

NEM *Arlington*

Liturgy Day



Organ Music for the Church Year

Repertoire based on Hymn tunes, chants, and songs

Tim Lewicki, presenter

**Saturday, November 12, 2022
Saint Bernadette Catholic Church**

Advent

- BESANÇON** (People Look East)
 Fughetta on 'People Look East' St. James Music Press Richard Shepherd (1949-2021)
- Conditor alme siderum**
 Meditation on 'Conditor alme siderum' Oxford University Press Rebecca Groom Te Velde (b. 1956)
 Creator of the Stars of Night MorningStar Music Wilbur Held (1914-2015)
 Creator Alme Siderum Edition Peters Flor Peeters (1903-1986)
- ES IST EIN' ROS**
 Lo, How a Rose Lorenz Publishing Co. Olive Nelson Russell
 Six Variants on 'Es ist Ein' Ros' Entsrpungen' MorningStar Music Gerald Near (b. 1942)
- GABRIEL'S MESSAGE**
 Trio on 'The Angel Gabriel' Augsburg Fortress Karl Osterland (b. 1956)
 Dance on 'Gabriel's Message' Oxford University Press Michael Bedford (b. 1949)
 Fantasy on a Basque Carol H. W. Gray Theodore W. Ripper (1925-2009)
- Veni Emmanuel**
 Prelude on 'Veni emmanuel' GIA Publications Ephrem Feeley
 Meditation on 'Veni emmanuel' St. James Music Press Stuart Forster (b. 1972)
 Meditation on 'Veni emmanuel' Oxford University Press Philip Moore (b. 1943)
- Veni redemptor gentium/NUN KOMM, DER HEIDEN HEILAND**
 Choral Prelude *The Catholic Organist's Quarterly* Samuel Scheidt (1587-1654)
 Vairations on 'Nun komm, der Heiden Heiland' MorningStar Karen Keene (b. 1941)
- WACHET AUF** (Sleepers Awake)
 J. S. Bach (BWV 645) various, IMSLP.org
 Proclamation on 'Wachet auf' Oxford University Press A.D. Miller (b. 1972)

Christmas

- ADESTE FIDELES**
 Miniature on 'O Come, All Ye Faithful' Oxford University Press David Schelat (b. 1955)
 Variations on "O Come, All Ye Faithful" Gentry Publications Gaston Dethier (1875 – 1958)
 (ed. Diane Bish)
- DIVINUM MYSTERIUM**
 Pastoral on 'Of the Father's Love Begotten' MorningStar Albert Zabel (1935-2017)
 Contemplations on 'Divinum Mysterium' GIA Publications Kenneth Lowenberg (b.1939)
- MENDELSSOHN**
 Hymn Prelude and Gigue on 'Mendelssohn' Concordia setting by John Hebden Schaffner
 (1945–1995)
 Hark! The Herald Angels Sing Selah Publishing Alfred V. Fedak (b. 1953)

Lent

Attende Domine

Attende Domine MorningStar Lynn Trapp (b. 1955)
Choral Paraphrase on 'Attende Domine' Summy-Birchard/Warner Bro. Jeanne Demessieux (1921-1968)

ERHALT UNS HERR

Erhalt Uns Herr GIA Publications arr. Robert J. Powell (b. 1932)
Chorale Prelude various, Theodore Presser Johann Pachelbel (1653-1706)
Chorale Prelude (melody in pedal) Edition Peters Johann Gottfried Walther (1684-1748)
The Glory of These Forty Days Augsburg Fortress Robert J. Powell

HERZLICH THUT MICH VERLANGEN

O Sacred Head, Now Wounded Augsburg Fortress Pamela Decker (b. 1955)
Herzlich Thut Mich Verlangen various, Schirmer (2 settings) Johannes Brahms (1833-1897)
O Haupt voll Blut und Wunden Doblinger Anton Heiller (1923-1979)
O Sacred Head Lorez, various, IMSLP Johann Pachelbel (1653-1706)

