

One Hundred and fifty Harmonies

FOR THE

Gregorian Tones

WITH A FEW REMARKS AS TO THEIR ACCOMPANIMENT

BY

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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 "Helmors'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:

The image displays musical notation for a Plain Song and its accompaniment. The top staff, labeled "PLAIN SONG." on the left and "4th Tone." on the right, features a single melodic line in a treble clef. The bottom section, labeled "ACCOMpaniment." on the left, consists of two staves: an upper staff in a treble clef and a lower staff in a bass clef. Both the accompaniment staves and the plain song staff are marked with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines, illustrating the harmonic relationship between the voice and organ parts.

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:

The musical score is titled "PLAIN SONG." and is marked "2ND TONE." It consists of two staves. The top staff is a single melodic line with a reciting note (a half note) followed by a double bar line and then another half note. The bottom staff is a piano accompaniment labeled "FREE ACCOMP." It features a complex, flowing melody with many beamed sixteenth and thirty-second notes, and a bass line with chords and moving lines. The key signature has two sharps (F# and C#).

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:

The musical score is for a hymn. The top staff is a single melodic line with a reciting note (a half note) followed by a double bar line and then another half note. The bottom staff is a piano accompaniment labeled "FREE ACCOMP." It features a complex, flowing melody with many beamed sixteenth and thirty-second notes, and a bass line with chords and moving lines. The key signature has two sharps (F# and C#). 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 lyrics are written in a stylized font with some words in italics.

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 } strength :
 cry, O Lord, my

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

"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 73th Psalm for the change at the 53rd verse.)

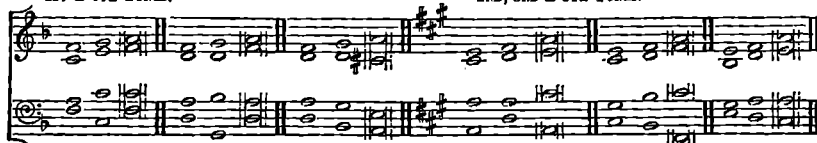
The intonations for the Tones are given separately at the commencement of this work, to save space, as it is unnecessary to repeat them before every harmony given, and the Organist is only required to *harmonize* them in using the Canticles. It is almost unnecessary to mention that the intonations are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

C. W. J.

Intonations for Tones.

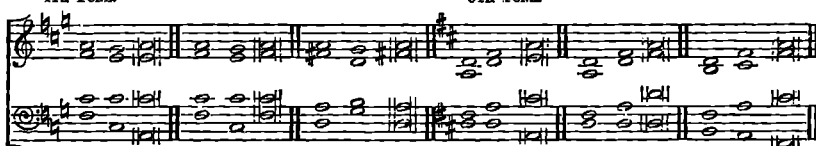
1ST & 6TH TONES.

2ND, 3RD & 8TH TONES.



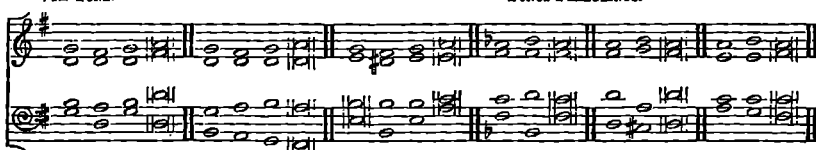
4TH TONE.

5TH TONE.

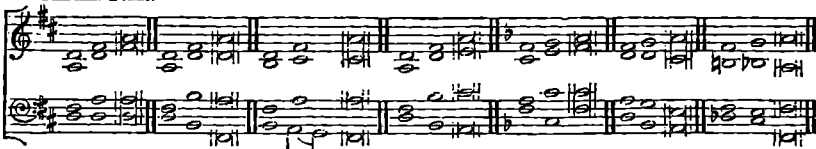


7TH TONE.

TONUS PEREGRINUS.

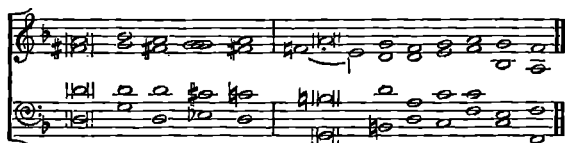
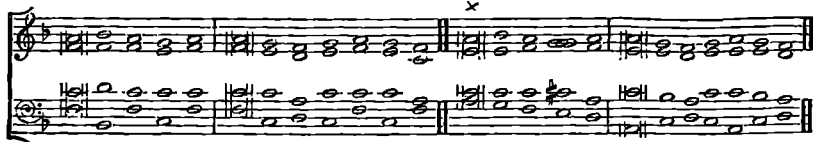


PARISIAN TONES.



