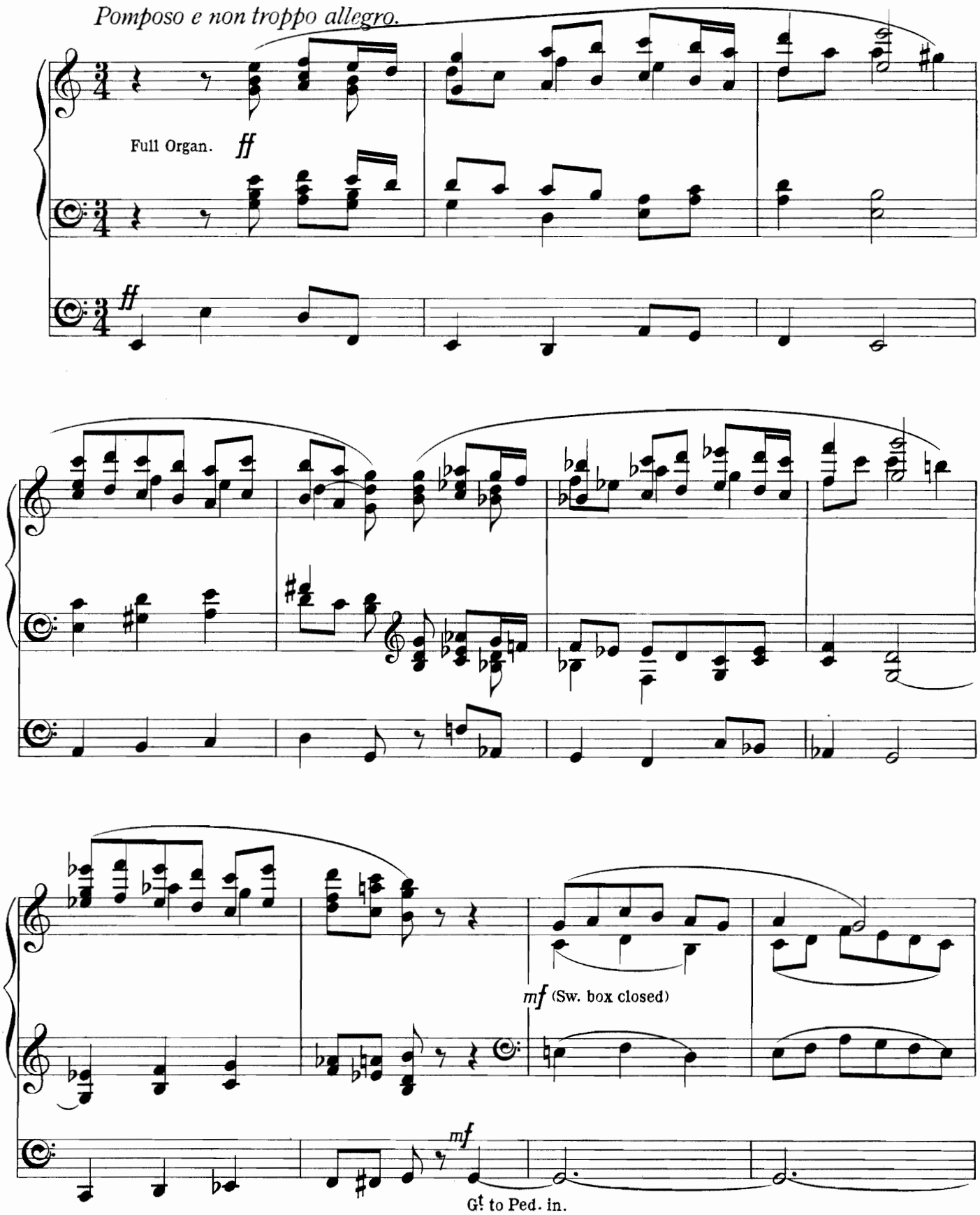
III.