Pange lingua gloriosi

Of the Glorious Body Telling Augsburg Fortress Ronald Arnatt (1930-2018)
Pange Lingua Gloriosi Aureole Editions (MorningStar) Gerald Near (b. 1942)
Pange Lingua Gloriosi MorningStar Music Lynn Trapp (b. 1955)
Now, My Tongue, the Mystery Telling Edition Peters Flor Peeters (1903-1986)

STABAT MATER

Cantabile on 'Stabat Mater' Summy-Birchard/Warner Bro. Jeanne Demessieux (1921-1968)
Elegy on 'Stabat Mater' MorningStar Music Charles Callahan (b. 1951)
Stabat Mater MorningStar Music Charles Callahan

Were You There (Spiritual)

Were You There Augsburg Fortress Emma Lou Diemer (b. 1927)
Were You There Calvin Taylor Publishing Calvin Taylor

Easter

EASTER HYMN

Toccata on 'Easter Hymn' Augsburg Fortress Noël Goemanne (1926-2010)
Trumpet Tune in C (Easter Hymn) Concordia Publishing James Bierry (b. 1956)
Meditation on 'Easter Hymn' Oxford University Press Michael Bedford (b. 1949)
Chorale Prelude on 'Jesus Christ is Risen Today' Concordia Healey Willan (1880-1968)

LLANFAIR

Fanfare and Statement on 'Llanfair' Lorenz Edward Broughton
Christ the Lord Is Risen Today Augsburg Fortress Robert J. Powell
Toccata Oxford University Press Rebecca Groom Te Velde (b. 1956)
Trumpet Tune on 'Christ the Lord is Risen Today' Concordia Richard Proulx (1937-2010)

O FILII ET FILIAE

Vignette on 'O filii et filiae'	Oxford University Press	Rebecca Groom Te Velde
Variations on 'O Filii'	Summy-Birchard/Warner Bro.	Jeanne Demessieux (1921-1968)
O Filii et Filiae/O Sons and Daughters	MorningStar	Lynn Trapp (b. 1956)
O Sons and Daughters, Let Us Sing	Concordia Publishing	Jean François Dandrieu (1682-1738)

Victimae Paschali Laudes

Victimae paschali	MorningStar	Craig Phillips (b. 1961)
Christians, to the Paschal Victim	Concordia	Theophane Hytrek (1915-1992)

VICTORY

Hymn Prelude on "The Strife Is O'er"	Concordia	Richard Proulx
Processional, Prelude, or Interludes	Oxford University Press	Alan Bullard (b. 1947)
The Strife Is O'er, The Battle Done	Augsburg Fortress	Michael Helman (b. 1965)

General Collections

Augsburg Organ Library (Augsburg Fortress)

Collections based on liturgical and astronomical seasons, for sacraments

<https://www.augsburgfortress.org/store/category/286519/Augsburg-Organ-Library>

Callahan, Charles

Music for Manuals (MorningStar); various volumes of music for keyboard

Gathered to Worship: Organ Music based on Hymn Tunes, Three volumes (GIA)

Three volumes of pieces based on hymn tunes, easy to moderate, Volume 1 & 3 are classic hymnody, volume 2 is modern hymns/songs

Gregorian Preludes for the Church Year, Kenneth Lowenberg (GIA, G-8362) *also digital*

Various pieces for a season (Advent) incorporating one or more familiar chants

Near, Gerald

A Gregorian Liturgical Year for Organ (four volumes)

Chantworks: Organ Music for the Church Year based upon Gregorian Chant melodies

Set I, II, III

Saint Augustine Organbook: Ten Preludes on Gregorian Chant Melodies (1996)

Oxford Hymn Settings for Organists (Oxford University Press) (www.oup.com)

Various seasons (liturgical, meteorological): *Advent/Christmas; Epiphany; Lent/Passiontide; Easter/Ascension; Pentecost/Trinity; Autumn Festivals; Holy Communion*