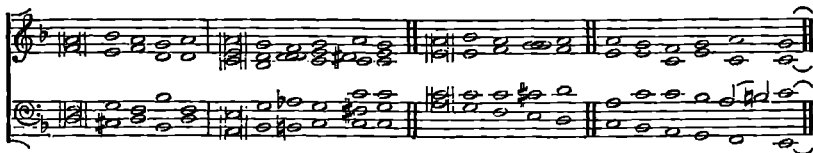
The above intonations are available for all the Harmonies to the Tones given in this work, if the remark made in the preface is borne in mind as to changing the chord on the leading note.

1st TONE, 1st ENDING.



The Harmonies given for the 2nd ending of this Tone are available for this ending, by adding at the end the Tonic chord.

1st TONE, 2ND ENDING.



8ve.



Ped.

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.

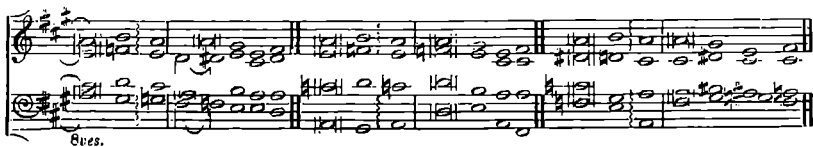
The Harmonies given for the 2nd ending of this Tone are available for the 4th ending, with the exception of the two last chords.

1st TONE, 5TH ENDING.

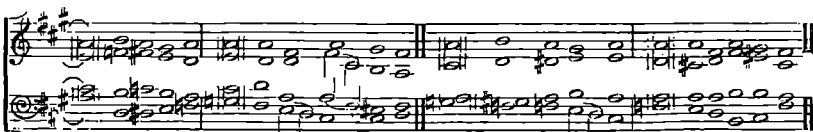
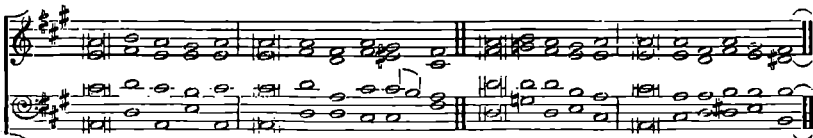
1ST TONE. MONOTONIC MEDLATION.

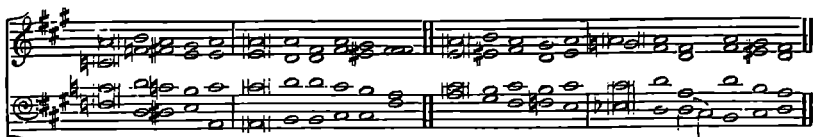
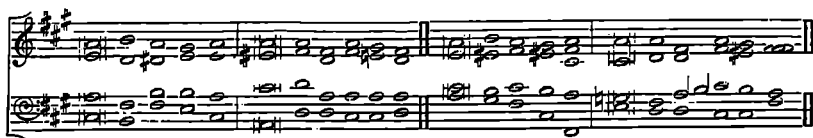


2ND TONE.

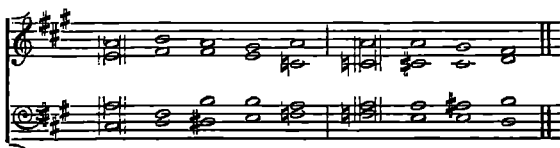
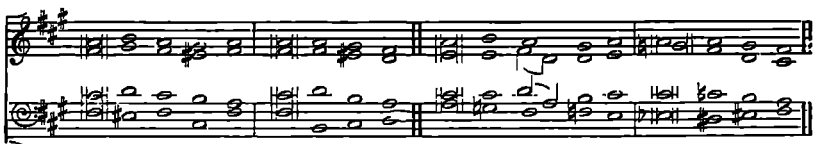
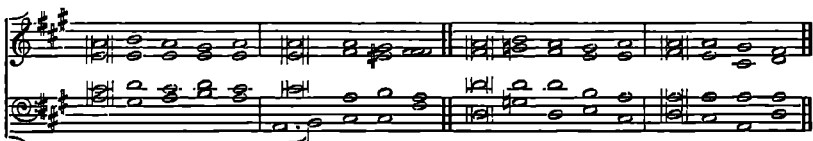


3RD TONE, 1ST ENDING A.