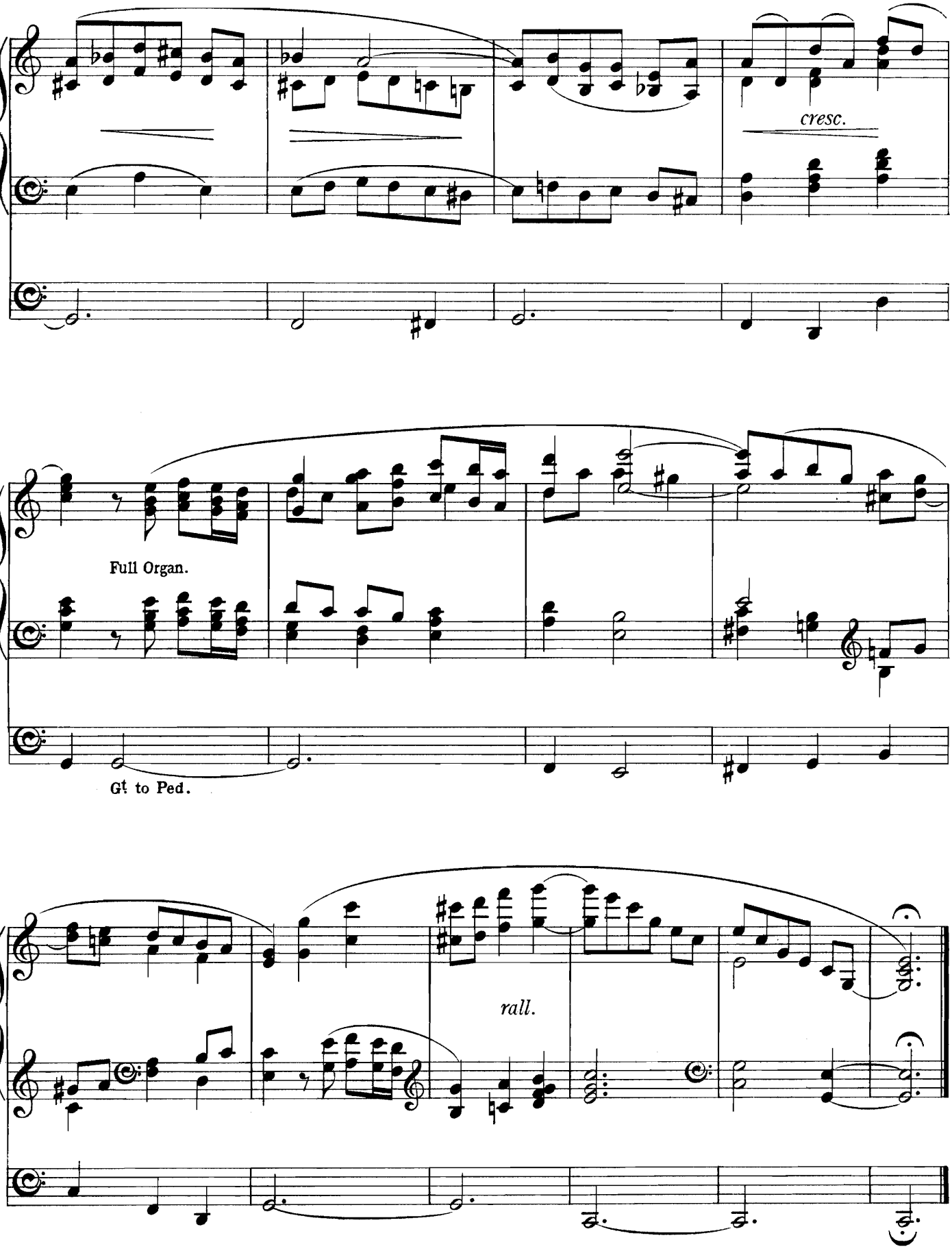


IV.



V.


Pomposo e non troppo allegro.
Full Organ.
ff
ff
mf (Sw. box closed)
mf
G! to Ped. in.



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