Full Index: <https://fdslive.oup.com/www.oup.com/booksites/uk/booksites/content/ohso/Index%20of%20tunes.pdf>

Trapp, Lynn

Three Plainchants for Organ (set 1 and 2)

MSM 10-513 and 10-532

Five Liturgical Pieces for Organ

MSM-10-641

Sing to the Lord: Music in Divine Worship

2007

The Organist and the Other Instrumentalists

41. The primary role of the organist, other instrumentalists, or instrumental ensemble is to lead and sustain the singing of the assembly and of the choir, cantor, and psalmist, without dominating or overpowering them.

42. The many voices of the organ and of instrumental ensembles, with their great range of expression, add varied and colorful dimensions to the song of the assembly, especially with the addition of harmonization.

43. Those with the requisite talent and training should be encouraged to continue the musical tradition of improvisation. The liturgical action may call for improvisation, for example, when a congregational hymn or choral piece concludes before the ritual action is completed. The art of improvisation requires its own special talent and training. More than mere background sound is called for. When worthy improvisation is not possible, it is recommended that musicians play quality published literature, which is available at all levels of difficulty.

44. There are also times when the organ or other instruments may be played alone, such as a prelude before the Mass, an instrumental piece during the Preparation of the Gifts, a recessional if there is no closing song, or a postlude following a closing song.

Instrumental Music

91. Although instruments are used in Christian worship primarily to lead and sustain the singing of assembly, choir, psalmist, and cantor, they may also, when appropriate, be played by themselves. Such instrumental music can assist the gathering assembly in preparing for worship in the form of a prelude. It may give voice to the sentiments of the human heart through pieces played during the Liturgy and postludes after the Liturgy. Instrumentalists are to remember that the Liturgy calls for significant periods of silent reflection. Silence need not always be filled.

92. Instrumentalists are encouraged to play pieces from the treasury of sacred music by composers of various eras and cultures. In addition, those with the requisite talent and training are encouraged to improvise, as described in no. 43.

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<https://www.yakimadiocese.org/pdf/SingToTheLord.pdf>

Resources

Cantica Nova Publications (https://www.canticanova.com/pln_main.htm)
Hymn, Choral, and Organ suggestions

ECS Publishing Group (Morningstar, E.C. Schirmer, Galaxy)
<https://www.morningstarmusic.com/catholic-lectionary.html>

GIA Music Publications (www.giamusic.com)
Instrumental Menu – organ – then refine search to Season/Feast (can select in the 3 year cycle); also World Library Publications

International Music Score Library Project (IMSLP) / Petrucci Music Library
www.imslp.org

Preludes and Postludes for Every Sunday Facebook Group:
<https://www.facebook.com/profile.php?id=100063297305393>

Sacred Music Library/Verdin Company (www.sacredmusiclibrary.com)
Small publisher (hymnal, organ music, books on music/liturgy)
<https://sacredmusiclibrary.com/free-catholic-organists-basic-music-shelf/>
The Catholic Organist's Quarterly

Saint James Music Press (www.sjmp.com)
Subscription website for choral, organ, handbell music

Wayne Leupold Foundation (www.theleupoldfoundation.org)
Sheet music editions, subscription catalogues, *The Organist's Companion*

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For Robert Sharpe

Fughetta on *People Look East*

Tune: *Besançon*

For Organ

Richard Shephard

Moderato

Musical notation for measures 1-3. The piece is in G major and 12/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. The first measure has a whole rest in the bass line.

man.

Musical notation for measures 4-6. The right hand continues the melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment. A *ped.* (pedal) marking is present at the beginning of measure 4.

Musical notation for measures 7-9. The right hand features a more active melodic line with sixteenth notes, and the left hand continues with eighth notes. A *man.* (mezzo-forte) marking is present at the beginning of measure 7.