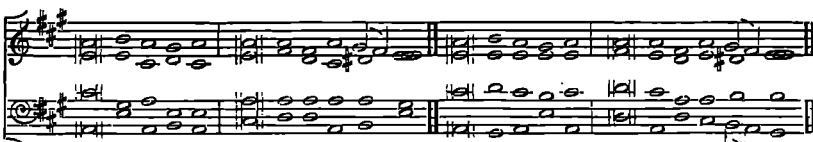




3RD TONE, 1ST ENDING B.

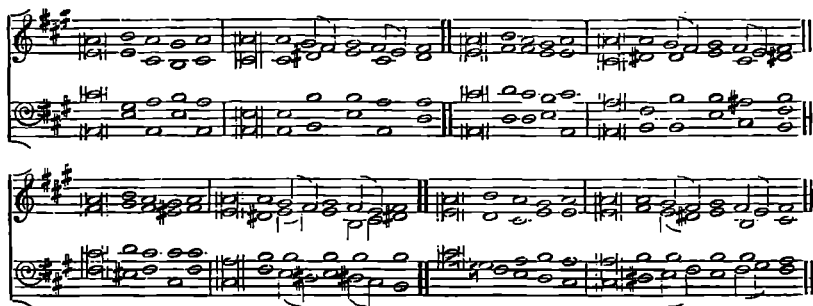


3RD TONE, 2ND ENDING.





3RD TONE, 3RD ENDING.

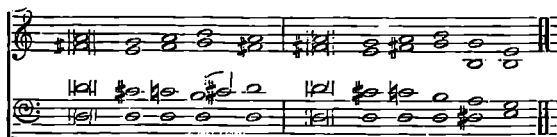
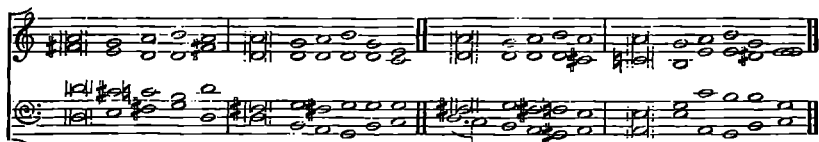


3RD TONE, 4TH ENDING.



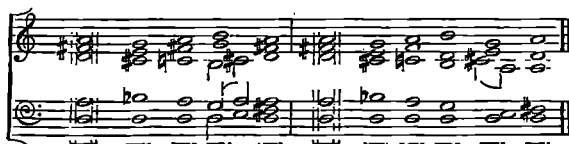
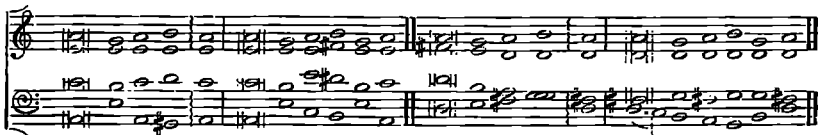
4TH TONE, 1ST ENDING.





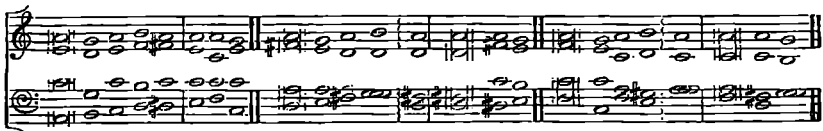
Ped. Eve.

4TH TONE, 2ND ENDING.



Ped.

4TH TONE, 3RD ENDING.



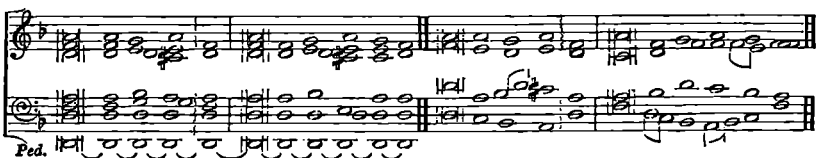
5TH TONE, 1ST ENDING.



