

*Two Latin Plainchant Tunes
Four Settings for Organ
on Adoro Te Devote
& Divinum Mysterium*



Fruhauf Music Publications

www.FruMusPub.net ~ P.O. Box 22043
Santa Barbara, California ~ USA ~ 93121–2043
2022

Two Latin Plainchant Tunes

Four Settings for Organ

Adoro Te Devote: Intermède en Canon & Méditation Canonique

Divinum Mysterium: Préambule & Prélude Canonique

Notes

Intermède en canon on **Adoro Te Devote** exploits the measured qualities of the plainchant tune with a canonic presentation of the entire melody between two voices, the upper voice in actual note values and the lower one in augmentation (i.e., in note values that are moving at half the speed of those in the upper voice). Following a rhapsodically developmental and modulatory episode, the plainchant reappears in the tenor, accompanied in treble registers by rocking triads and pedal-points. After a brief retransition to the original key, a variant of the opening canonic treatment returns, this time between the left hand and pedal, with the addition of a sonorous chordal accompaniment in the right hand. For the last phrase, the texture thins out, leading to a tranquil ending.

Méditation canonique on **Adoro Te Devote** sets a modern plainchant melody that was first published in the Paris ***Processionale*** of 1697. It is one of a later genre of chants from France characterized by a measured sense of rhythm, even though unmetered; it also makes use of the Ionian mode, equivalent of a modern major scale, instead of one of the traditional church modes. ***Méditation*** exaggerates the metric qualities of the tune with its canonic imitation of chant phrases over a steady syncopated two-voice pedal line. After a brief and contrasting episodic interpolation, the hymn tune returns to its original key for a complete solo statement alternating between soprano and tenor voices.

Préambule on **Divinum Mysterium** presents the plainchant tune of a Sanctus Trope dating from the 11th century that appeared in ***Piae Cantione Ecclesiasticae et Scholasticae***, published in 1582 by Theodoricis Petri of Finland. In the middle of the 19th century, the tune was adapted by Thomas Helmore as a setting of the now familiar text, “Of the Father’s love begotten.” ***Préambule*** presents one complete statement of the melody, phrase by phrase. Starting in the soprano, the tune is harmonized in the left hand over an extended tonic pedalpoint; at midpoint, the melody migrates to the tenor voice for two phrases, returning to the soprano for an appearance of the final hymn phrase and its brief cadential extension.

Prélude canonique on **Divinum Mysterium** provides a quasi-canonic treatment of the plainchant melody between soprano and alto voices in the right hand, accompanied by two-voice points of imitation in the left hand. The free canon appears at unfixed tonal and temporal intervals. The flowing textures and rich harmonies continue to the end, with only occasional use of the organ pedal for sustained pitches.



Fruhauf Music Publications

www.FruMusPub.net ~ P.O. Box 22043
Santa Barbara, California ~ USA ~ 93121–2043

2022

Adoro Te Devote

Intermède en canon

from Paris *Processionale* (1697)

Setting for Organ
Ennis Fruhauf

Intonation

[8' Flûte(s)]

Organ

Larghetto

5

mp

f

poco détaché

10

16

poco ritardando

mp a tempo

Intermède en canon on Adoro Te Devote

3

s l o w i n g

a tempo, *mp espressivo*

mf

p

r i t a r d a n d o

a tempo

mf

p

r a l l e n t a n d o

allargando

a tempo

p

p

mf

mp

mp

21

26

31

36

Intermède en canon on Adoro Te Devote

40

44

48

ritardando

meno mosso

a tempo

mp

rallentando

meno mosso

poco ritardando

pp

Intermède en canon on Adoro Te Devote

5

a tempo [Celestes]

57

p

mf détaché

63

ritardando

[Celestes off] *a tempo*

mp

poco *f* détaché

72

ritardando *al fine*

poco *f*

Adoro Te Devote

Méditation canonique

from Paris *Processionale* (1697)

Setting for Organ
Ennis Fruhauf

Andante

mf legato

5

poco rit. mf a tempo

p mp

poco ritard.