Musical notation for measures 10-12. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A *ped.* (pedal) marking is present at the beginning of measure 10.

Musical notation for measures 13-15. The right hand features a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A *ped.* (pedal) marking is present at the beginning of measure 13.

16

man.

Musical score for measures 16-18. The piece is in G major (one sharp) and 4/4 time. Measure 16 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. Measure 17 continues the eighth-note patterns. Measure 18 concludes with a half note in the bass clef. The dynamic marking *man.* is placed below the bass clef in measure 18.

19

ped.

Musical score for measures 19-21. Measure 19 has a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. Measure 20 continues the eighth-note patterns. Measure 21 concludes with a half note in the bass clef. The dynamic marking *ped.* is placed below the bass clef in measure 20.

22

ff

Musical score for measures 22-23. Measure 22 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. Measure 23 continues the eighth-note patterns. The dynamic marking *ff* is placed below the bass clef in measure 22.

24

Musical score for measures 24-26. Measure 24 has a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. Measure 25 continues the eighth-note patterns. Measure 26 concludes with a half note in the bass clef.

27

Musical score for measures 27-28. Measure 27 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. Measure 28 continues the eighth-note patterns.

29

rit.

Musical score for measures 29-31. Measure 29 has a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. Measure 30 continues the eighth-note patterns. Measure 31 concludes with a half note in the bass clef. The dynamic marking *rit.* is placed above the treble clef in measure 29.

Dedicated to Mary Sue & Charles Willie, with love

Meditation on *Veni Emmanuel*

for organ

Stuart Forster

Swell: flute 8' + strings 8'
Choir: soft reed 8'
Great: flute 4'
Pedal: soft flutes 16'+8', Dulciana 16'
No couplers

Lento ♩ = 56

p

Sw.

Gt.

6

Ch.

Gt.

10

Ch.

15

Sw.

21

6

27

Cb.

8va

+ Gt/Ped
Pedal stops off

33

40

- Sw. flute 8'

Sw.

- Gt/Ped, + Sw/Ped
+ Ped. soft 16'

Rallentando

44

pp

Gt.

Veni redemptor gentium

Samuel Scheidt, 1587-1654

The first system of music is in 4/2 time and B-flat major. The treble clef staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff starts with a half note G2, a half note A2, a half note B2, and a half note C3.

The second system begins at measure 4. The treble clef staff features a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bass clef staff has a half note G2, a half note A2, a half note B2, and a half note C3.

The third system begins at measure 7. The treble clef staff starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass clef staff has a half note G2, a half note A2, a half note B2, and a half note C3.

The fourth system begins at measure 10. The treble clef staff features a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bass clef staff has a half note G2, a half note A2, a half note B2, and a half note C3.

13

Musical score for measures 13-15. The piece is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 13 features a treble clef with a whole chord and a bass clef with a whole chord. Measure 14 shows a treble clef with a half note and a bass clef with a half note. Measure 15 contains a treble clef with a half note and a bass clef with a half note. The notation includes various note values, rests, and accidentals.

16

Musical score for measures 16-18. Measure 16 has a treble clef with a half note and a bass clef with a half note. Measure 17 features a treble clef with a half note and a bass clef with a half note. Measure 18 shows a treble clef with a half note and a bass clef with a half note. The notation includes various note values, rests, and accidentals.

19

Musical score for measures 19-21. Measure 19 has a treble clef with a half note and a bass clef with a half note. Measure 20 features a treble clef with a half note and a bass clef with a half note. Measure 21 shows a treble clef with a half note and a bass clef with a half note. The notation includes various note values, rests, and accidentals.

22

Musical score for measures 22-24. Measure 22 has a treble clef with a half note and a bass clef with a half note. Measure 23 features a treble clef with a half note and a bass clef with a half note. Measure 24 shows a treble clef with a half note and a bass clef with a half note. The notation includes various note values, rests, and accidentals.