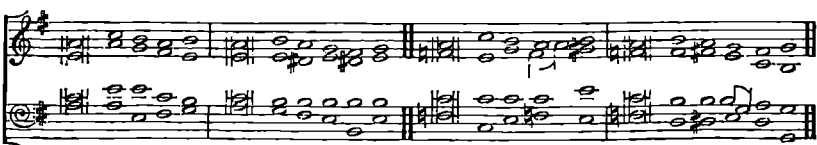
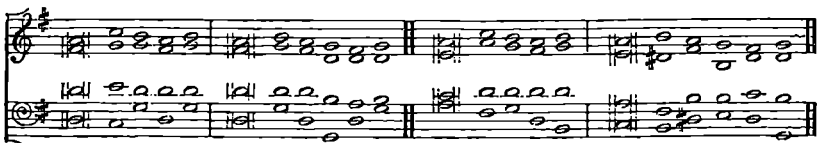
5TH TONE, 2ND ENDING.



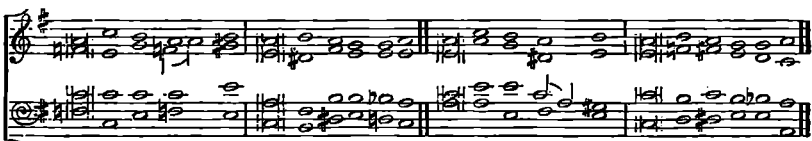
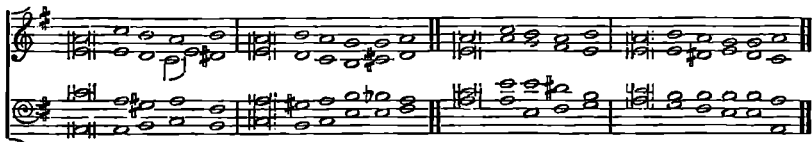
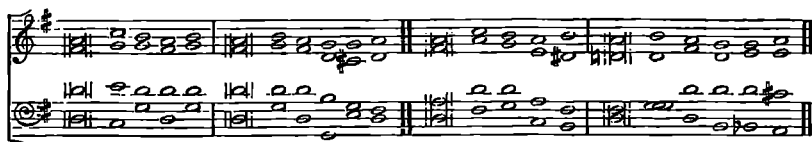
6TH TONE.



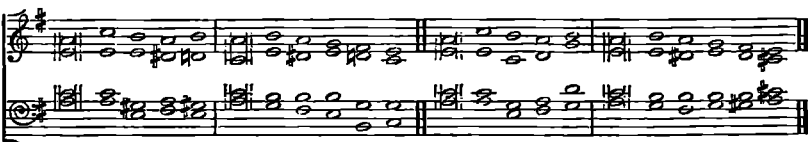
7TH TONE, 1ST ENDING.



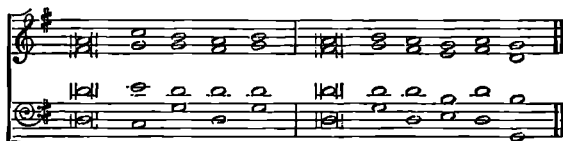
7TH TONE, 2ND ENDING.



7TH TONE, 3RD ENDING.

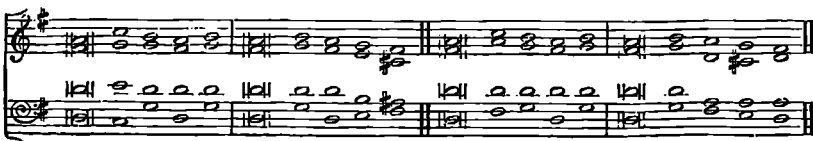


7TH TONE, 4TH ENDING.