9

Ped. détaché *mp*

Méditation canonique on Adoro Te Devote

7

a tempo *poco rit.* *meno mosso*

13 *mf* [Celestes]

poco f

p *poco rit.* *mf* **Andante**

mp *détaché*

a tempo

poco rit. *mp* *détaché*

mf

poco ritardando

27 *mf*

mp

p

The musical score consists of four systems of music. System 1 (measures 13-16) includes dynamics *a tempo*, *mf*, *poco rit.*, *meno mosso*, and [Celestes]. System 2 (measures 17-20) includes dynamics *p*, *poco rit.*, *mf*, and **Andante**. System 3 (measures 21-24) includes dynamics *poco rit.*, *mp*, *détaché*, and *mf*. System 4 (measures 25-28) includes dynamics *poco ritardando*, *mf*, *mp*, and *p*.

Divinum Mysterium

Préambule

Sanctus Trope, 11th Century,
adapted from Piae Cantiones (1582)

Setting for Organ
Ennis Fruhauf

Larghetto

poco f *legato*

Organ

[Ped. 16'
+ *mp* cplr.]

5

10

Préambule on *Divinum Mysterium*

9

poco ritardando

14

18

22

26

30

poco f

poco rit.

mp

Divinum Mysterium

Prélude canonique

Sanctus Trope, 11th Century,
adapted from *Piae Cantiones* (1582)

Setting for Organ
Ennis Fruhauf

Andante, écoulant

[Steady ♩ pulse]

mf

Organ

mp

[Ped. Prepare 8th, Man. *mp* cplr.]

Musical score for organ, page 10, measures 1-5. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 1 starts with a rest followed by a quarter note. Measure 2 begins with a half note. Measure 3 features a eighth-note pattern. Measure 4 includes a sixteenth-note pattern. Measure 5 concludes with a half note. The key signature is A major (two sharps). Measure numbers 1 through 5 are indicated above the staves.

Musical score for organ, page 10, measures 6-10. The score continues with two staves. The treble clef staff shows a steady eighth-note pulse. The bass clef staff provides harmonic support. Measure 6 begins with a half note. Measures 7-8 show a sustained half note with grace notes. Measure 9 ends with a half note. Measure 10 concludes with a half note. Measure numbers 6 through 10 are indicated above the staves.

Musical score for organ, page 10, measures 11-15. The score maintains its two-staff format. The treble clef staff continues the eighth-note pulse. The bass clef staff provides harmonic context. Measure 11 begins with a half note. Measures 12-13 feature sustained half notes with grace notes. Measure 14 ends with a half note. Measure 15 concludes with a half note. Measure numbers 11 through 15 are indicated above the staves.

Prélude canonique on Divinum Mysterium

11

Musical score for organ, featuring five systems of music:

- System 1 (Measures 21-25):** Treble and bass staves. Measure 21 starts with a whole note followed by eighth-note pairs. Measure 22 begins with a half note. Measures 23-25 show a repeating pattern of eighth-note pairs.
- System 2 (Measures 26-30):** Treble and bass staves. Measure 26 starts with a half note. Measure 27 begins with a half note. Measures 28-30 show a repeating pattern of eighth-note pairs.
- System 3 (Measures 31-35):** Treble and bass staves. Measure 31 starts with a half note. Measure 32 begins with a half note. Measures 33-35 show a repeating pattern of eighth-note pairs.
- System 4 (Measures 36-40):** Treble and bass staves. Measure 36 starts with a half note. Measure 37 begins with a half note. Measures 38-40 show a repeating pattern of eighth-note pairs.
- System 5 (Measures 41-45):** Treble and bass staves. Measure 41 starts with a half note. Measure 42 begins with a half note. Measures 43-45 show a repeating pattern of eighth-note pairs.

Performance instructions:

- [Ped.] (Pedal) appears under the bass staff in System 4.
- [Man.] (Manual) appears under the treble staff in System 4.

Prélude canonique on *Divinum Mysterium*

46

51 *mf*

[Ped.] [*sempre* Ped.]

56

[*sempre* Ped.] , *mf* [Man.]

61

allargando *al fine*

67

[Ped. + 16'] , *mp*



Fruhauſ Music Publications

P.O. Box 22043
Santa Barbara, CA 93121-2043 USA
www.frumuspub.net