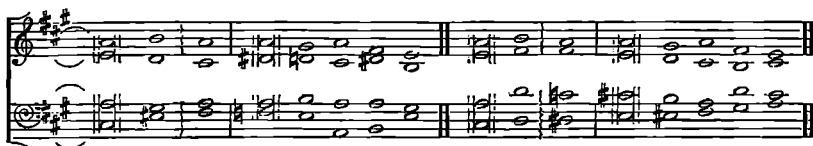
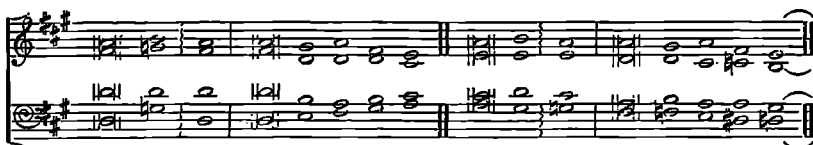
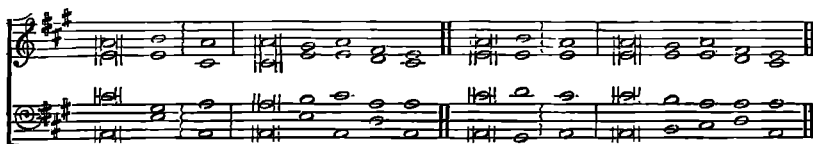
The Harmonies of the 1st ending are equally suitable to this.

7TH TONE, 5TH ENDING.

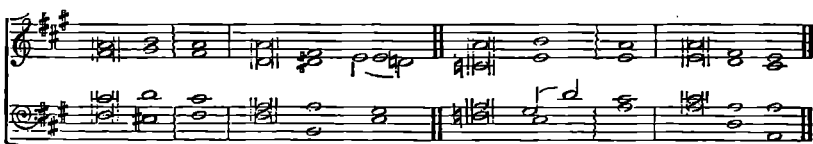




8TH TONE, 1ST ENDING.

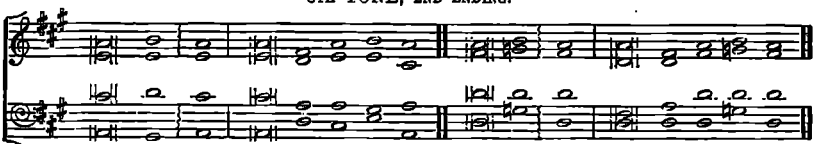


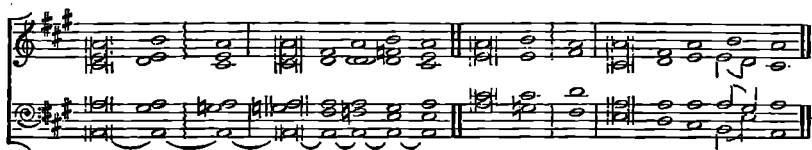
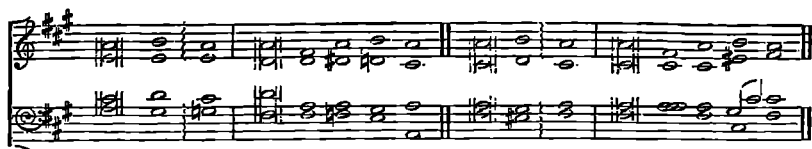
8TH TONE, 1ST ENDING B.



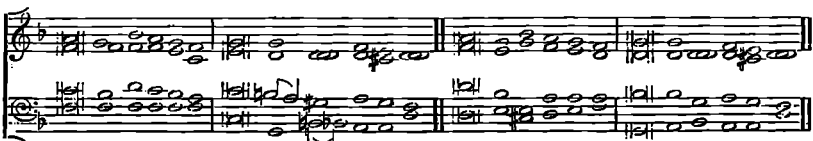
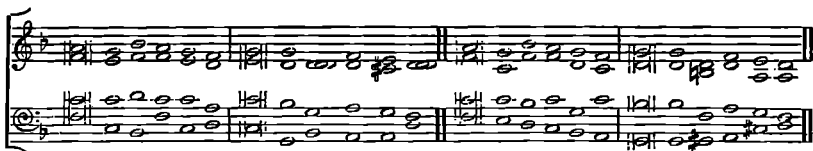
Also the Harmonies for the 1st ending, omitting the two chords not required for this ending.

8TH TONE, 2ND ENDING.

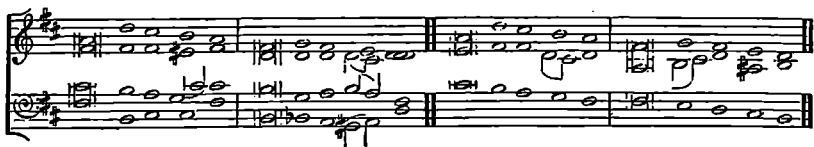




"TONUS PEREGRINUS." 6TH TONE IRREGULAR.



PARISIAN TONE (1).



PARISIAN TONE (2).

